

RADIO

SCREEN

STAGE

VARIETY

 PRICE
15¢

 Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, \$6. Single copies, 15 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1937, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 126. No. 12

NEW YORK, WEDNESDAY, JUNE 2, 1937

64 PAGES

BEST CRITICS FOR 1936-'37

Film Critics' Box Score

June 1, '36, to May 30, '37

 Key to Abbreviations: PC (Pictures Caught), R (Right), W (Wrong),
O (No Opinion), Pct. (Percentage).

NEW YORK

(This Score based on 528 pictures)

	PC.	R.	W.	Pct.
KATE CAMERON (News)	180	119	41	.743
BLAND JOHANESON (Mirror)	287	190	90	.734
ARCHER WINSTEN (Post)	114	83	31	.728
HOWARD BARNES (Her Trib)	91	58	33	.713
REGINA CREWE (American)	118	82	33	.693
WILLIAM BOEHMEL (World-Tele)	245	159	86	.649
EILEEN GREELMAN (Sun)	168	109	52	.648
ROSE FELSWEICK (Journal)	144	93	27	.645
FRANK S. NUGENT (Times)	122	76	39	.623
ROBERT GARLAND (American)	169	100	31	.591
VARIETY (combined)	528	445	83	.842

CHICAGO

(This Score based on 256 pictures)

	PC.	R.	W.	Pct.
DORIS ARDEN* (Times)	187	140	46	.740
MAE TINEE† (Tribune)	188	129	47	.689
CAROL FRINK (Her-Examiner)	164	107	32	.652
CLARK RODENBACK (News)	162	99	37	.611

 * Eleanor Keene
† Frances Kurner

CHICAGO DOES IT TO SUIT RADIO

Even politically run affairs in this town are being up to suit radio's convenience, the events in Chicago Charter being changed considerably from original plans for no other reason than that they be scheduled when time is available for airings.

"First plans for the 250 mile auto race to be run on lake front as a June event, called for usual afternoon hours, and broadcasting privileges were to be given exclusively to one station—for a price. Station nixed the money deal, claiming it would do Chi more good if everybody got it free, and consequently promised that all three nets would air the event if it was on cuff, and at a suitable time. City fathers then obediently switched race from afternoon spot to an 11 a.m. to 2:00 p.m. slot, which, while it does the unprecedented thing of tying up the hole lake front during peak of Saturday traffic, does not interfere in any way with broadcast of ball games.

Figure that such switches are necessary because of publicity value of broadcasts, and radio giving the Jubilee a better break than are the newspaper

New Idea in Pix-Selling Is by Billboard Plane

Stockholm, June 1. Wifeilm, Swedish film producing and distributing company, will inaugurate the use of the first flying film salesman when Kurt Bjorkwall, Svensk ace, takes to the air with two of fir's peddlers this summer on a nationwide tour of Swedish exhibs.

Plane will carry ballyhoo on its wings, fuselage and rudders, plugging Wifeilm releases.

ENGLAND LIMITS FOREIGN TALENT

London, June 1. Latest decision of the Labor Ministry is to cease allowing foreign acts to work longer than six consecutive months.

Achieving that span, acts must exit England and cannot return until a six months' period has elapsed.

The ruling becomes effective this month. Only ones exempt are foreigners operating their own vaude units. Affecting scores of actors in legit, vaude and niteries, no troupers are permitted to remain here after termination of their original contracts unless they have sufficient time booked ahead to allow a minimum of 25% layoff time.

COLEMAN, LEGIT; CAMERON, FILMS

First Win for N. Y. Mirror Play-Viewer with .914 Average—N.Y. News Film Tabber Back on Top—Doris Arden Clicks Again Chi—Gabriel, Johane-Tinee Runner-Uppers

528 PIX, 90 SHOWS

Robert Coleman (legit) of the Mirror, N. Y., and Kate Cameron (pictures) of the Daily News, N. Y., are the winners of the VARIETY box scores on New York criticism covering the 1936-'37 show season, which has just ended. Coleman, who wins for the first time, succeeds Gilbert Gabriel of the N. Y. American, four-time winner of the top rating in legit, and Miss Cameron replaces Thornton Delahanty, formerly of the N. Y. Post, at the head of the film critic list.

Coleman's mark for stage show coverage is .914. His battling average shows that he made only five wrong guesses in 82 tries. Miss Cameron, in reviewing 160 pictures, clocked 119 rights and 41 wrongs for an average of .743. Coleman gave no opinion twice and the film critic winner never was undecided.

Broadway legit year produced only 90 new shows, on which the seasonal figures were based in determining the wi rating critic. In the films the ratings are based on a total of 528 pictures caught by the various reviewers, although none of the film viewers caught more than half that number.

Winner of the film critics box score for Chicago is Doris Arden (Ellen Keene) of the Times, who is victor for the sixth consecutive season. Miss Arden rang up a .740 batting average with 140 rights, 46 wrongs and one no opinion on 187 pictures caught. Second place goes to Mae Tinee (Frances Kurner) of the Tribune, with a score of .689. Gilbert Gabriel, last year's winner, was runner up in the N. Y. legit scoring, and Bland Johaneson of the N. Y. Mirror, ranks second among the Broadway film crit.

Reviewing films by the symbol system (stars) was used successfully by Miss Cameron in running away with the N. Y. film hon' this season, and this method was also used by Miss Arden, the winner in Chicago. It is a curious circumstance that Burns Mantle, who uses stars to classify stage productions for the Daily News, N. Y., ranks last in the legit box score. Archer Winsten of the Post, N. Y., using a clock symbol system, was third in the picture count-up.

This is the 14th annual box score for the legit show reviewers and the tenth for the film critics.

Film critics' story on page 4.
Drama critics' story on page 35.

Dramatic Critics' Box Score

Season of '36-'37

Aug. 25, 1936—May 18, 1937

 Key to abbreviations: SR (shows reviewed), R (right), W (wrong),
O (no opinion expressed), Pct. (percentage).

	SR.	W.	Pct.
COLEMAN (Mirror)	82	5	.914
GABRIEL (American)	79	8	.898
BROWN (Post)	71		.887
ATKINSON (Times)	72		.847
ANDERSON (Journal)	82		.828
WATTS (Tribune)	84		.809
LOCKRIDGE (Sun)	84		.787
GILBERT (Telegram)	81		.681
MANTLE (News)	82		.609
VARIETY (Combined)	90	81	.900

(This score based on 90 new shows)

History of Nudity On the Stage—From 'Mazeppa' to the Minsky Era

Central America Also Has a Borscht Circuit

By EPES W. SARGENT

Practical abolition of the strip tease by the simple expedient of shutting down the burlesque houses, brings to at least a temporary end the gradual buildup of stage sensation which started back in the 60's of the past century, when Adah Isaacs Menken sprang on a startled public her performance of 'Mazeppa, or the Wild Horse of Tartary.'

Strictly speaking, this was not the first shocker. The Elizabethan dramatists require very careful editing to get their dramatic output down to the more conservative level of, say, 'Tobacco Road,' but their offenses were chiefly verbal. Th Menken was physical.

Probably today 'Mazeppa' would excite more ribald chuckles than 'The Drunkard' if played and costumed in the ancient manner, but audiences gasped and the clergy denounced when the big scene was reached. In this the unfortunate Mazeppa was supposed to be lashed, nude, to the back of an untamed stallion and driven out into the desolate Siberian steppes to meet what fate she might. After leaving the stage, if headroom permitted, the horse cantered up a runway at the rear. At the Thali, down on the Bowery, the nag negotiated three such ascents, the all-time tops in sensation.

But it was not the horse that made the s. Rather it was Miss Menken's costume, for authentic portraits of that day depict her in a daring costume of baggy trunks, containing sufficient material to fashion three or four modern-day bathing suits. She also wore a sash in lieu of a brassiere. For the rest she was clad in tights and fleshings. Tights were then relegated chiefly to male circus performers. They were also worn by Shakespearean Violas. Rosalinds and the like, but never with such a barefaced attempt to suggest nudity.

COP WON'T BE CENSOR, QUILTS

Detroit, June 1. Vexed because he was appointed chief police censor to succeed Lieut. Lester Potter, retired, Detective Edgar Neal, assistant to Potter for several years, resigned from the police department last week and may take a fling at opera.

Neal, who writes torch songs, was demoted in 1933 when a fellow officer found him playing the piano in a cabaret while on duty. He was restored to detective rank in 1934.

Neal married his third wife, Esther Szalk, of the 'Hotcha Revue,' in 1936 after divorcing his second wife, who was Hiekee Haywood, burlesque dancer.

In no time at all rather more than a dozen actresses were touring in (Continued on page 37)

Department of Justice Clamps Down On Anti-Trust Chatter in Pic Biz; No Action Intended, Says Cummings

Washington, Lid went on gossip about the anti-trust crusade against the film industry last week when Attorney General Cummings and the justice department higher-up shushed reports that a flock of criminal and civil cases are in prospect.

With a direct slap at Asst. Atty. Gen. Joseph B. Keenan, who lately declared the time has come for paddling the industry, the chief G-man retorted that, as far as he is aware, there are no plans for using the lash, and hinted that subjects' complaints have been co-operative in making adjustments. Cummings put a gag on Keenan, who is in charge of criminal matters, by asserting that Robert H. Jackson is the head of the anti-trust division, remark interpreted to mean Keenan was discussing matters which are none of his concern.

The reported plan to lay complaints about Loew's and RKO before a grand jury in Brooklyn drew a specific and enthusiastic demurrer from Cummings. Remarkably no such action can occur without his acquiescence; he denied orders for this procedure have been issued and added they are not contemplated.

Recall of Albert Law, special anti-trust agent who has been quizzing Southern California independent exhibitors, was believed to have no significance. Cummings rejected the theory that Law's return to Washington foreshadowed prosecutions and added there is no relation between his activity and Keenan's sound-off on the Coast. Observers remarked that customary tip-off on court proceedings is dispatch of attorneys from headquarters to the field, rather than the reverse movement.

SGH Fear, However
The denials did not remove apprehension completely from local film ranks, however. Attention was drawn to the fact that Cummings, as well as others in the D.J., added, an "at this time" tag to their declarations that no action is in prospect. While this may not have been meant to suggest anything, it was believed more than a coincidence that the (Continued on page 25)

Willat Will 'Roar'

Hollywood, June 1. Scott Dunlap has packed Irvin Willat to direct Moberg's "Luck of Roaring Camp," which Harvey Gates wrote from the Bret Harte story.

Joseph Henry Steele associate producer, has set today (Tues) as the starting date.

SAILINGS

June 12 (New York to London) Jessie Ernst (Georgia).
June 2 (New York to Paris) Adrian, Gladys Swarthout, Frank Chapman, Collette d'Arville, Nat Deverich, Lee Shubert, Carl Laemmle, Sr., Alexander Korda, Madame Frances Alda, L. Godowski, Joseph Ermoloff, Eric Locke, Sheila Graham (Normandie).
June 2 (New York to London) Sir Cedric Hardwicke, Mary Ellis (Aquitania).

June 2 (London to New York) Ralph Hanbury, William B. Levy (Champlain).
June (London to New York) Arney Balaban, John W. Hicks, Jr. (Queen Mary).

June 2 (London to New York) Mr. and Mrs. Jack Whiting (Washington).

June 1 (New York to London) Peggy Ashcroft (Europa).

May 29 (New York to Rome) Mr. and Mrs. Walter Dammrosch (Rex).

May 29 (Los Angeles to Honolulu) Robert Taylor (Lugline).

May 28 (New York to London) Erika Mann, Andre Daven, Rex Frost, Mme. Germaine Schmitzer (Paris).

May 26 (London to New York) John C. Thorpe (Aquitania).

ARRIVALS

Gloria Swanson, Glenda Farrell, Neil Hamilton, Jake Shubert, Nat Levine, Sam Eckman.

Stone Moves to Par

Hollywood, June 1. Andrew L. Stone has been released from his Grand National contract to accept a writer-director-producer berth at Paramount.

Last week for GN was "The Girl Said No."

20th-FOX MEET HEARS ABOUT NEWSREELS

Hollywood, June 1. Sales convention of 20th-Fox boomed off to a start Sunday (30) with around 340 delegates in attendance, including field reps from around the world.

Sunday was devoted to informal huddles and handshaking. On Monday the business sessions steamed up. Truman Talley, in report, stated that Fox Movietone News' revenue in the U. S. last year rose from \$37,000 weekly to \$45,000, with 1,000 new accounts obtained for a grand total of 6,000 theatres now being serviced. Lowell Thomas, reel's commentator, also addressed the sales mob.

Employees from 21 exchanges, 647 of 'em, shared in the \$32,000 prize money, with St. John's, New Brunswick, office-copping top honors and. (Continued on page 58)

THREE-WAY LENSING IN DISNEY'S TEST TUBES

Hollywood, June 1. Walt Disney is giving his new three-dimensional photography the works in Samuel Goldwyn's "The Silly Symphonies" in order to put the process to the test before launching "Snow White," his first feature-length cartoon for RKO-Radio release.

Because of its additional cost, the three-dimensional process will be confined to full-length productions and will not be used in shorts. Two Silly Symphonies already delivered contain short sequences of the process and a third, "The Old Mill," will be previewed soon.

Sol on a Sit Down

Hollywood, June 1. Fog and clouds that hovered over Hollywood last week hampered shooting on Samuel Goldwyn's "The Hurricane." South Sea Island set erected on the lot for director John Ford was vacated while players huddled in grass-thatched huts watching the weather.

Company has toiled much as possible.

Radio Film Broadcasts

'Cafe Metropole'

Through the last several weeks it has been noticeable that the Hollywood Hotel programs no longer fully follow the stories through to their denouements, but reach the high pitch of plot and excitement, and suddenly shut.

Such arrangement will not please the air fans, but it might by a long stretch serve as teasing enough to help the pix at the wicket. It seems evident that the film producers have harkened to the demands of the exhibs, and ceased letting radio caress 'em for cuffo favors.

Another new note noticed on last Friday's (28) "Hollywood Hotel" broadcast was fact the film receiving air dramatization was one which has had first, and in many instances second, run in just about all the key towns in the country. Producer Darryl Zanuck has always been one of the steadiest feeders of film fodder to 'Hotel.' Till now he has always a.k.d. airing of his films on eyes of their releases.

Adaptation to the ozone was lifeless and lumbering. Sleek, satiric and sophisticated comedy that smack'd on the screen was diseased on the air script. Vital ingredients that established the story on the screen were either absent or swollen out of focus.

Tyrone Power and Loretta Young, the only troupers from pic doubling back on ozone. Lesser knowns essayed the key roles that had been done by Menjou and Raloff, and in the substitutions the flavor flew out the window. Add those handicaps to the air yarn cruising up to a crescendo and then abruptly curling up its toes, and what have you?

U Feeds Stahl

Hollywood, June 1. John M. Stahl, returning to Universal on a directing and producing pact to run 30 months, will be guested at a feed to be tossed tomorrow night (Wed.) by studio executives.

Stahl has been at Metro, where his last work was on "Parnell." First assignment on the new U ticket will be disclosed tomorrow night. Bow-out on his old U contract was on "Magnificent Obsession."

Sheehan Back to Coast; Talked to Korda, but Only As 'Friend to Friend'

Winfield R. Sheehan departed for the Coast last Friday (28). Upon his departure it was indicated that there was 'no news' concerning his prospective intentions to return to production of films.

Sheehan and Alexander Korda are understood to have talked following the latter's return from the Coast. Explanation of this conference from the Sheehan is that the two are old friends. Belief in the trade, however, persists that Sheehan is mulling over a possible U.A. connection.

There is no indication when Sheehan will return east and his stay on the Coast is figured to be an indefinite one this time.

'SOULS' SET FOR N. Y.; ROAD BOOKING IN AIR

As a result of delay in completing "Souls at Sea," roadshow plans for the picture in various keys across the country are presently up in the air but negotiations for a New York house in which to two-a-day the picture have been closed. Par getting the Astor from Metro. Picture opens there June 30. Globe, N. Y., which was being considered for "Souls" on a run starting around June 15, was taken by Universal for "Road Back" at a \$2 top, starting June 14.

Latest advices from the Coast are that "Souls at Sea" will be ready by June 30, with "High, Wide and Handsome," also planned for roadshowing, to come later.

Gaumont Scripts Being Peddled Around H'wood

Hollywood, June 1. Property properties owned by Gaumont British when that company ceased production activities are being offered around Hollywood by Charles Urry of London.

Scripts are in shooting form.

New Ia. Censor Bd.

Des Moines, June 1. Film censorship board of 15 members is to be appointed by Mayor Wm. Guilfoyle, Council Bluffs, Iowa, with the members to represent the Mi isterial Union, Parent-Teacher association, dramatics groups, theatre managers and newspaper reporters.

This preview procedure, Mayor explained, will avert responsibility of censorship from himself, and resulted from the recent one-man censorshi fiasco attempted by Mayor Dan Butler of Omaha in the case of "Idiot's Delight."

Coast Strike Settlement Expected; Various Factions in Get-Together

Fowler' Timber Line

Hollywood, June 1. With pickets still all over the place, Gene Fowler saw a painting of a picket line in Stanley Rose's gallery.

Rented it for five bucks and carried it with him to the Brown Derby. Then had it hung up besi im while he ate.

"I don't cross the picket lines anymore," is his alibi. "I carry them with me."

Republic Cutting Release Program For '37-'38 Season

Republic is another producer-tributor which this year will announce a shorter program than for the current (1936-'37) season, total being lessened from 72, including westerns and serials to 58 for the 1937-'38 film semester. This program will be announced at the Republic convention in Los Angeles, which opened yesterday (Tues.).

Lineup will be composed of 30 features, 24 westerns and four serials. This year's 72 included 16 westerns which Republic contracted to release for A. W. Hackel. Hackel has completed his entire group but it is doubtful whether the other 56 which Republic promised will be delivered.

Republic, for 1937-'38, is scheduling one group of four features which will point for 'A' bookings. These will include a "Hit Parade of 1938," and outdoor spectacle, "Wagons Westward," and two other musicals, "Manhattan Merry-Go-Round" and "All Hands on Deck." Balance of the features will be divided into two groups, one of 10, another of 16. Twenty-four westerns will embrace four groups. There will be four Gene Autry cowboy dramas; four musical westerns, also with Autry; eight "Three Mesquiteer" westerns and eight Bob Steeles.

Following the present convention in L. A. attended by all Republic franchise holders, J. J. Milstein, v.p. in charge of sales and Sam Hacker, manager of the contract department, will conduct four regional sales meetings. First will be held in San Francisco Friday (4), second in Chicago June 9, third in New Orleans June 11 and fourth in New York June 14.

Lester Thompson Gets Hays Office P.A. Post

Lester Thompson has been officially designated as director of the Advertising Advisory Council of the Motion Picture Producers and Distributors, succeeding the late J. J. McCarthy. Council comprises directors of advertising and publicity departments of member companies.

Thompson was an assistant to McCarthy since the organization of the council in 1934. He has been acting director since McCarthy's death.

L. A. to N. Y.

Jack Chaganeau.
Edward Finney.
John La Guardia.
Harold Goodman.
Robert Hussey.
Larry Kent.
Sir Harry Lauder.
Leon Leonidoff.
Les Peterson.
Arthur Rose.
Westley Ruggles.
Gustave Schaefer.
Arthur Schwartz.
Frankie Thomas.
Joe Weil.
Yacht Club Boys.

Cowdin to Europe

Hollywood, June 1. Cheever Cowdin left Sat. (29) for New York, and after a fortnight in the east will sail for Europe again. Due back on the Coast by Aug. 15.

Hollywood, June 1.

Strike settlement is expected to come today out of a series of conferences scheduled among producers, George Browne, IATSE prez, and reps of the painters' union. If peace is effected, it is believed it would mean the end of the Federated Motion Picture Crafts.

FMPC officers were to meet today with Louis B. Mayer on union shop negotiations, which collapsed last week when Browne threatened dire things because he wasn't consulted.

Joe Clarke, painters' international vice-pres, got in Monday (31) for conversations with Pat Casey and Browne. He said he is primarily interested in getting inters and scenic artists back their jobs under a union shop setup. Understood that left-wingers in the FMPC will try to keep the organization intact as a nucleus for a tieup with CIO after the present walkout ended.

Screen Actors' Guild is planning checkers in the studios to see that their new agreement with the producers is enforced. (Continued on page 21).

FLEISCHER STRIKE STILL DEADLOCKED

Deadlock continues in strike at the Max Fleischer studios, N. Y., by the Commercial Artists & Designers' Union. Two other unions, Motion Picture Machine Operators, Local 306, and the musicians, Local 802, are actively participating. Sharply conflicting versions are given by the opposing sides regarding the progress of the strike.

According to the unions, production at the studios is at a standstill, with the recent joining up of 306 and 802 in the strike further embarrassing Fleischer. Picketing of the studios continues, with mass picketing twice daily. Action by 802 against Dave Fleischer, brother of Max and music director of the studios, is also said to be pending. Claimed that Fleischer will be unable to provide any sound track for his animated cartoons until he settles with 802. His studio officials intimated last week that they might do the sound recording at the Gaumont studios, his releasing outlet, but the music union declares its members will refuse to work on the Fleischer product.

Production at the studios, according to Fleischer officials, is now proceeding at virtually 100% capacity. "All but 15 of the 200 employees are now back at work," they say, and "as far as we are concerned, the strike is over." Fifteen employees still out, they explain, were discharged for participating in a "slow-down" strike. Studio officials claim Fleischer has never been opposed to unionization, but that the CADU demands are "excessive." Union claims that '85 of the 120 Fleischer employees are now on strike.

Novel picketing stunt was pulled off by the CADU last Saturday (29) in front of the studios, approximately 20 children participating in a mass picket for nearly half an hour.

Two nights previously police arrested 14 pickets and a private detective. Action occurred when private detectives escorted workers through the picket line. Girl picket accused a detective of assaulting her and demanding her arrest. Instead of arresting the detective, police arrested 14 pickets. Detective was finally pinched also, after a heated argument by union officials. All 15 of the persons were released in custody of their attorneys and will have further hearings later this week.

In addition to the CADU pickets, the snake line in front of the studios is now reinforced by pickets from 306 and 802. CADU, a new union, has meanwhile been recognized by the N. Y. Journal and the N. Y. American, Hearst papers, as the bargaining agency for artists in their advertising departments.

N. Y. to L. A.

Arthur Benline.
S. C. Davidson.
I. F. Dolid.
Diana Rej.
A. W. Schwalberg.
Gloria Swanson.
Herschel Stuart.
Ernest Truex.
Alex Yoke.

\$20,000,000 FOR UA DEAL

It Had to Come

For 18 years the owners of United Artists withstood tempting offers from bankers, groups of bankers and just plain promoters, who saw rich opportunities in converting the company into a publicly owned corporation with stock exchange listing. Of the original founders, Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, only the last named ever permitted his name and reputation to be capitalized by a public issue. Corporation was an unsuccessful venture, both for Griffith and the stockholders.

At long last United Artists soon to become a publicly-owned company. But Miss Pickford, Fairbanks and Chaplin, consistent in the position they have taken and held through the years, will have withdrawn as substantial owners before the bankers move in. Samuel Goldwyn and Alexander Korda, present co-owners, will remain. effect, the move to create funds for expansion actually marks a straight line development in the company's policy. Miss Pickford and Chaplin have been only occasional contributors to the production strength of the organization; Fairbanks has not made a picture years. Burden has been carried by Goldwyn and Korda, with the support of an occasional 'independent producer.' Currently, Walter Wanger and David O. Selznick are producing for UA, and the announcement of the change in corporate direction and management states they will continue. Wanger is financed by the present owners of the company, with the exception of Korda.

Most significant feature of the new alignment is the new importance of Samuel Goldwyn, both to the industry and to the UA organization. In addition to his multiple production activities he assumes direction of all UA distribution. In this respect he is no neophyte. He started his career as a distributor. During the past 15 years, since he has been producing exclusively, he never has loosened his grip or lessened his knowledge of distribution problems.

The man who is alleged once to have said, 'Include me out,' may now be regarded as very much 'in.'

KORDA, GOLDWYN NEED THAT MUCH

Stock Issue Probable in Buy-out of Chaplin, Fairbanks, Pickford Holdings — Indie Financing Will Continue

LEHMAN BROS. IN?

Hollywood, June 1. Financing of around \$20,000,000 is being simultaneously negotiated in New York and London for the new United Artists' set-up, to acquire the holdings in the distributing corporation of Mary Pickford, Douglas Fairbanks and Charlie Chaplin and west production authority in the hands of Sam Goldwyn and Alexander Korda. Dr. A. H. Giannini, prez and chairman of the UA Corp., has affirmed that Miss Pickford, Fairbanks and Chaplin have given options on their holdings in UA's distributing organization to Goldwyn and Korda, that there will, in no event, be changes in existing releasing contracts; and that there will be no alterations of production plans already announced. Dr. Gianni would not further clarify the situation, nor discuss the lifting of the option held by Goldwyn and Korda.

UA execs have refused to release terms of the option or its conditions. From an authoritative source, how- (Continued on page 21)

Warner Bros. Reported Buying Heavily Into Paramount Stock, But No Merger, Wall St. Claims

LONDON CHATTER HAS PAR-UA MERGE NEXT

London, June 1. That transaction which has been negotiated in America for control of United Artists by Alexander Korda, Samuel Goldwyn and Emanuel Silverstone may be a preliminary step towards an eventual amalgamation of United Artists with Paramount.

Inquiry will reveal that Paramount intends to increase the amount of its common shares outstanding, and if the circumstances are so, it could well be that such additional shares will be devoted partly, if not wholly, to such a venture.

Among authoritative circles, there exists a strong impression that Barney Balaban has been making a study of United Artists' distribution, from this side of the Atlantic. His protracted stay on this side, even possibly absenting himself from his company's annual convention in California, scheduled for June 10, may confirm such speculation.

If this be so, the funds with which Korda, Goldwyn, Silverstone will be provided to conclude the U.A. deal may be coming from Paramount, at least in part.

Have Warners bought in Paramount? That's what some of the igwigs are wondering about, uptown and downtown. There is a belief in informed circles that the Warner brothers (Harry, Abe and Jack), or interests close to them, have stepped out and acquired a substantial position in Paramount.

Amount of stock believed so acquired is put at around 40,000 shares. It's easy to figure how such a situation could have some of Par's insiders, not certain bankers, on a see-saw, since the control of Paramount, it is held, can be bought in the open market.

It may be that the Warners, or interests close to them, in purchasing such Par shares, have been acting for private outsiders, and strictly on the investment tack. There is no official word to be had on the point. From all indications, the venture is supposed to be a private and personal one and not involving the Warner Bros. firm, as such.

Annual shareholders' meeting at Paramount falls on June 15, next. It is possible that whatever there may be to the situation will be learned then, if not before.

There has been no authoritative talk of an amalgamation of Par and W.B. for many months, and in so far as indicated, this angle has no connection at this time.

Johnston West

W. Ray Johnston, president of Monogram Picts., planned to the Coast last week for story confabs and production conferences with Scott Dunlap. He will be absent for two weeks.

Herschel Stuart, company treasurer, already is in Hollywood. Eddie Golden, sales chief, comes back this week from Milwaukee, where he attended the Allied national convention.

Trade Conjectures Rife on Bill Fox; Will He Return to Pic Biz or Not?

William Fox's latest activities on the Coast have given rise to much conjecture regarding his possible active return to film production and operation of theatres. Friends claim the magnate has no intentions of entering production or operation. Still, every corner of the business is rife with speculation on the subject.

Under an agreement with the old Fox Film Co., made when Fox disposed of his interests in the firm, he is believed to have been inhibited from again becoming active in the trade. Recent accounts, however, have Fox very friendly with Sidney R. Kent, president of 20th-Fox, while the two were on the Coast.

In this wise, it is possible that Fox may have found a peaceful escape from obstacles which have kept him out of active operation in the business. Whether he found a way out of the many lawsuits which have had him entangled almost from the moment that he retired from the old Fox company, is another speculative point.

Two of these suits have been pending in Nassau County, N. Y., in which the firm with which he once was associated are plaintiffs. Damages sought by these suits from Fox aggregate upwards of \$25,000,000. Additionally, William Fox has been involved in a bankruptcy action pending in the Federal courts of New Jersey.

Fact that Fox now controls ritish Chemitor has added to the causes for conjecture concerning his intentions. Close friends believe that this (Continued on page 58)

WRITERS NEXT

Screen Writers Guild Calls Organization Meeting

Hollywood, June 1. Screen Writers Guild is bobbing up again, with an organization meeting called for tonight (Tuesday).

New group will oppose the Screen Playwrights, which has a strong producer influence. Likely that the Guilders will cast their lot with the Dramatists League, although there may be some difficulty on that as a result of last year's fiasco.

Exec Post for Dunphy?

Hollywood, June 1. Christopher Dunphy takes a vacation abroad at the close of the Paramount convention. Studio publicity head may move into an executive spot on his return.

Robert Gillham will base here during Dunphy's absence.

Warner Back at Studio

Hollywood, June 1. Jack L. Warner returned to the studio last week after a month in the east. Eddie Selzer, publicity chief, accompanied him.

Selzer visited newspaper offices in leading cities on his trip across the continent and reported that demand is growing for exclusive copy from studio pufferies, as contrasted to skepticism formerly exhibited toward Hollywood-created news and feature material.

COKEILL TO COAST

Walter B. Cokeill, Paramount treasurer, left Monday (May 31) for the Coast to confer with Adolph Zukor and other studio officials.

He may remain through the Par convention, which opens in Los Angeles June 10.

Those Swivel-Chair Blues

No Execs Around—Or a Reporter's Alibi for Digging Mighty Little News

Wheels of the picture industry are turning with a minimum of executives at New York desks. For the months of May and June, an all-time low in the number of big shots available at home offices will be set, while on the Coast, where most of the executives are spending their time, the two months will probably establish a record high.

Conventions are largely responsible for the marked scarcity of industry moguls in the east. Majority of these conventions are being held in Hollywood this year and, in preparation for them as well as during the sessions, the dragnet on subalterns who never have much authority is beginning to learn how it feels to be the biggest big boy around.

Those who could not be found during the past week at their New York desks, a few for several weeks past, include S. R. Kent, John D. Clark, Charles E. McCarthy, Leo Spitz, Barney Balaban, Harry M. Warner, Ned E. Depinet, George J. Schaefer, A. W. Smith, Jr., Frank (Continued on page 25)

RENOWNED-UA PACT AWAITS SIGNATURES

Hollywood, June 1. Releasing agreement between Renowned Artists and United Artists has been drawn up by attorneys and awaits signature by principals of both parts. Renowned's initiator under the pact will be 'Quiet Man,' from an original by Frank Walsh. John Ford will direct.

D. Merner, Renowned vice-president and treasurer, has moved from San Mateo to Hollywood and installed himself with General Manager Lester Cowan on the Selznick International lot.

Board meeting of Renowned Artists Corp. was held here today (Tuesday), at which time Louis Lurie, Frisco capitalist, was named president. Post of board chairman goes to Sol Rosenblatt.

Other officers already elected are Garfield Betner, vice prez and treasurer, and Lester Cowan, general manager.

MAYER'S PACT RENEWAL DUE

Blond's orbs are peeled upon Louis B. Mayer, dominant Loew tycoon. Mayer's contract with Metro must be renewed soon. Because of Mayer's importance in the trade there is more than casual interest being manifested in his possible future.

as well as financially, Mayer has a leading figure in the trade throughout his career. He is regarded as one of the supreme figures of the production side of the business.

ormal expectations are that there will be renewal of the pact which bin Mayer with Loew's. But there is always a chance—

It is possible that Mayer may come soon, since he makes periodic business trips to the Atlantic slope, and that, on trip which he is planning for the near future may include purposes a discussion of.

SAM BISCHOFF BACK; AT WORK ON 10-PIX

Hollywood. Sam Bischoff back from his Hawaii vacation, is planning 10 productions at Warners, to be started in the next few months.

They will be 'Hollywood Hotel,' with Ginger Rogers and Dick Powell; 'Casino,' 'The Fat and the Lean,' with Kay Francis; 'The White Rajah,' 'Swing Your Lady,' 'The Smiling Corpse,' 'Three Cheers for the Irish,' 'Boy of Mine,' 'Chalked Out,' by Warden Lewis E. Lawes, and 'The Desert Song.'

VARIETY

Trade Mark Registered
FOUNDED BY FREDERICK VARIETYMAN
Published Weekly by VARIETY, Inc.
814 Silverman, President
154 West 45th Street, New York 13

SUBSCRIPTION
Annual, \$10.00 Foreign, \$12.00
Single Copies 15 Cents

Vol. 120

INDEX

Bills	
Chatter	
Concert	51
Dances Tours	44
Exploitation	
15 Years	
Fil	17
Film	15
Forum	63
	50-51
Inside—Legit	54
Inside—Picture	11
Inside—Radio	13
International	
Legitimate	59
Music	44-45
News	62
Nite Clubs	48
Obituary	62
Outdoors	61
Pictures	27-43
Radio	40
Radio	49
Radio	36
Units	51
Vaudeville	45-18
Women	

UA SHOOTING ON 5; NEW COMPANY RECORD

Hollywood, June 1. Five features are before the cameras at United Artists, the largest number in the company's history.

ictures in work are Walter Wanger's '32nd Street' and 'Vogues,' and Samuel Goldwyn's 'Stella Dallas,' 'The Hurricane' and 'Dead End.' Wanger Prods. ill roll forth 'Summer Lighting' June 7 and 'Staud-In' June 14, with Tay Garnett directing the latter.

Hays' Vacash

Will Hays left last night (Tuesday) for his home in Sullivan, Ind., for a visit, before going on his regular summer trip to the Coast next week.

He will go to Crawfordsville, Ind., also, to attend the graduation of his son, Will, Jr., from Walbash College. Hays plans to return to N. Y. next Monday and head for Hollywood the latter part of the week.

Pic Agents Organize to Rid Ranks of Chiselers; Will Ask Producer Aid

Hollywood, June 1. Agents Protective Ass'n will be perfected at a meeting today (Tues.). Motivated by a group calling itself "The Original Ten," other agents will be asked to join after incorporation papers are okayed.

Rigid code of practice is contemplated and such infractions as raiding, client baiting and other unethical behavior will be frowned on. Under consideration is a revision of current contract forms to allow a client the right of discharge in the event the agent fails to procure work for him within 30 days. Four months are per ited now by the State Labor Commission.

Also in the works is a plan to slap a penalty on those who run around the prescribed setup. Agreement will be sought with producers for protection for both members and the organization as a whole. Policing of their own group is contemplated, with producers to be asked to refrain from dealing with those agents who kick over the traces.

Agencies represented at the meeting were Myron Selznick, William Morris, Feldman-Blum, Berg and Allenberg, M. C. Levee, Small and Landau, Edington and Vincent, Harry Wurtzel and Frank Orsatti.

Randall Routining Terp Numbers for DeSylva Pic

Hollywood, June 1. B. G. DeSylva is awaiting the arrival of Carl Randall, British dance director, to routine terp numbers for Universal's "Merry-Go-Round of 1938."

Randall also will toil on the same producer's "Young Man's Fancy."

Mary Nolan III Again

Mary Nolan, the show girl who changed her name from Imogene Wilson after the notorious Frank Tinney incident, is seriously ill again. The Ziegfeld Club, composed of girls formerly "glorified" in the "Follies" of which she was one, are maintaining an apartment in the seventies, N. Y., from funds which they secure through benefit performances.

A physician is in daily attendance; with Miss Nolan's complete recovery said to be doubtful.

Tracy, Luise Rainer

Share 'City' Billing

Hollywood, June 1. Metro will co-star Spencer Tracy and Luise Rainer in "Big City," original by Norman Krasna, with Krasna inked in as producer.

Frank Borzage will direct.

Out of the Hills

Hollywood, June 1. Dorothy Arzner is back at Metro after a journey into the High Sierra country looking for locations for "The Bride Wore Red," Joan Crawford starrer, featuring Franchot Tone and Robert Young. Miss Arzner will direct.

Picture will be made from Ferenc Molnar's play, "The Girl from Trieste."

Staub Ducks 'Ahoy'

Hollywood, June 1. Ralph Staub has been relieved from directing Republic's "Love Ahoy," on pleas that this is not up his alley. Staub took three weeks off after directing seven features in 10 months.

Director on his return wants to special in comedies and musicals.

LOVERING AS FILM ED

Hollywood, June 1. Otto Lovering has moved over from the Paramount cutting department to become Walter Wanger's film editor at United Artists.

Snipper's current assignment is on Walter Wanger's "Vogues of 1938."

EDNA SCHLEY WITH ORSATTI

Hollywood, June 1. Frank Orsatti has brought Edna Schley into his agency to head the literary department.

She had been story editor for Myron Selznick for the past four years.

Marion Mann Quits Gill Band for Hollywood Test

Cleveland, June 1. Marion Mann quit Emerson Gill's band as vocalist, after closing at Lotus Gardens last week and is on way to West Coast to take line-reading film test for RKO-Radio. Singer passed vocal and acting tests in New York in January.

ill added Rachel from Salem, O., to band in her place for tour to Virginia Beach for four weeks, followed by dates in Savannah and Miami. Cope girl previously sang with Joe Baldi's orchestra and over WTAM here.

ENGL. CENSORS NIX WILD STUFF

Hollywood, June 1. Extreme sensitivity of foreign censors, especially in England and the British possessions, has brought a complete tabu on wild animal battle scenes in pictures intended for world distribution.

Clyde E. Elliott, who is preparing to depart for Malaysia to film "Boo-boo" for Paramount, has received an official communique from the British censor on what not to shoot, including any scenes in which pain or discomfort is inflicted on any animal. British society will assign a representative to accompany the Elmer unit into the jungle as an added deterrent.

British activities were checked with Joe Brown of the Hays office, who confirmed reports of the British stand in regard to cruelty. British censorship, said Breen, has been subjected to such pressure that the question has been before Parliament. Elliott said animals will be seen in "Boo-boo" only as a background for the jungle drama.

Tell It to Shumer

Hollywood, June 1. Sam Shumer has gone in as Grand National story editor, succeeding Sidney M. Biddell. He comes from GN's eastern story department.

Vance Carroll is GN's new casting director.

Marg. Hamilton In 'Saragosa'

Hollywood, June 1. Metro has spotted Margaret Hamilton, stage actress, in a featured role in "Saragosa."

Clark Gable and Jean Harlow are co-starred.

Film Critics' 1936-'37 Box Score

Kate Cameron of the N. Y. Daily News, former champ and the runner-up last season, nosed out Bland Johanson (Mirror) for the honors in the film critic box score, eastern sector, for the '36-'37 season.

Miss Cameron's clout of .743 is far from a record-bustin' percentage. In a running fight of femmes down the home-stretch the winnash nosed out Miss Johanson by only one point.

Newcomer to the lists this year, Archer Winsten (Post), came in a close third with an average of .728. At the half-way mark Winsten was in the van of the race, grooved in beautifully at .800. Slipping toward the end, the two girls overhauled him, Miss Cameron from the runner-up spot and Miss Johanson sprinting all the way from fifth.

Number of films trotted out for display during the past year was the largest in many, 528. As the total swells, it becomes increasingly noticeable how many of the by-line boys "n" irs pass up, or mete out to anonymous copydeskmen for catching on their afternoons off. Miss Johanson and Boehndel (World-Tele), catching 287 and 245, respectively, were the only crix on the N.Y. front to review more than 175 films during the twelve months.

More Definite

Year was also notable in that the eastern crix were, on the whole, very definite in their opinions. Miss

Hersholt's Break

Hollywood, June 1. Irley Temple's layoff because of a cold was a welcome breather to Jean Hersholt.

Character actor wears a beard that reaches to his middle and takes two hours to get on and two to get off each day. Makes men on men on strike doubles his difficulties. Besides that the miff is so delicately arranged that he has had to go without lunches.

During illness of the moppet he ate four times a day to catch

Left Leanings Don't Mean We're Reds, Say Hollywood Leftists

Hollywood, June 1. Figuring that aloof silence was no way to answer threats of boycotting picture stars whose political biases are left instead of right, a dozen organizations bunched together and had a resolution read at a mass meeting at the Shrine Auditorium Friday (28), saying they were getting pretty tired of being called Communists, Reds and other names.

Resolution was drawn up by Herbert Biberman, irector, and had the okay of dozens of picture stars who have contributed to the various anti-Nazi and anti-Fascists orgs. Many Catholics in the picture biz gave the resolution their moral support, but said they couldn't join the blast at this time.

Meeting was to raise funds for medical aid for the Basques and had Fernando de los Rio, Spanish ambassador to the United States, Father Michael O'Flanagan of Dublin, Dr. Elmer Belt of L. A. and Sylvia Sidney of pictures among the speakers.

Besides Biberman, William Bledsoe, Lewis Browne, James Cagney, Alan Campbell, Fred Keating, Oscar Hammerstein, George Antheil, George Gershwin, Dorothy Parker, Lionel Stander, Tess Schlesinger, Donald Ogden Stewart and Fredric March were on the committee. Frank Scully was m.c.

With Wind Machines

Hollywood, June 1. Cameras have been set to roll around June 10 for 20th-Fox's "In Old Chicago," with Tyrone Power and Don Ameche as cast toppers. Henry King directs. Film will be released as a special.

Shane On Pops Pic

Hollywood, June 1. Maxwell Shane is toiling on the script of Jesse L. Lasky's "Born to Sing," next Lily Pons starrer. Radio will release.

Jap Firm and 20th May Produce One Film Together, If Zanuck Okays

FRED SCHANG TO L. A.

Will Peddle Concert Personalities to Film Studios

Fred C. Schang, v.p. and sec'y of the Columbia Concerts Corp., slid out over the weekend for a Coast stay till August.

Summer session away from N.Y. office will be a combo vacash and vending effort. In Hollywood, Schang will contact film companies with an eye to sponsoring Columbia Concert chirpers and network air shows being produced on the Coast for placing recitalists on agency's list.

PAR PLOTTING 'WAIKIKI' DITTO

Hollywood, June 1.

Success of "Wai iki Wedding" has prompted Paramount to plot another musical hewn along similar lines. Followup will be labeled "Ensenada." Same sort of picturesque locale as was used in the Bing Crosby b. o. cleanup will be duplicated.

George Raft and Dorothy Lamour have been tagged as the top-billers in the forthcoming pic.

Ceballos' \$100,000 Suit Vs. Warners Dismissed

Hollywood, June 1. Suit for \$100,000 filed three years ago by dance director Larry Ceballos against Warners has been dismissed in Los Angeles court for lack of prosecution.

Damage suit, at the time of its filing, was based on a production number in a WB musical, which Ceballos claimed he staged but studio was asserted to have credited Busby Berkeley with it. Amount was asked on grounds of alleged damaged reputation suffered by Ceballos.

McCoy Atmosphere

Hollywood, June 1. Christy Cabanne led Radio's "Annapolis Salute" company to the United States Naval Academy last week, where much of the picture will be filmed with the cooperation of naval officials. Toppers in the cast who went along include James Ellison, Marsha Hunt, Van Heflin and Harry Carey.

Russ Metty is chi Lee Marcus produces.

Washington, June 1. Company of Radio talent and technicians landed Friday (28) preparatory to visiting the Naval Academy for shooting "Annapolis Salute." Crowd remains until after June 4, then moving on to the banks of the Severn.

Roster includes Christy Cabanne, director; Marsha Hunt, Jimmy Ellison, and Harry Carey, featured in the film. Visiting delegation totals around 40.

Ruby Keeler Practically Set for Astaire Film

Hollywood, June 1. Ruby Keeler has been virtually set as Fred Astaire's dancing partner in "Damsel in Distress," forthcoming RKO pic.

Metro also dickering for Miss Keeler's services.

STEPS BY SAMMY LEE

Hollywood, June 1. Sammy Lee is doing the tear-jerking numbers for Radio's "The Life of the Party."

Last assignment was the dances for "New Faces of 1937."

STAYING WITH IT

Hollywood, June 1. Harold Shumate is scripting his original, "Fools in Paradise," which he will produce for Republic. Exec recently signed a five-year ticket.

Tokyo, May 11.

Apparently deal between Shochi and 20th-Fox to jointly produce a picture for world distribution emerging from the exploratory stage, where it has been jelling for the past few months. Shochiku made definite announcement yesterday (10) that preliminary negotiations between the two companies have been completed, and all that remains to start the cameras turning is 20th-Fox's final o.k.

According to Shochiku's announcement, deal was discussed in its preliminary stages with Del Goodman, Far Eastern manager for 20th-Fox, and final stages were carried on with Sol M. Wurtzel, 20th-Fox producer, while he was in Japan last week. Takejiro Otani, Shochiku prez, and Shiro Kido, managing director, represented the Shochiku interests in the negotiations.

Proposition as it now stands calls for 50-50 participation of both companies in all production expense and profits on the one pic, with both fits contributing writers, actors and directors. Production activities to be carried on both at Hollywood and in Japan, according to story requirements. Distribution to be made through 20th-Fox org.

Story

under consideration is "American Messenger," written by Kido Okamoto, Shochiku ace scribbler. While details of theme were not given, it is understood that yarn is written around life in Japan of Townsend Harris, America's first diplomatic rep accredited to this country and credited by the Japanese with laying foundation for pleasant relations which have always existed between the two countries.

Such a story would logically form the basis for production of a number of Jap actors in the pic as Harris is said to have cultivated many fast friends among them while here. Also, having maintained his residence outside the regular foreign settlement, the pic could very well include many purely Japanese scenes. When Wurtzel left for America last week he took the story with him, idea being to place that and the production setup before Darryl Zanuck for final o.k. If 20th-Fox agree to proposition as submitted, production will probably commence in September or October.

When A. C. Doyle, 20th-Fox manager here, was asked to confirm the details of the deal, he stated that the announcement was premature and that negotiations had positively not gone beyond barest preliminary stages, although he admitted that both Goodman and Wurtzel were being exploring the possibilities of such co-operative enterprise. Otani of Shochiku couldn't be reached for further statement.

Whether or not present proposition jells, Shochiku sooner or later is going to put it over, or one similar. The Japs for a long time have had a yen to break into the world pic mart, but realize that it can't be done with simple pure Jap product. Aside from the fact that coin to be realized from the American market will enable bigger and better productions here, which in turn will enable the Japs to offer stiffer competition to foreign films. The govt. is interested in reaching the world mart for propaganda purposes.

While no reference was made, such a move in the present Shochiku announcement, it is to be noted that they are negotiating with several outfits in France and Germany for a similar tieup.

Rubin Orig for W & W

Hollywood, June 1. Next Wheeler-Woolsey comedy for RKO-Radio is skedded to start in August from a serial story turned in by Benny Rubin.

Writer is now collaborating with Bert Granet on the screenplay.

Dick Merrill for Pix

lick Merrill, successful two-way Atlantic aviator, was signed to a one-picture pact by Monogram last week. Mono also is seeking the services of Jack Lambie, co-pilot.

Both would be American "Atlantic Flight," which is scheduled to go into production June 15, and which Monogram expects to have ready for exhibitors Aug. 1.

COLOR AT THE CROSSROADS

They Take Their Films Straight, Same as Liquor, in Nome, Alaska

incinnati, June 1. Tom Hansen, co-owner with Bill Code of the Alaska Dream theatre, Nome, Alaska, said he's been playing up a bit in the States for the past seven months.

Alaska Dream seats 528 and is the most northerly theatre on the American continent. Has no opposish, the only other houses in Alaska being the nine operated by Cap Lathrop around Fairbanks, and seven in the string of Charles Gross in the Juneau region. Next jump to the left of Nome is Russia.

Hansen told Variety club members that his customers get straight pi; no vaude, no bank nights and no iveaways. Admish is 25 cents for juves and 50 cents for adults. House operates three nights a week.

Offers a feature, two-reeler and single reeler. Plays all product and gets last runs. Booking handled by Charles Code, brother of his partner, who has the Paramount theatre in Seattle, Wash. Film cleans out the exchanges in Seattle and also draws on oldies in Portland, Ore. Is sent over on the S.S. Victoria, which makes trips from Seattle in June, July, September, and October. October shipment includes 186 sets of features and shorts. Freight bill is as much as rentals.

Plenty Old
'Some of the pictures are so old,' said Hansen, 'that we don't get a one-sheet with 'em.'

Hansen went to Alaska in '98 and became an exhibitor 11 years ago. In the silent days, Hansen explained, he junked the pictures after playing them. That saved the freight back to the States. But, he added, a rumor got out that some of the film had found its way to Russia. He opened his house with sound in July, 1932, with Eddie Cantor in 'Whoopee,' which had a 12-time run. Record trade was on Will Rogers in 'Lightnin' which had 17 showings.

Hansen spilled numerous yarns on Alexander Pantages, Tex Rickard, Diamond Tooth Lili and other figures of early days in Alaska.

He brags about the climate there and says that the only persons who die in Alaska are the doctors, who starve to death. Shows scars of 40 boils that popped out on him since being back in the States.

He intended to sail from Seattle this week on the 2,350-mile water journey back home.

FEDS COMB H'WOOD IN DRIVE ON ALIENS

Hollywood, June 1. This area is to get a thorough combing out by officials of the United States Department of Immigration starting today (Tues.), with the objective of ousting aliens who are in the country illegally and to check on visitors here on temporary permits who have gone to work in steady jobs.

Industry organizations, including the Screen Actors Guild, are co-operating in the drive, functioning in the same manner as Actors Equity has done in New York under similar circumstances.

U Preps 'Half Gods'

Hollywood, June 1. Universal has assigned Lester Cole to write a screen adaptation of Sidney Howard's unproduced play, 'Half Gods,' and has moved the opus up to the active production slate. Further plans hinge on how the screenplay shapes up. E. M. Asher, U producer, has a slice of it.

NIVEN GOES HOME

Hollywood, June 1. David Niven, his stay on 'The Prisoner of Zenda' completed, leaves this week for London. First time home in four years.

Force of Habit

As chairman of last Wednesday (28) afternoon's session of the American Theatre Council convention at the Astor, N. Y., Sidney Howard, president of the Dramatists' Guild, commented on Maxwell Anderson's blist against film scripting methods.

During his recent assignment in Hollywood, Howard said, a producer handed him a script for revision. 'What's wrong with it?' the playwright asked.

'How should I know?' replied the pic magnate, 'I haven't read it.'

Par Talking P.A.'s For Martha Raye with 'Music' at \$7,500 Per

As a builder-upper for 'Mountain Music,' in which she co-stars with Bob Burns, Paramount is negotiating to spot Martha Raye on personals with the picture in several leading key dates, including New York.

Company is discussing a total of five weeks, to start at the Paramount, N. Y., June 23 when 'Mountain Music' opens. She would play two weeks at this house, then open with the picture at the Met. Boston. Following dates, also with 'Music,' would be the Michigan, Detroit, and the Chicago, Chicago.

Miss Raye is asking \$7,500 a week. Harry Kalcheim, for Par, is handling the negotiations.

WB OPTIONS WARING FOR \$200,000 ENCORE

Hollywood, June 1. Warners has taken an option on the services of Fred Waring and his Pennsylvanians for a second picture, following 'Varsity Show.' New figure is said to be \$200,000. 'Varsity' washes up around June 20.

HURRAY FOR THE BRONX

Selznick Finds His Tom Sawyer in Giant's Backyard

After hunting around a long time for a Tom Sawyer, David O. Selznick has signed a Bronx (N. Y.) kid for the part, Tommy Kelly, whose father is on the WPA rolls. Young Kelly, found in New York three months ago, has been on the Coast taking training and tests prior to determination whether he would be okay for the part.

Selznick starts 'Adventures of Tom Sawyer,' as picture will be called, in three weeks.

Colleen Moore Secretly Married to Chi Broker

Wichita, Kans., June 1. Colleen Moore, former screen star, deserted her doll house on exhibit here and slipped away last Thursday (27) to join her husband, Homer P. Harave, Sr., Chicago broker, to whom she was secretly married May 19, at Crown Point, Ind.

Miss Moore also left her five-year-old step-daughter, Judy Hargrave, whom she had introduced as her 'good child' on her arrival here, May 22. Child is with Mr. and Mrs. Morrison, parents of the bride.

Doll house will be moved to Kansas City late this week.

GRAINGER'S TAKE-OVER

Hollywood, June 1. Edmund Grainger has replaced Joseph Pasternack as producer on Universal's 'Prescription for Romance.' John Reinhardt and Robert Nevel authored the original.

TINT GRAZE TAKES HOLD IN H'WOOD

Observers at Variance on Pastel's Advance, Though Heavy Support Thrown to Technicolor—Major Lots Holding Off—Whys and Wherefores

THAT COST ANGLE

By DENIS MORRISON

Hollywood, June 1. Color is king in Hollywood. But he sits on an uncertain if not shaky throne.

Better perhaps to say that color has started a mopping up movement which eventually may extend its frontiers a long way. But the movement has just barely got under way and there's a long distance to travel.

Just as in 1927-1930, when the picture industry was feeling its way in sound, a certain hysteria has taken hold of the film lots on the color question. Color is mysterious, an innovation that in itself contains the magic elements that spell box-office. Or so say some.

Color is an abracadabra, something all-powerful like the monster that jumped out of Aladdin's lamp. Fact is that the more conservative among the scientific minds who are at the Hollywood controls don't believe any of that stuff and they can show you where it's not true.

Color is here, yes, they say. Color is important, yes. Color is box-office when linked with good story values and money names. But color is not hocus poocus and it is nothing that a magician pulls out of a hat. It's still more or less in the experimental stage, though beginning to emerge, as witness the two most recent successful color ventures, 'A Star Is Born' (UA) and the still unreleased 'Walter Wanger's Vogues of 1936.'

How Producers View It
To obtain a proper slant on what Hollywood is doing and planning in the color medium one has only to consider the attitude of the major producers toward it. Here they are in a nutshell:

Metro—no color features skedded (Continued on page 19)

Selznick Wants Van Dyke For Retakes on 'Zenda'

Hollywood, June 1. David O. Selznick is trying to borrow W. S. Van Dyke from Metro for several days of added scenes on 'The Prisoner of Zenda.' Chore will be handled by William Wellman, now on Selznick International's 'Nothing Sacred,' if Van Dyke cannot be had.

John. Cromwell, who directed 'Zenda,' is preparing 'Marco Polo' for Samuel Goldwyn.

Annabella's Next

Hollywood, June 1. Annabella, French film player, will do 'Follow the Sun' for 20th-Fox in England. Romney Brent and Paul Lukas have the featured parts. When picture is completed, Annabella will come to Hollywood for her first American film in English. She made some French versions here a couple of years ago.

Maude Fealy's Pic

Hollywood, June 1. Maude Fealy, recently reinstated to the Federal Theatre Project following a row, has resigned to accept a featured role in Monogram's 'The Hoosier Schoolboy,' now being produced for Scott R. Dunlap by Ken Goldsmith.

Actress reported today (

Talent Schools Loom Again in East For All Picture Companies; Metro Spotting Actors in N. Y. Straw Hats

Fine Time to Tell Him

Hollywood, June 1. New arrival, being shown around the 20th-Fox lot by a veteran, remarked, as the pair elbowed through a crowd: 'I've been here a week and I haven't seen Zanuck yet.' 'Yes, you have,' his companion corrected. 'That was Zanuck you just shoved off the sidewalk.'

larmed by the sparsity of likely trained talent on the legitimate stage and the denuding of vaudeville, a number of the major picture companies are setting up training schools of their own. Some are following the general outlines of Paramount's school of acting in the East. Others are undertaking special, costly, and inside outside company jurisdiction.

While a few picture producers feel that the lack of a steady supply from the legit stage can be traced largely to the scarcity of play successes in recent seasons, others believe the films themselves are to blame. Demand for new faces from Broadway productions has milked that source dry in the past few years. With vaudeville as it is today, and regular winter stock much the same status, talent executives have arrived at the conclusion that likely talent, even if lacking stage experience, must be groomed under their own guidance.

Aside from Paramount, which has had its own school with about 40 candidates or pupils regularly enrolled in the last few years, 20th-Fox, RKO-Radio and Warner Bros. all have special tutoring or school plans of one sort or another under way or under consideration. Some talent execs figure that his method will serve as the proving ground of the future, much the same as vaudeville has in the past.

Perhaps the closest approach the Paramount plan of uncovering new talent, bereft of extended stage training, is the system being inaugurated this summer by M-G-M under the guidance of Al Altman. Company now has about 60 aspiring actors and actresses under option who will be given a thorough workout in the next three to six months to discover if they are screen possibilities.

Special Coaching
These people will have special coaching under two or three young stage directors, and may be spotted in straw hats during the summer for further polishing. Metro feels that they will get the proper training because all directors supervising them have been given thorough (Continued on page 23)

Screen Guild to Open N. Y. Offices; Thomson Coming in for Confabs

Hollywood, June 1. Ken Thomson, executive secretary of the Screen Actors Guild, hops to New York on June 11 to open eastern offices.

N. Y. man will be placed in command, due to the necessity of familiarity with eastern production and the SAG contract with Equity.

It has been announced that the initiation for Junior Guild membership has been tilted from \$10 to \$25.

Equity in New York has been handling SAG business and doesn't know of any changes for the future, it claims.

JOLSON DRAWS \$20,000 FOR WB PACT WASHUP

Hollywood, June 1. Al Jolson collected \$20,000 when he washed up his Warner contract. Sum was in lieu of \$21,000 which Jolson claimed due and not paid in settlement of remaining time on his pact.

FWLER RELEASED

20th Lets Him Drop Off Payroll So He Can Loaf a While

Hollywood, June 1. Gene Fowler has been relieved by 20th-Fox of the three remaining weeks of his scrippling contract, after completing 'Jesse James.' Former newspaperman is going to his Fire Island, N. Y., hideaway to finish a book, after which chore he will return to the Coast to freelance.

Dolores Del Rio Gets 'Lancer' Lead

Hollywood, June 1. Dolores Del Rio has replaced Germaine Aussey as femme lead in 20th-Fox's 'Lancer Spy,' Yanking of Mile. Aussey was explained on the ground that her mother is ill in Paris. No retakes will be necessary.

Mexican actress will appear opposite George Sanders under Gregory Ratoff's direction.

McGuire Gets 'Rosalie'

Hollywood, June 1. Metro has set June 15 as the tentative starting date for 'Rosalie,' which William Anthony McGuire produces.

Cast toppers will be Nelson Eddy, Eleanor Powell and Ray Bolger, with songs by Cole Porter.

SIWASH FOR RUGGLES

Hollywood, June 1. Paramount has assigned Wesley Ruggles to direct and produce its musical based on George Fitch's Siwash College stories. Claude Binyon is laboring on the script and Martha Raye probably will draw a top spot.

STOKY FINDS WORK IN PIC FOR 200 MUSIKERS

Hollywood, June 1. Leopold Stokowski engaged 100 unemployed musicians at the Musicians Mutual Protective Ass'n for Universal's Deanna Durbin starrer, '100 Men and a Girl.' Symphony shots to be poured into the picture will re 110 other music makers.

Writers Turned Loose On Goldwyn's 'Follies'

Hollywood, June 1. Work on the script of 'Goldwyn Follies' has been started by Howard J. Green, Harry Ruby and Bert Kalmar.

Feature has been budgeted at \$2,000,000, with added costs estimated at \$600,000 due to Technicolor treatment.

Hannon's Pic Chance

Chicago, June 1. Joe ivkin of Columbia was i town last week with a particular eye and ear for Bob Hannon, local vocalist.

Columbia has taken a 90-day option on Hannon, who will be shipped to the Coast following this week's Wayne King orchestra programs, on which Hannon is vocalist.

Par Thinking of Quarterly Product Announcements, Instead of Yearly, To Insure More Certain Delivery

While Paramount will schedule a total of between 55 and 60 pictures for the 1937-38 season, company may establish a precedent by selling its product in quarterly blocks. As a starter, it would thus group the first quarter's product to be delivered, making these pictures definite as to titles, cast, director, etc., and later on setting up another quarter's pictures.

This procedure would differ from that of the past among all distributors in that no effort would be made to set up an entire year's program at convention time with any expectancy that it could be adhered to. Adolph Zukor is declared to feel that it would be a wiser policy for Paramount or any other company, to try to schedule pictures in line with current demands, making what good judgment determines should be made, rather than trying to shoot for a given number of pictures.

There have been a number of heated complaints of late from indie exhibitors who claim that Par, among other companies, failed to deliver the year's product as promised. Indies feel that the companies are not making good on promises and can't see why. Par this year (1936-37) will deliver a total of 59 pictures. The number would be 61 but for the fact that two pictures, "Souls at Sea" and "High, Wide and Handsome," which are to be roadshows, will not be sent on general release until the '37-38 season. Par had scheduled 60 to 65 pictures this year.

Early Conventions
With distributors holding conventions as early as May and June to announce a complete lineup of pictures that will be delivered from Aug. 1 next to Aug. 1, 1938, effort is being made to determine now what should be produced for release 15 months hence, regardless of what change there may be in conditions, market, etc. Also any films which would be developed late for roadshowing wouldn't be scheduled if not promised before the season even opened.

Par plans for the year, in addition to between 55 and 60 pictures, call for 100 one-reel shorts and one two-reeler. Two of the features, under present plans, will be in color. "One of these is to be 'Ebb Tide' with Oscar Homolka, recent import.

Total of 18 features are being plotted as 'A' specials, some of them probably pointed for roadshowing throughout the country, in line with Par's policy to return to the field with two-day pictures.

Home office executives and eastern distribution representatives will leave New York on a special train Sunday (6) for Los Angeles, where the 'Par convention opens June 10 for four days of sessions.

WALSH OUT OF B'KLYN STAGE HANDS' POST

After serving as an official of the Brooklyn stage hands' union, Local No. 4, for 12 years, Dick Walsh is out. He had been business agent of the local but, in the election held during the past week, he ran for the presidency against Robert Hilton, the outsider, and was defeated. Hilton at one time was a member of the executive board, but during the past year has held no office.

Walsh was succeeded as business manager by Thomas Murtha, who previously had been assistant biz agent.

Out-going Walsh is the fourth vice-president of the International Alliance of Theatrical Stage Employees, a post which he maintains. As an IA vice-president, he is presently in charge of the affairs of the Film Technicians union, in New York, IA having gone in to take control of that organization.

Mildred Bailey, Norvo Set for Columbia Pic

Chicago, June 1.—Columbia last week signed the Red Norvo-Mildred Bailey band combo for a feature, reported to start in August. Band and singers are at present doing one niter.

FRELS JURY DISCHARGED

rust Action Ends in laagerment

Dallas, June 1.

Out since Friday (28) last and unable to reach a verdict, the jury sitting in the anti-trust action of Rubin Frels, in the U. S. District Court, was discharged this morning. Frels, of Victoria, Texas, was suing the Jefferson Amusement Co. (Sol E. Gordon) and certain major distributors for \$551,000 on allegations of restraint of trade. Gordon is a Paramount affiliate. John G. Long was another defendant.

At diverse times distributors sought dismissal of the case on grounds that there was no real cause of action involved. However, the case finally went to trial last week.

OHIO SUPREME COURT HEARS CENSOR FIGHT

Cleveland, June 1.

Spanish loyalist sympathizers, who claim the Ohio board of censors' ban on "Spain in Flames" is unfair and discriminatory, taking the fight to court.

Amino's controversial picture was booked three times by Al Shulman for the Penn Square, foreign pix house, but couldn't get it passed. Censors again refused it after a public hearing demanded by Clevelanders interested, so suit's now before the Ohio State Supreme Court.

Russell N. Chase, attorney representing the North American Committee to Aid Spanish Democracy here, is appealing the case. First day in the supreme court hearing was wasted by a wordy, highly-complicated battle solely on the question of jurisdiction, with no discussion of the merits or faults of the film.

Lawyer for the sponsoring group argued that the court has original jurisdiction in such a matter. Reply by William S. Evert, assistant attorney general, was that the Supreme Court does not have it because the plaintiffs had not presented the required method of appeal. Chase refused to withdraw the case, saying he would re-write his petition to cover all technicalities.

Censors' taboo on "A Greater Promise" was lifted when Jewish organizations raised loud squawks. After two postponements, the film of immigrant life in the autonomous Jewish republic of Birobidjan in Siberia goes into the Penn Square Wednesday (2).

Lewis Stone At U

Hollywood, June 1.

Lewis Stone has moved over from Metro to Universal to play the top spot in "U. M. Asher produces." Lewis R. Foster is directing.

Market in Doldrums, but Pathe, Col, RCA and Par Dish Out Nice Divvys

Though the stock market continued in the doldrums and irregular last week, stockholders of picture and radio company issues benefited to the tune of approximately \$1,360,000, divided among more than 2,000,000 shares of stock, both preferred and common. Largest single distribution was the regular quarterly of 87 1/2¢ on Radio Corp. of America first preferred, amounting to more than \$808,000.

Perhaps the most welcome divvy was the 50¢ extra declared on the common and voting trust certificates by Columbia Picts. Better Wall Street opinion had anticipated such an extra melon, but less optimistic seers did not consider it likely after the regular 25¢ dividend was declared earlier. Columbia Picts. extra is payable on June 25 to stockholders on record June 11. The 25¢

Incorporations

NEW YORK

Hudson Valley Broadcasting Corp., Kingston; operate broadcasting station, advertising, capital stock, \$100,000, 100 shares, \$100 par value; 20,000 shares, \$1 par value. Incorporators: James Ritchie, 35 Church street, New York City; James B. Guariglia, 115 Meridian street, Newark, N. J.; William M. Odell, Jr., 65 Wall street, New York City.

Held Amusement Corp., Kings; deal in motion picture film, camera, apparatus of all kinds; capital stock, 100 shares, no par value. Incorporators: Esther Flaster, Rose Craven, Margaret E. Danoville, all of 29 Broadway, New York City; Thompson; operate hotels, resort amusements in connection with same; capital stock, 200 shares, no par value. Incorporators: Jeanette Sharp, Abraham Sharp, Max Savitz, all of Monticello, N. Y.

Rayman Theatres Corp., New York; operate theatres for movies, vaudeville, etc.; capital stock, 100 shares, no par value. Incorporators: Harold Klein, 1802 Riverside drive, New York City; Joseph Inger, 1113 Walton avenue, Bronx; Julia Cherny, 1430 Plimton avenue, Bronx.

A & L Theatre Concessions, Inc., New York; operate concessions for theatres, capital stock, 50 shares, no par value. Incorporators: Sidney V. Easton, 17 Madison avenue, N. Murray Simon, all of 305 Broadway, New York City.

All Sports, Inc., New York; to operate auditoriums, arenas, public halls and theatres; capital stock, 100 shares, \$100 par value. Incorporators: John A. George, 378 Ford street, Bronx; Louis A. George, 1275 East 15th street, Brooklyn; Frank Giorgio, Jr., 840 206th street, Bellerose.

Castro Water Pool and Beach, Inc., Freeport; operate resort hotel, restaurant and amusements in connection with same; capital stock, 100 shares, no par value. Incorporators: Helen Sherry, 100 E. 10th street, New York City; all of 551 Fifth avenue, New York City.

each Theatre, Inc., Manhattan; theatrical business; capital stock, 200 shares, no par value. Incorporators: William Felsinger, Theodore R. Mahan, Lawrence J. Felsinger, all of 270 Madison avenue, New York City.

ingenta Pictures, Inc., Manhattan; motion picture business; capital stock, 100 shares, \$100 par value. Incorporators: Bernard G. Glick, 17 Madison avenue, New York City; William R. Jacoby, 1528 Ocean island avenue, Brooklyn; Louis A. George, 1275 East 15th street, New York City.

Featured Artists Service, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: Marie C. Falvo, all 630 Fifth avenue, New York City.

Ted Collins Corp., New York; artists bureau, etc.; capital stock, 200 shares, no par value. Incorporators: Myron Greenberg, all of 271 Madison avenue, New York City.

Genie Enterprises, Inc., New York; theatrical business; capital stock, 1,000 shares, \$100 par value. Incorporators: Soteris D. Coratilis, Monroe Stein, Grace Lyran, all of 276 West 43rd street, New York City.

Monroe Theatres, Inc., New York; theatrical business; capital stock, 200 shares, no par value. Incorporators: Lawrence J. Krieger, 101-23 108th street, Richmond Hill, N. Y.; Harry Epstein, 926 Bronx park, South Bronx; Ralph Hochman, 768 Grand Concourse, Bronx.

CALIFORNIA

Feature Publications, Inc., Sacramento; 2,500 shares, no par; permitted to issue 100 shares, \$100 par value. Incorporators: Edmund Locke and Frank S. Balthis, Jr. Trade names, Inc.; motion picture production; capital stock, 100 shares, \$100 par value. Incorporators: Henry Chappell, 101-23 108th street, Richmond Hill, N. Y.; Harry Epstein, 926 Bronx park, South Bronx; Ralph Hochman, 768 Grand Concourse, Bronx.

Pan-Pacific Audiotronics, Inc., Los Angeles; 50,000 shares, \$100 par; permitted to issue all. Directors: Clifford W. Henderson, Joseph W. Henderson, all of 1212 Wilshire boulevard, Los Angeles; Raymond L. Maigat and Oscar A. Trippe.

Hollywood Screen Test Corp., capital, 10,000 class A shares, \$10, and 100,000 class B shares, \$1, permitted to issue 3,500 class A and 35,000 class B. Directors: A. W. Crawford, Cyril Connelly, Walter C. Withers, Wilma Van Peski.

'Angel' Abroad

Hollywood, June 1.

Camera crew headed by Harry Perry and Dr. Eric Locke, business manager, is Europe-bound to get shots for Paramount's "Angel," Marlene Dietrich starrer. Ernst Lubitsch directs.

Going Places

By Cecelia Ager

Accepting Taylor's Beauty Calmly

Let Robert Taylor alone, treat him like a man, don't point—accept his beauty calmly and he is really not half bad. This discovery is available in "This Is My Affair," in which everybody—writers, production staff, actors—succeeds in keeping a grip on himself despite Taylor's presence in the picture.

Encountering normal behavior at last, with no more than the minimum of swooning—and that required by the plot, and not from just the sight of him—Taylor himself quiets down; and encouraged by this comfortable new environment, he asserts, nice and diffidently, that behind his burden of glamour, there trembles an actor. A student of acting, then. A young man who, one day, will make it because he has the patience, the valor, the seriousness that it takes. And who, when that day comes, rates the loudest hosannas because he made it carrying always a handicap that none of the rest of them had to bear.

Always to be tossed in beyond his depths, because always there was that dazzling loveliness of his blinding his mentors to the extent of his progress—well, the resultant floundering might very well flatten a less confident lad. But Taylor has nothing if not faith. He perseveres and, with the help of his current sympathetic set-up, he gets somewhere.

Notice in "This Is My Affair" how comparatively compact and well-coordinated the movements of his throwing his weight around have become. How rarely now, when denoting thought, he caresses his chin. How grateful he is to be considered here a man among men, instead of just the usual irresistible body among ladies. How glad he is of the frequent chances he's granted to hide his face behind newspapers (plot biz)—and doesn't come out pouting, either.

Nice and steady he is now, forging ahead, it says, because he's got brains as well as his beauty, and if he's not wildly convincing as a turn-of-the-century G-man, it's a tall tale he has to tell. For the first time, at any rate, he's coaxed the men in the audience to consider, without heat, whether he's not more to be pitied than scorned.

Wayne Morris—At the Moment—Analyzed

Wayne Morris, for whose initial assault on the fans Betty Davis, Edward G. Robinson and Humphrey Bogart are content to serve as mere standard bearers (maybe not content but anyway, they serve) scores, in "Kid Galahad," a sweeping victory. He nails with one blow both the lads and the gals.

Ladies are his because he's a great big hulk of a boy, easy around the edges; the men don't resent him because he can hit, and he's not too ex-cruciatingly good looking; the home folks like him because he can say he wants to be a farmer without subjecting the whole business of agriculture to a horse laugh. He has, at the moment, simple charm. He doesn't, at the moment, seem to be aware of it. The chances of his turning out to be a fellow that the whole family will march to the theatre arm-in-arm to see, are good. He can, at the moment, typify the American young man without setting the country to civil war about it.

Morris deserves it all, but it's heartening just the same to see the shrewd protection his producers accord him. They never let him step out of line, they never have him do anything that isn't wholly likable. They keep him modest at all times, but see to it that he stands up for his rights. They make him honest, but they don't let him be a dope. Most particularly they guard him in his scenes with the femmes. They let the girls go as dizzy as girls will over a new hunk of man, but they see to it that he doesn't catch it. To preserve his box office for both sexes, they make him act totally unaware of his appeal for the ladies. The less he knows it, the more the men like him. His judgment as to what to do with Mr. Morris is excellent, and so is his response.

Aeroplanes and Dames

Way women in pictures keep giving fliers the jitters just before their take-offs there certainly ought to be a law demanding vows of celibacy from candidates for pilot's license. It's the only way to save every plane in pictures from sure crack-up.

Newest brief for this law is "Wings Over Honolulu" in which one little southern girl named Betty Barry, loses up the Pacific because she wants to go dancing and the mean old Admiral thinks the fleet's maneuvers are more important. Miss Barry's husband is Ray Milland, a Navy plane pilot.

There is another argument for the law, besides it's being the only hope of restoring the fans' confidence in aviation. Somehow or other women's poor sportsmanship, which pictures contrive to keep fairly well hidden other times, slips out in films that deal with flying, and it oughtn't to get around. Women will positively walk in self-sacrifice in any kind of picture but one that's got planes in it, but a plane seems to bring out their latent selfishness. In war or peace, just let them catch sight of a plane, or hear the motor, or even just see a flyer's uniform, and all they can do is harass. This strange phobia doesn't do womankind any more good than it does aviation. The only way to save the situation for both sides is to keep ladies out of flying picture entirely.

Those Important Accents

Sequestered in the Little Carnegie theatre, quite where it belongs—the patrons are more patient there; give them subtlety to eat, and you can have your pace—is the new English version of "Under the Robe." It is a pretty thing, and gentle, and abundant with talk of hangings, that—save in the case of some extras—never come off.

Talk of the hangings is mostly delivered by Annabella, in a French accent, and by Conrad Veidt, in a German accent—which is one of the reasons why patience here is more than a virtue. You have no sooner finished adjusting your ears to the speech of Miss Annabella, when you must readjust them for the beautiful voice of Veidt, and so it goes, and so it goes. But you bear with Miss Annabella because you can see how hard she tries to get the words right and especially to master the sil-lants, and you go along with Veidt because you can see that while he's so ardently engaged in cutting a romantic swathe, he doesn't realize that his undoubtedly picturesque set-up is yet much too macabre and unconventional to make a dent in our kind of flaps. But it is interesting to note, for the future of America and England's seeing history eye to eye, that Raymond Massey as Richelieu—despite his harsh and wily beginning—is quite as cute about furthering the cause of true love as was George Arliss in our own interpretation of the man.

RALPH KOHN FOR SCHULBERG FINANCING

Hollywood, June 1.

Ralph Kohn, general manager for B. F. Schulberg Productions, closed yesterday (31) to arrange for financing of six pictures for major release. Schulberg, releasing deal with Paramount terminates after the delivery of three more films.

Irard's MG Test

Adele Girard was given a singing and acting screen test last week by Metro, after two months of grooming. Her previous experience was singing in night spots. Herman Bernie handled the deal.

PICKETS ON PARADE IN N. Y.

Unionization of Exchanges Through U. S. Will Cost Biz \$1,100,000 per Yr.

Strides taken thus far towards complete unionization of principal key city exchange employees has more or less resulted in industry officials acquiescing in recognition of exchange unions. Attention is now being focused by distributors on the cost in increased wages.

Because the 10% hike asked for in most cases where a union goes in affects only a relatively small number of workers, recent estimates are that it will cost all the companies in one typical exchange center an increase of approximately \$648 in weekly wages, or about \$20,700 per week for in every exchange city. This bri the cost of exchange unionization to slightly more than \$1,000,000 annually (for all companies), this figure representing the total increase in salaries per year, as compared to wages before the locals were set up.

St. Louis, which has had union employees in exchanges for some time, is being used extensively as a pattern for wage tilts and agreements in other key spots. Currently in the Missouri metropolis, re-winders and inspectors are receiving about \$20 weekly. Head shippers get \$37.50 to \$42.50, depending on length of service and individual companies, while assistant shippers earn \$20 to nearly \$37, depending on the company and duration of employment. Bookers there are not unionized yet.

Most exchanges have one chief inspector and two or three inspectors or re-winder workers. Each has one head shipper and three to five assistants, with larger companies like Metro, 20th-Fox and Paramount using four or five assistants in bigger city exchanges. There are 31 exchange centers in the U. S.

Rochester Drive

Rochester, June 1. Stage hands and film operators unions have joined in the drive to organize theatre ushers, ticket sellers, assistant managers, janitors and cleaning women into a separate union affiliated with the A. F. of L. About 400 employees are involved. Large downtown houses are being organized first, with plans to take in the nabes later.

Michael Mungavan, business agent of the stage hands, and Fred Bookhout of the operators, are directing the drive, which is being conducted more or less openly, with no action by theatre officials.

Philly Pays Off

Philadelphia, June 1. More than 200 film exchange employees here found wage increases of up to \$15 a week in their envelopes Friday (28). Raises followed ratification by the Film Exchange Employees Union, Local 7b, of an agreement negotiated with exchange executives by a union committee the previous week.

Pact was presented to about 200 of the 239 members of the local at a meeting in the Broadwood Hotel. Committee which worked out the scale recommended its passage and consent was practically unanimous. Written contract with the exchanges will be worked out in the near future, Harry Cohan, organizer, said.

Maximum work week is 40 hours, five and one-half days. This will effect few exchanges, as most are now working on a 3 3/4 hours week. All former benefits, such as vacations with pay, are guaranteed as heretofore.

Applies to majors only, Metro, Fox, Warners, Paramount, Columbia, United Artists, RKO, Universal, and Clark Film Distributing Service. Indie scales which will be lower, ill be neg. I ted this week.

Kay Talks It Up

Hollywood, June 1. Eddie Kay has been pacted by Universal as dialog director on "Radio Patrol."

Ben Kahane will produce.

What Blonde Isn't?

Hollywood, June 1. Warners has assigned Frank McDonald to direct "Adventurous Blonde" as the initial chore under his sixth option pick-up, exercised by the studio last week.

Picture will be the third of the "Torchy Blane" series featuring Glenda Farrell.

MIDWEST FILM PRICE WAR LOOMS

Chicago, June 1. Sharp conflict on film price set-up is being readied in the midwest as both exhibitors and exchanges are openly girding for what looks like one of the worst film price wars in selling history. Both exhibs and distribs have set up in their own camps a flat demand and policy by which they both bluntly claim they will stick.

On the exhibitor side there is a growing demand for a reduction in film prices, based on the box-office receipts of the past few months. Exhibs are seeking film price adjustments on contracts signed last season. Exchanges are putting up a stiff front against these adjustment requests, despite the general agreement throughout the biz that receipts have slumped brutally.

Distributors claim that it isn't the fault of the product, but place the blame for any b.o. slump on the exhibitors themselves. On these grounds they are refusing to okay any adjustments in film deals, except in cases where there is a real need on the part of the exhib.

On their hand, however, the mid-west distributor are girding for what they believe to be their greatest offensive and campaign for the acceptance of percentage pictures by the exhibitors. Every exchange, having cast envious eyes at Metro's percentage victory in this territory, is determined that it will have percentage contracts also this coming season. Even those distributor who are not backed up by affiliate theatre-operating groups are embarking on this determined policy.

Distrib View

Claim of the distributors, based on carefully assembled report is that they have not been obtaining their full share of the revenue on the big b.o. pictures under the straight-rental contract, which is almost uniform in this territory, and that only through percentage arrangements can they be protected properly on these big pictures, which take considerable coin to get off the nut.

Slogan of the exchanges is that if the exhibs give Metro percentage deals they can give percentage to the other exchanges. Every exchange has set up a standard percentage demand and the set-up this coming selling season appears to be an almost uniform demand by the exchanges for approximately a half-dozen pex on percentage, with the sharing arrangement to be from 30% to 35% in the city of Chicago.

This forebodes a real knock-em-down-and-drag-em-out battle in the streets of the metropolitan midwest, where the exhibs have bitterly opposed percentages for years, and have been able to defeat any drive on the part of exchanges for sharing arrangements. Only Metro has been able to put over its percentage demands in this town; Metro having licked the exhib boycott against it two years by the simple expedient of having the Loew's theatre section arrive in town and start doing up property on which to build its own houses.

LABOR WORRIES TIE UP CINEMAS

So Many Unions Have Grievances That Trouble May Ensnare—Schedule of Hours and Days for Various Factions

POLICE ANGLE

respects icketing of N. Y. theatres by several unions at the same time is summer, with each of many organizations for recognition, threatens to cause such picketing jams that labor leaders will be compelled to schedule hours when the various unions may put on their marches. This will be necessary in order to keep pickets from getting into each other's hair, if not for the reason that city authorities are likely to frown upon large flocks of placard carriers because of the congestion they would cause.

While picketing in a peaceful manner is permitted by law, local ordinance forbids congestion and impediment of traffic in the public safety. Picketing in droves, no matter how many unions feel that they have a right to march their men in front of theatres or other places, would be likely to bring action by city officials and might give theatres an opening for injunctions. For these reasons, and in anticipation of the probability, it is believed that labor men will apportion the time of day when various unions may picket and agree upon the length of time daily.

This, of course, means a possibility that the unions, among themselves, will face difficulties in working out schedules for part-time picketing which would be satisfactory to all. There would be a question of who should picket at the choice, peak hours; who should get the breaks on Saturdays and Sundays; which unions should take the off hours, etc.

All Over the Place

Plus the picketing that has been frequently resorted to in New York by booth operators, the Musicians, Local 802, has been marching its men in front of straight film houses for more than six months now in hopes of getting state shows returned. Over and above this picketing, the painters recently appeared a few times in support of the Hollywood strike, while additional ranks of standard-bearers went on the streets when the artists of the Max (Continued on page 11)

Allied Convention Passes Up Labor Problem, Votes for Pic Buying Pool, Favors Congressional Biz Inquiry

Meet a New Star

Hollywood, June 1. John Trent, B. P. Schulberg find, goes up to stellar rating in "She's No Lady," formerly "Let's Talk of Love," with Ann Dvorak. Charles Vidor directs.

NEW TEST ON DOUBLES IN PHILLY

Philadelphia, June 1. Reported here that the Federal Circuit Court will order another hearing of the Perelman double-feature suit, on which there have already been three hearings which have dragged over more than a year.

Suit was brought against major producers by Harry Perelman, operator of two small indie houses here, to prevent them from inserting a clause in contracts which allows them to halt delivery of product if they exhibit double-features. Action has been taken up and fought as a cause celebre by former Congressman Ben Golder, Perelman's attorney.

Court handed down a decision in the case about two months ago, which turned into a fiasco when, the following day, notice was posted that it was all an error by a clerk and the order didn't count.

Meantime, at least half the indie houses in Philly have jumped into the dual harness. That means about 50 theatres, as there are 180 in all, with Warner Brothers controlling 80 of them. Not all the houses double all the time, but the majority use duals at least three days every week.

Newest departure is 'triple-feature' at Saturday matinees. Several houses add a western to the regular dual for the kid shows. Noticeable situation is that most flagrant dualers and triplers are getting the city's lowest admissions.

Only three exchanges are now refusing to service dual accounts. They're Paramount, Warners and Metro.

By DON GOLDBERG

Milwaukee, June 1. No national attempt to cover the labor problems will be made by Allied. This was unanimously decided by the Allied independent theatre owners in convention here last week. By resolution the convention voted to leave the labor situation up to each state unit, rather than try any national supervision.

By a vote of 74 to 00 the convention voted for a full investigation and inquiry into the possible setting up of a national film buying combination. This would replace the local and state buying groups, which are operated by several of the Allied units. In other localities Allied has not been able to get these buying groups organized, due primarily to the refusal of the exchanges to sell product to anybody not directly and financially interested in theatres for which they are buying product. Under the tentative national set-up Allied members would pay a service charge amounting to 3% of their total film cost.

Results of the investigation into the possible buying combine will be presented to the Allied convention in 1938. Of primary consideration to the members is whether the distributors would sell on such a basis. Reason for the investigation question being presented to the general convention body for an open vote was the failure of the film-buying committee to come to any decision themselves. Four men in the committee divided 2-2 on the advisability of making such an inquiry into whether a national buying setup should be established by Allied.

Grievances

Allied convention faced a list of six grievances and unanimously voted to do something about it. These grievances were listed as (1) percentage pictures, (2) proffered playing time, (3) weekly charge for shorts, (4) withholding of pictures named on contracts, (5) selling product on allocated price and then not delivering the low-bracket pictures, thus raising the general picture cost average, (6) black booking. Convention was urged to attack these problems in three ways, with the leading attack to be complete advertisement of the exhibitor grievances to the public. Exhibitors were urged to put trailers on their screens, write editorials in their programs and give speeches before the women's clubs at air these exhibitor squawks. Exhibitors were told that nothing would be gained by keeping these grievances as trade secrets, but to air them.

Campaigning

To this end, the exhibitors were asked to continue campaigning for governmental intercession in the picture business. Allied members are determined to seek a Congressional investigation of the film business, and to campaign for the passage of the Neely-Pettingill bill.

As far as individual and pointed squawks are concerned, there was a complete agreement among members in condemning the accessorial department setup of Paramount (Continued on page 23)

REP DISTRIBS MEET

Hollywood, June 1. Republic Picts. franchise holder opened their convention at the Hollywood Roosevelt yesterday (Mon.) and remain in session four days.

Following the conclave here sales meetings are scheduled for San Francisco, Chicago, New Orleans and New York.

WEIL HANDLING 'ROAD'

Joe Weil, head of Universal's exploitation department will have full charge of the road show engagement of "The Road Back," which is scheduled to open at the Globe, on Broadway, June 17.

No other assignments for the road show date are contemplated.

Par's New England Theatres Inc. Buying Out Assets of Olympia Chain

Olympia Theatres, in the Paramount subsidiary, which has been in receivership since early in 1932, will emerge from a reorganization under which the assets of the company will be purchased by another Par subsidiary, New England Theatres, Inc. Deal for acquisition of the Olympia assets at \$4,000,000 will be closed in Boston on Friday (4) with Y. Frank Freeman of N. Y. representing Par.

General acceptance of a plan to turn over the Olympia assets to direct Par control through its New England Theatres, Inc., has been reached following completion of adjustments of all claims under the Olympia receivership, which entailed, among others, a bond readjustment of the Goldstein Bros. circuit in Massachusetts.

Sam Pinanski, vet. operator, who with Martin J. Mullin has been co-receiver of the Olympia chain, was in New York Friday and Saturday (28-29) to discuss final steps in connection with removing the subsidiary

in receivership and is expected back in New York this week to confer further with Paramount home office executives, including Freeman, who returned from Texas yesterday (Tues.).

Should a partnership in New England be worked out by Paramount, it would unquestionably be made with Mullin and Pinanski. M. & P. chain, which they operate, is separate and distinct from Olympia Theatres, Inc., which will acquire Olympia houses and holdings. New England Theatres operates in upper New England, in the states of New Hampshire and Maine. Maine and New Hampshire Theatres, Inc., affiliated with Paramount and headed by John Ford, is also in these states, plus Vermont. This group embraces 29 houses, while the M&P setup totals 86.

Olympia chain penetrates only Massachusetts and Connecticut, but was always one of Par's more important subsidiaries.

Holiday Hypothes L. A. Trade; 'Cafe' Good \$29,500, 2 Spots; 'Go-Getter' Limps, \$12,500; 'Courageous' Okay

Los Angeles, June 1. Three-day holiday, with weather conditions favorable for theatres, proved a life-saver for bulk of the local first-runs, with grosses upped in several instances to variety figures. 'Cafe Metropole,' at the day-date State and Chinese, is piling up a combined \$29,500 take, very healthy for these houses.

Couple of two-dayer pics, 'Captains Courageous' and 'Lost Horizon,' benefited by the holiday. Day-date RKO and Pantages yanked after five days and put in new bills (31).

Estimates for This Week

Carthay Circle (Fox) (1,518; 55-83.10-1.65)—'Captains Courageous' (MG) (3d week). Advance reservations began piling up early in week. Second week drew \$8,100, excellent.

Chinese (Grauman) (2,028; 30-40-55-75)—'Cafe Metropole' (20th) and 'Angels' Holiday' (20th) dual. Looked like old times around the forecourt with mobs particularly heavy Saturday through Monday for fifty \$13,000. Last week, 'Romeo and Juliet' (MG) and 'Nobody's Baby' (MG), distinct disappointment at \$6,300.

Criterion (Tally) (1,640; 30-40-55)—'Elephant Boy' (UA) (2nd week). Novelty pic got away to initial good week and trade holding substantially well, so on second stanza should garner around \$4,800, against first week's take of \$5,600.

Downtown (WB) (1,800; 30-40-55-65)—'Go-Getter' (WB) and 'Michael O'Halloran' (Rep), dual. Biz not so hot with this pair, but about on par with previous week, \$6,500 against \$6,300, with holdover week of 'Prince and Pauper' (FN).

Four Star (Fox) (900; 55-83.10-1.65)—'Lost Horizon' (Col) (12th week). Holding surprisingly strong. Last week, satisfactory \$5,400.

Hollywood (WB) (2,756; 30-40-55-65)—'Go-Getter' (WB) and 'Michael O'Halloran' (Rep), dual. Biz took a dive so best in sight is \$6,000. Last week, holdover of 'Prince and Pauper' (FN), very good \$6,500.

Orpheum (Edwa) (2,200; 25-30-35-40)—'Happened Out West' (20th) and 'China Passage' (RKO), dual, and vaude. Combo of Harold Bell Wright screen yarn, Ed Lowry's Singtimers on stage and an auto trailer give away helping boost take to fifty \$10,000. House closed last week.

Pantages (Pan) (2,700; 30-40-55)—'Good as Married' (U) and 'Let Them Live' (U), dual. Pair yanked Sunday night after five days for fair \$4,000. New show opened (31) last week. 'Shall We Dance' (RKO), third stanza, very good \$5,800.

Paramount (Partners) (3,595; 30-40-55)—'Turn Of Mind' (Par) and stage show (Holdover). Holdover was for five days for neat \$11,000. Last week, first smash \$22,000. 'Met Him in Paris' (Par) opened Monday (31), in for two weeks. Last week, RKO (2,950; 30-40-55)—'Good as Married' (U) and 'Let Them Live' (U), dual. Customers didn't break their necks for this pair, so five days at \$3,200, mild. New show debuted (31), to cash in on holiday. Last week, third week of 'Shall We Dance' (RKO), okay at \$5,900.

State (Loew) (2,024; 30-40-55-75)—'Cafe Metropole' (20th) and 'Angels' Holiday' (20th), dual. Aided by triple holiday piling up smash \$15,500. Last week, 'Romeo and Juliet' (MG) and 'Nobody's Baby' (MG), pretty weak at \$10,200.

United Artists (Fox-UA) (2,100; 30-40-55)—'Fifty Roads' (20th) and 'King of Gamblers' (Par), dual. Just so-so trade on this pair of first runs, so best in sight is fair \$4,000. Last week, 'Old Soak' (MG) and '13th Chair' (MG), fair \$4,100.

Wishire (Fox) (2,296; 30-40-55-65)—'Fifty Roads' (20th) and 'King of Gamblers' (Par), dual. Trade up a bit currently for fair \$6,000. Last week, 'Old Soak' (MG) and '13th Chair' (MG), not so hot at \$4,600.

New NSS Coast Plant

Hollywood. Screen Service's new building got started today (Tues.) and schedule calls for occupancy around Oct.

Entire second floor of the structure will be given over to the access-manufacturing plant and distributing facilities.

HOUSER'S SCRIPT JOB

Hollywood, June 1. Robert Sisk has assigned Lionel Houser to the screenplay of 'She Sang for Her Supper,' which he will reduce for Radio.

Don Prindle is scripting 'The Life of the Party' and Edmund Joseph 'She's Got That Swing' on the same lot.

Par Dolling Up

Hollywood, June 1. Paramount studio theatre has undergone a complete dressing-up and will be thrown open for the first time since the face-lifting for the company convention.

New sound reproduction equipment has been installed, more seats have gone in and an indirect lighting system provided. Boris Morros and LeRoy Prinz are working up the entertainment program for the delegates.

CINCY BIZ BLAH; 'PAUPER' FAIR \$11,000

Cincinnati, June 1. Outdoor opposish for pic parlors got under way a full force over holiday-padded weekend and trade written to summer level. Open air lures, aided by hot weather, include 36-day racing meet at Latonia, Ky., opposite Cincy; dog racing at nearby Harrison, O. season starters for Coney Island and Zoo, annual gas derby at the not distant Indianapolis; opening of the burg's numerous beer gardens, picnic spots and bathing pools.

In cinema center, 'Prince and Pauper' is the top draw currently, fetching fair \$11,000 at the Albee.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Prince and Pauper' (WB). Fair \$11,000. Last week, 'Star is Born' (UA), \$17,500, socko.

Capitol (RKO) (2,000; 35-42)—'Star is Born' (UA) (2d run). Good \$5,500. Last week, 'Cafe Metropole' (20th) (2d run), \$3,000, poor.

Family (RKO) (1,000; 15-25)—'Last Mile' (UA) (reissue) and 'Men in Exile' (WB), split. Average \$2,200. Last week, 'Midnight Taxi' (20th) and 'Nobody's Baby' (MG), split, \$2,200.

Grand (RKO) (1,200; 25-40)—'Trader Horn' (MG) (revival). Flop \$1,800. Last week, 'Shall We Dance' (RKO), third downtown week, \$3,000, fair.

Keith's (Libson) (1,500; 25-40)—'Romeo and Juliet' (MG). Maybe \$3,000, poor. Last week, 'Fifty Roads' (20th), \$4,500, okay.

Lyric (RKO) (1,400; 35-42)—'Way Out West' (MG). Good \$4,300. Last week, 'Silent Barriers' (GB), \$3,000, poor.

Palace (RKO) (2,600; 35-42)—'Woman Chases Man' (UA). Fair \$2,500. Last week, 'Turn Of Mind' (Par), six days, \$5,000, season's low.

Shubert (RKO) (2,200; 35-42)—'Wake Up' (20th) (3d week). Okay \$4,000. Last week, second, \$6,500, nice.

Three-day Decoration Day weekend sent b.o.'s blooey, race track opening, plus other outdoor attractions, grabbing most of coin. What little left is divided pretty evenly between 'This Is My Affair' plus vaude, at the Fox, and 'Go-Getter' plus Clyde Lucas' band at the Michigan. 'Kid Galahad' is doing nicely at the United Artists, but not as big as expected.

Estimates for This Week

Adams (Balaban) (1,700; 25-40)—'Charli' Chan Olympics' (20th) and 'California Straight Ahead' (UA), dual. About \$5,000, fair. Last week 'Silent Barriers' (GB) and 'No Man of Her Own' (Par), \$5,200, fair.

Cass (Indie) (1,400; \$1.65 top)—'Lost Horizon' (Col). Opened strongly and clipped off nice \$10,500 in first five days. Should hang on for three or four weeks.

Downtown (Rim) (2,800; 25-40)—'Slaves in Bondage' (Indie) (2d wk). Holding on for ok \$5,000 following opening session of \$8,500.

Fox (Indie) (3,000; 30-40-65)—'This Is My Affair' (20th) and vaude. Hit-

1st Runs on Broadway Week of June 3

Astor—'Captains Courageous' (MG) (4th week).
Capitol—'Farnell' (MG) (3).
Central—'Great Hospital Mystery' (20th) (5).
Criterion—'The Go-Getter' (WB) (4).
Globe—'Lost Horizon' (Col) (14th week).

Music Hall—'This Is My Affair' (20th) (2d week).
Paramount—'I Met Him in Paris' (Par) (2).
Radio—'Behind Headlines' (RKO) (31).
Rivoli—'Hit Parade' (Rep) (2d week).
Roxy—'50 Roads to Town' (20th) (4).
Strand—'Kid Galahad' (WB) (2d week).

Week of June 10
Astor—'Captains Courageous' (MG) (5th week).
Capitol—'Farnell' (MG) (2d week).
Globe—'The Road Back' (U) (14).
Music Hall—'Woman Chases Man' (UA) (10).
Paramount—'I Met Him in Paris' (Par) (2d week).
Radio—'King of Gamblers' (Par) (8).
Rivoli—'Slave' (20th) (12).
Strand—'Kid Galahad' (WB) (3d week).

Heat Baffs Buff.
Biz; Colbert Nice
\$14,500; 'Gun,' 8G

Buffalo, June 1. Hot and perfect weather knocking the local b.o.'s for a loop. Figures are spotty and at summer levels.

Estimates for This Week
Buffalo (Shea) (3,600; 30-40-55)—'Met Him in Paris' (Par). May get around \$14,500, nice. Last week, 'Star is Born' (UA), swell \$18,000.

Century (Shea) (3,400; 25-35)—'Angels' Holiday' (20th) and 'Chan at Olympics' (20th). Should get around \$7,000, fair. Last week, 'No Man of Own' (Par) and 'Girl From Scotland Yard' (Par), bettered expectations for good \$8,600.

Great Lakes (Shea) (3,400; 30-50)—'Gave Him a Gun' (MG). Around \$8,000, fair. Last week, 'Shall We Dance' (RKO) (2d week), slipped in second stanza to \$6,800.

Hipp (Shea) (2,400; 25-40)—'Intertown' (Take Money) (Par) and 'Jeeves' (20th). Fair \$6,500, indicated. Last week, 'Love From Stranger' (UA) and 'That Man's Here Again' (WB), poor \$6,400.

Lafayette (Ind) (3,400; 25-35)—'Thunder in City' (Col) and 'Counterfeit Lady' (Col). Getting neat \$7,000. Last week, 'Racketeers in Exile' (Col) and 'Back Stage' (GB), nice \$6,500.

Michigan (United Detroit) (4,000; 30-40-65)—'Go-Getter' (WB), with Clyde Lucas band on stage. Not a go-getter at \$20,000, but ok in view of things. Last week 'Star is Born' (UA) and stage show, good \$26,000.

Palms State (United Detroit) (3,000; 25-40)—'Way Out West' (MG) plus 'Espionage' (MG), dual. Gross up here to nice \$9,000. Last week 'Billy the Kid' (MG) and 'Scotland Yard' (Par), fair \$6,700.

United (United Detroit) (2,000; 30-40-65)—'Kid Galahad' (WB). Ok \$8,000, but not as much as expected. Last week '13th Chair' (MG), poor \$5,500.

Madison (United Detroit) (2,000; 30-40-65)—'Star is Born' (UA) (2d wk). Moved here after good session at Michigan and should do fair \$6,000. Last week, third of 'Shall We Dance' (RKO), which moved here for two stanzas after one at Mich, good \$7,100.

Michigan (United Detroit) (4,000; 30-40-65)—'Go-Getter' (WB), with Clyde Lucas band on stage. Not a go-getter at \$20,000, but ok in view of things. Last week 'Star is Born' (UA) and stage show, good \$26,000.

Palms State (United Detroit) (3,000; 25-40)—'Way Out West' (MG) plus 'Espionage' (MG), dual. Gross up here to nice \$9,000. Last week 'Billy the Kid' (MG) and 'Scotland Yard' (Par), fair \$6,700.

United (United Detroit) (2,000; 30-40-65)—'Kid Galahad' (WB). Ok \$8,000, but not as much as expected. Last week '13th Chair' (MG), poor \$5,500.

Chi B.O.'s Again Lay Eggs; Colbert Fair \$29,000; Night Fall' N.G. 15G; 'Tomorrow,' Poor \$8,500, Only 1 Wk.

Reagan Heads West
Des Moines, June 1. Donald 'Dutch' Reagan, WHO sports announcer, is driving to Hollywood to start picture work under a Warner Bros. contract. He is succeeded at WHO by Bill Brown, formerly sports announcer for WMT, Cedar Rapids, Iowa.

Personnel of WHO threw a farewell party for Reagan on the eve of his departure.

PARIS' SWELL IN PHILLY, \$16,000

Philadelphia, June 1. Sensational biz of 'A Star is Born,' at the Aldine, is easily the feature of the downtown pic situation here in Philly. 'Star' is now in its fifth week. 'Woman Chases Man,' previously skedded for the house, is now announced for the Boyd, date not definitely set, because that house is doing some biz of its own with 'I Met Him in Paris.'

Holdovers, incidentally, have been getting the run the last couple of weeks. 'This Is My Affair' is holding for a second week at the Stanley. Fair, summery weather Saturday and Sunday spoiled exhib hopes for a break over Memorial Day weekend. 'Farnell,' skedded for the Stanley Friday (4), is the only important pic listed for the next couple of weeks. 'The Earle' departs from first run custom by announcing 'Shall We Dance,' a second-run film, for Friday.

Estimates for This Week
Aldine (1,300; 40-55-65)—'A Star is Born' (UA) (5th wk). Sensation of the spring and long-run film of season (excluding roadshow pix). Held for fifth week, and 'Woman Chases Man,' skedded to follow, shifted to Boyd. 'Star' figures for good \$7,500 this week after last week's \$6,500.

Arcadia (600; 25-40-50)—'Love from Stranger' (GB) (2d run). Completing week's stay tonight (Tuesday) for so-so \$2,000. 'Nobody's Baby,' also second run tomorrow (Wed.). Last week, 'Waikiki Wedding' (Par) (3d run), surprised everybody by staying only three days to week \$900.

Boyd (2,400; 40-55-65)—'Met in Paris' (Par). Crix raved and film is getting swell word of mouth. Completes first week tonight for a sure \$6,800, and is holding for at least part of a second week. 'Woman Chases Man' underlined, with no date set.

Earle (2,000; 25-40-55)—'Pick a Star' (MG) and vaude. Benny Meroff band and Anna May Wong headliners. Tepid \$10,500 seen. Last week, 'Met in Paris' (Par) (2d wk) and vaude, under average \$12,000.

Fox (3,000; 40-55-65)—'Kid Galahad' (WB). Looks very good and might get second week, although 'Turn Of Mind' (Par) is mentioned for Friday (4). 'Galahad' figures for good \$15,500. Last week 'Gave Him a Gun' (MG), only \$12,500, poor.

Karlton (1,000; 25-35-40)—'Angels' Holiday' (20th). A first run that won't do much; poor \$2,000, if that. Last week 'Shall We Dance' (RKO) (2d run) okay \$3,000.

Keith's (2,000; 30-40-50)—'Prince and Pauper' (WB) (2d run). Fairly good \$2,500 figured. Last week 'Cafe Metropole' (20th) (2d run), neat \$3,000.

Stanley (3,700; 40-55)—'This Is My Affair' (20th) (2d wk). Should hook ok \$15,000 after first week's very nice \$16,000.

Stanton (1,700; 30-40-50)—'Chan at Olympics' (20th). Chan pi used to play at Fox. Stanton's clientele, however, should be okay for fair \$5,800. Last week 'Soldier and Lady' (RKO), under \$5,000, n.s.g.

Nags Trample K. C. Pix; 'Go Getter' N. G. \$4,500

Kansas City, June 1. Current week looks a dud in toto. Bangtails moved into Riverside for 12-a.m. eye and they're dust in the b.o.'s.

Estimates for This Week
Mainstreet (RKO) (3,200; 25-40)—'Met in Paris' (Par) and Dionne short. Nice weekend will boost to fair \$11,000. Last week, 'Turn Of Mind' (Par), six days, poor \$5,200.

Midland (Loew) (4,000; 25-40)—'Gave Him a Gun' (MG) and 'Way Out West' (MG). Last week, 'Way Out West' (MG) and '13th Chair' (MG), low \$7,500.

Newman (Par) (1,900; 25-40)—'Go Getter' (WB) and 'Buried Alive' (FN). No hope of any kind here; very poor \$4,500. Last week, 'Let It Be a Day' (WB) and 'Man Found Himself' (RKO), dualer dove to \$4,200.

Tower (FOX) (2,200; 25-40)—'Good as Married' (U) and vaude. Fair \$8,000. Last week, 'Cafe Metropole' (20th) and vaude, didn't hold up, fading to so-so \$6,000.

Uptown (FOX) (2,020; 25-40)—'Night Key' (U) and 'Oh, Doctor' (U). Poor \$3,200. Last week, 'Cafe Metropole' (20th), disappointing \$3,000.

Chicago, June 1.

Loop exhib are wondering when they're going to hit bottom; each week business has been getting progressively worse in some spots due in part no doubt to pictures. And currently the slide takes the form of almost a direct vertical fall. Only three-day weekend holiday gave the loop houses any impetus at all.

So bad in two spots that the pictures were yanked after the first day. Oriental pulled out 'Melody for Two' Saturday (2d) and replaced with 'Night Must Fall'. Yet house is better than last week. After a single day at the Garrick, 'Angels' Holiday' was relieved of duty and house seating was replaced with 'Night Must Fall'. Both replacements had previously seen runs at other houses in the loop and were called back to duty only because of necessity.

Disappointment in 'I Met Him in Paris' of which much had been expected at the Chicago. Opening day was around half of pre-opening predictions. 'Make Way for Tomorrow' couldn't get going at the Roosevelt and will be yanked tomorrow (Wed.) after one brutal week.

Only spot with any real cause for joy is the Palace, where 'Hit Parade' plus Bill Robinson add up to good trade in spite of yesterday's host is showing best general level for the session.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Prince and Pauper' (WB). Moved in here after one good session at the Chicago. Good, but not capable of satisfactory \$8,000 currently. Last week, 'Night Fall' (MG), slipped to \$6,200, so-so.

Chicago (B&K) (4,000; 35-55-75)—'Met Him in Paris' (Par) and stage show. Good, but not capable of anything in this house. Under expectations and just fairish at \$29,000. Last week, 'Prince and Pauper' (WB), fine \$20,000.

Garrick (B&K) (35-55-65-75)—'Old Soak' (MG). Doesn't figure for any more than poor \$6,000. 'Angels' Holiday' (20th) came in on Friday (28) and out on Saturday with 'Turn Of Mind' (Par) and 'Night Fall' (MG). 'Turn Of Mind' (Par), poor \$5,400.

Oriental (B&K) (3,200; 25-35-55-65)—'Night Must Fall' (MG) and 'Park Ave. Parade' unit on stage. In the stunt, 'Night Must Fall' (MG) meant to replace 'Night Must Fall' (MG) on stage. Around \$15,000, ok, so-so. 'Melody for Two' (WB) yanked after one day. Last week, 'Chan at Olympics' only \$13,500.

Palace (RKO) (2,500; 35-55-65-75)—'Hit Parade' (Rep) and vaude. Bill Robinson headlining and accounting for considerable portion of gross. Picture, however, getting good business. To trade, giving house best b. o. tempo in loop currently at fair \$17,000. Last week, 'Shall We Dance' (RKO), finished fourth week to \$15,100, nice for the run.

Reserve (B&K) (1,500; 25-35-45-65-75)—'Night Must Fall' (MG) (Par). Just one week for this tear-jerker at less than \$8,500, poor. Out tomorrow (Wed.) for 'Kid Galahad' (WB). Last week, 'Old Soak' (MG), okay, sticking out its second week to \$9,500.

State-Lake (Jones) (2,700; 25-35-45-65)—'Nobody's Baby' (MG) and 'Paris on Parade' unit. Steady session here \$13,000. Last week, 'Let's Get Married' (Col), \$11,800, n.s.h.

United Artists (B&K-UA) (1,700; 35-55-65-75)—'Star is Born' (UA) (4th week). Has had a great run of it to excellent money. Leaving to be replaced by 'Woman Chases Man' (UA). Will touch ok \$11,000 currently following neat \$12,500 last week.

Eranger (1,200; 55-83.10-1.65)—'Captains Courageous' (MG). Finished three weeks on roadshow, one of shortest on record here. Fair enough at \$9,000 for finale session.

Moon' (Par) and 'King of Gamblers' (Par), six days, poor \$5,200.

Midland (Loew) (4,000; 25-40)—'Gave Him a Gun' (MG) and 'Way Out West' (MG). Last week, 'Way Out West' (MG) and '13th Chair' (MG), low \$7,500.

Newman (Par) (1,900; 25-40)—'Go Getter' (WB) and 'Buried Alive' (FN). No hope of any kind here; very poor \$4,500. Last week, 'Let It Be a Day' (WB) and 'Man Found Himself' (RKO), dualer dove to \$4,200.

Tower (FOX) (2,200; 25-40)—'Good as Married' (U) and vaude. Fair \$8,000. Last week, 'Cafe Metropole' (20th) and vaude, didn't hold up, fading to so-so \$6,000.

Uptown (FOX) (2,020; 25-40)—'Night Key' (U) and 'Oh, Doctor' (U). Poor \$3,200. Last week, 'Cafe Metropole' (20th), disappointing \$3,000.

Grosses Holding Up Steadily: Will Figure 10% Up Over One Year Ago And Oke Summer Biz Is Expected

Although the May releases do not average up as high as in former years, theatre grosses are holding up fairly well, and on the month, will show an increase over last May of around 10%. In some sections of the country the figures will run to around 15%, but in the majority of situations the average will be nearer 10%, according to statisticians.

Business since the first of the year, over 18 months, has been gratifyingly strong. Average for this period will run to about the same ratio of increase over January, February, March, April and May of 1936, as for the month of May alone. Sharp seasonal dip usually comes in May, but this year the expectancy of such a seasonal decline is no greater than a year back. An indication of the improvement in grosses and attendance during the past two years may be gained from the fact that May's figures show they are about 20% better than for September, two years ago (1935), and the best of the best months of the year. Operators are hopeful that July, August and September releases this year, particularly the first two, will be good enough to push grosses higher than the surprisingly fine mark which was established during those hot months last summer.

May Leaders

May releases this year are headed by 'Star Is Born' (Col.), next in importance are 'Shall We Dance' (RKO) which has been under the Astaire-Rogers average, but good; 'Prince and the Pauper' (WB) and 'Café Metropole' (20th). 'Lost Horizon' (Col.), which has received a number of dates during the month, has disappointed. 'Met Him in Paris' (Par) is a release of the end of the month in a few key dates. It will receive its test at the b.o. mostly during June.

Since the first of the year, business has maintained a pretty even keel throughout the various territories, excepting for the Chicago, Minneapolis and Iowa-Nebraska zones, where increased dueling and elimination of bank nights may be the reasons for poorer showings than elsewhere. Some sections are a little better than others, New England having shown very marked improvement, but generally throughout the country, the picture business is holding up the large key situations, the response at the b.o.'s has averaged better than last year.

Vigorous sales drives by distributors during January, February and March, in addition to stronger export pressure on their part, is largely credited for the showings made. United Artists, Warner Bros., Paramount, 20th-Fox, Universal and Republic all conducted sales drives.

PROV. HAS B.O. BLUES; 'NIGHT FALL' OK \$10,000

Providence, June 1. Exhibs in these parts are being for in rain or cooler weather to offset holiday and vacation urge which has hit localities. Loew's, with 'Night Must Fall,' may lead the pack with \$10,000.

Estimates for This Week

Fay's (2,000; 25-35-50)—'Draegerman Courage' (WB) and 'Kings Scandals' unit on stage. Poor week expected with \$6,000. Last week, 'Hipped Out' (Fay) (20th) and 'Bowes Dixie Jubilee' ams on stage, pulled so low \$7,000.

Loew's (2,000; 25-35-50)—'Night Must Fall' (MG) and 'Way Out West' (MG). Expected to offset extra holiday for a small \$10,000. Last week, 'Woman Chase Man' (UA) and 'Speed to Spare' (Col), fair \$8,200.

Loew's (2,000; 25-35-50)—'Fifty Roads' (Fay) (20th) and 'Under Red Robe' (20th). Last week, 'Café Metropole' (20th) and 'Night Key' (U), fair \$7,200.

RKO Albee (2,300; 25-35-50)—'Wings Over Honolulu' (U) and 'Doctor' (U). May \$6,000. Last week, 'Good As Married' (WB) and 'You Can't Buy Luck' (GN). Very poor \$2,100.

Strand (Indie) (2,200; 25-35-50)—'No Man of Own' (Par) (reissue) and 'League of Frightened Men' (Col). Doing surprisingly well with reissue and expecting a fair week at \$6,600. Last week, 'On My Own' (U) and 'Michael O'Halloran' (Rep), oke \$5,500.

LINCOLN DULL

Only Astaire-Rogers Pulling Bis In Hot Town, \$4,000

Lincoln, June 1. Those dog days are here again, temp running around 90 to 95 all ready. Houses without air conditioning are being cold shouldered, and 'Shall We Dance' is currently top-spotting in b.o. pace.

Estimates for This Week
Liberty (LTC) (1,200; 10-15)—'Cherokee Strip' (WB) plus 'Big Game' (RKO) split with '13th Chair' (Rep) plus 'Fury' (MG). Not so good, \$3,000. Last week, 'Flat out on this house, Last week, 'Chan Olympics' (20th) plus 'Looking for Trouble' (UA), split with 'Scotland Yard' (Par) plus 'Mummy's Boys' (RKO), \$800.

Lincoln (LTC) (1,000; 10-20-25)—'Call It a Day' (WB). Not hitting. Fair at \$1,900. Last week, 'Night Must Fall' (MG) lurches in four days and was replaced by 'Mountain Justice' (WB) to come off with \$2,600, oke.

Orpheum (LTC) (10-15-20-25)—'When Love Is Young' (U) with Ed Gardner. 'Wetland' (WB) (20th). Last half is 'Quality Street' (RKO) plus 'Mamma Steps Out' (MG). Pretty good, considering the house is a hobnob, \$2,500. Last week, 'Murder in Rec Barr' (MG), split with 'Elephant Boy' (UA) with Dr. X (William Waddell), mentalist, slim, \$1,400.

Stuart (LTC) (1,000; 10-25-40)—'Shall We Dance' (RKO). Best in town this week, likely to reach \$4,000. Making the third big winner in as many weeks. Last week, 'Star Is Born' (Col), definite click at \$4,300. (25)—'Venus Makes Trouble' (Col) plus 'Dodge City Trail' (Col). Light \$900. Last week, 'Trouble in Morocco' (Col) plus 'Backstage' (GB), also slim \$900.

'AFFAIR' N.G. 12G IN BLAH WASH.

Washington, June 1. Holiday week-end sent 'em scurrying to the great open spaces and balmy breezes even kept tourists on giving pix a tumble. Add fact that 12,000 government workers didn't draw checks until today (1) and it forms reason why first four days indicate pretty sad total take for burg.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60)—'Gave Him Gun' (MG) and vaude. Phil Regan, Jesse Crawford and Popeye for the kiddies getting fair \$18,000. Last week, 'Did You' (MG) and 'Paul and Paula' (WB) bogged down completely, winding up with poor \$15,000.

Columbia (Loew) (1,583; 25-40)—'Star Is Born' (Col) (2d run). Third downtown week looks like best money-maker of lot and heading for good \$5,500. Last week, 'Wake Up' (20th) (2d run), good \$5,000.

Earle (WB) (2,244; 25-35-40-60-70)—'Turn Off Moon' (Par) and vaude. California Collegians and all-laugh bill making press recommend total as laugh bill, but won't top poor \$14,000 for seven days. Last week, 'Gave Him Gun' (MG) and 'Paul and Paula' (WB) bogged down completely, winding up with poor \$15,000.

Keith's (RKO) (1,830; 25-35-60)—'Good As Married' (U). Came in Wednesday (26) and will get dismal \$6,000 for seven days. Last week, 'Shall We Dance' (RKO) (3d week), finished with oke \$7,000, but away behind other Rogers-Astaire pics which got at least five weeks.

Met (WB) (1,853; 25-40)—'Prince and Pauper' (WB) (2d run). Shooting toward good \$5,000. Last week, 'Doctor's Diary' (Par), oke \$4,500.

Palace (Loew) (2,363; 25-35-60)—'Call of the Wild' (UA) and vaude. Lincoln (UA) (revivals), may get fair \$2,200. Last week, 'Barbary Coast' (UA) and 'Ghost Goes West' (UA), oke \$2,500.

Belasco (Cummings) (1,100; 25-35-60)—'Carnival in Flanders' (Tobias). Return engagement should see oke \$2,500. Last week, four days of 'Le Bonheur' and 'Lac aux Dames' (Franco-American), good \$2,100.

HEAT HITS MONT'L

Astaire-Rogers \$6,000, Best B. O. In Dull Town

Montreal, June 1. Summer came in over weekend with usual exodus of outdoor and takes down all around. All new shows except one French house. Palace will pull down best purse with 'Shall We Dance'.

Estimates for This Week

His Majesty's (CT) (1,600; 50-150)—Closed for season. Last week, second pur for 'Lost Horizon' (Col), poor \$3,000.

Palace (CT) (2,700; 50)—'Shall We Dance' (RKO). Astaire-Rogers headed for \$8,000, very good. Last week, third for 'Star Is Born' (UA), good enough \$5,000.

Capital (CT) (2,700; 50)—'Met Him in Paris' (20th) and 'Motor Kindness' (Par). Fair \$6,000. Last week, 'Café Metropole' (20th) and 'I May Live' (20th), good \$7,000.

Loew's (M. T. Co.) (3,200; 50)—'Promise to Pay' (Col) and 'You're in the Army Now' (Emp), plus stage show. Latter will get the money; \$10,000, good. Last week, 'No Man of Own' (Par) and 'Hills of Old Wyoming' (RKO), with revenue, below average at \$8,000.

Placettes (CT) (2,300; 50)—'Make Way for Tomorrow' (20th) and 'Turn Off Moon' (Par). Okay \$6,000. Last week, 'Woman I Love' (RKO) and 'California Straight Ahead' (U) not hot at \$4,500.

Cinema de Paris (France-Film) (600; 50)—'Cesar' (2d week)—Big French religious weekend hit this some and may dock gross to \$2,000. Last week, first, good \$3,000.

De La (2,300; 50)—'Les Reprouvés' and 'Le Mort en Fuite'. Corpus Christi processions cut attendances; \$4,000, good enough. Last week, 'Elaine' and 'La Mepris de Mde Vidal'; \$4,500, fair.

RAIN DROWNS HOLIDAY, HYPOES DENVER B.O.'S

Denver, June 1. Heavy rains over three-day holiday kept vacation bugs in town to give most theatre capacity houses. 'This Is My Affair' goes to the Broadway after big week at Denver; 'Café Metropole' will move from Aladdin to Broadway after fine week.

Estimates for This Week

Aladdin (Fox) (1,500; 25-40)—'Café Metropole' (20th), following a week at the Denver. Nice enough here at \$4,000. Last week, 'Elephant Boy' (UA), nice \$4,000; went to the Broadway for a second week.

Bray's (LTC) (1,500; 25-40)—'Elephant Boy' (UA). Okay at \$3,000. Last week, 'Star Is Born' (UA), good \$3,000, after playing Denver and Aladdin a week each.

Denham (LTC) (1,500; 25-40)—'Turn Off Moon' (Par). Good draw at \$7,000. Last week, 'Make Way for Tomorrow' (Par), fair \$5,000.

Denver (Fox) (2,500; 25-35-50)—'My Affair' (20th) and stage band.

Bridge Fiesta Kicks Holes in Frisco B.O.; Taylor-Stanwyck 17G, Red Hot

San Francisco, June 1. The eight day Fiesta being held here in connection with the completion of the \$35,000,000 Golden Gate Bridge is just a big headache to the exhibs on Market Street. The San Francisco-Oakland Bay bridge festivities last November were dynamic, but the current celebration is even a bigger pain in the neck because it is being held away from the main stem and is leaving Market street deserted.

The Warfield, with 'This Is My Affair,' will do top biz this week.

Fay's (F-WC) (5,000; 35-55)—'Met Him in Paris' (Par) and 'Draegerman Courage' (WB). New Claudette Colbert starrer has customers and crav. Headed for \$17,000, which is very good considering things. Last week, 'Kid Galahad' (WB) and 'Charli Chan' (20th), \$19,000, excellent.

Geary (Lurie) (1,200; 50-75-15-150)—'Captains Courageous' (MG) (2d week). Simply isn't doing things here. Can't stay very much longer at the present clip. Last week (1st) was poor at \$5,000.

Golden Gate (RKO) (2,850; 35-55)—'There Goes My Girl' (RKO) with Bell's 'Hawaiian Follies' on the stage. Brought in this stage revenue with a company of 14 from Chicago for a special. Fiesta week show to lure the sailors. Will do better than most of the others at \$17,000. Last week (2d), 'Shall We Dance' (RKO) and 'Special' (Fay) (20th), \$17,000.

Orpheum (F-WC) (2,440; 30-45-40)—'Wings Over Honolulu' (U) and

Memorial Day Peps B'way B.O.'s; 'Affair,' \$85,000, Holds; 'Galahad' Sock \$41,000; 'Horizon' N.G. \$6,000

Memorial day this year is considered to have been more of a hype for the New York theatres than it was a year ago, when the holiday fell on a Saturday. The total of grosses for the leading downtown theatres will be only about \$20,000 behind the take for the same week in 1936, a minor decrease when it is considered that various factors that put up obstacles against the street this year, such as heavy rain, were extremely nice for a whole week now, turning very warm Sunday (30) and Monday (Decoration day), while last year's Memorial day was a weekend was cool. Additionally, the pictures on tap this week are not as strong as they were the same week in '36.

Chucking out a couple pictures that are being played up entirely, the current display is being pretty well patronized, led by sock returns for 'Star Is Born' and the State. 'Kid Galahad' at the former, will see a very big week of \$41,000 or better, holding, while the State, with 'Star Is Born' on second run, is heading for a money \$35,000. In view of the fact that 'Star' went three weeks at the Music Hall, eating up plenty of patrons, and currently is playing various Lower neighborhood theatres, this business for the State is unusual. The vaudeville headed by Louis Sobol, Journal columnist, undoubtedly is getting for a portion of the play over the week-end, when Broadway attracted many out-of-town. Managers declared that most of the business looked like it came from holiday visitors rather than natives.

While not smash an \$85,000 week for 'This Is My Affair' at the Music Hall, very satisfying and holds. The same week, last year, the Hall had the fortune of playing Grace Moore's 'King Steps Out,' a \$100,000 business-getter. That \$150,000 alone made up most of the difference between what Memorial day brought last year as compared with this in summing up all the theatres.

'Wings Over Honolulu,' quartering at the RKO, 'Win Price Vengeance' on a six-day booking at the Rialto Monday (31), and 'Turn Off the Moon,' on its second week at the Par, closed last night (29), all okay and in the profit columns.

Town's best draw at \$9,500 pace. Last week, 'Café Metropole' (20th), got fair \$7,500.

Orpheum (RKO) (2,600; 25-35-40)—'Romeo and Juliet' (MG) and 'No-body's Baby' (MG). Good \$7,000. Last week, 'Gave Him Gun' (MG) and 'Old Sock' (MG), fair \$6,500.

Paramount (Fox) (2,000; 25-40)—'Let's Get Married' (Col) and 'Trouble in Morocco' (Col). Fairly good \$9,000 in sight. Last week, 'Thunder in City' (Col) and 'Motor Madness' (Col), only fair \$2,500.

'Venus Makes Trouble' (Col). Orpheum advertising new low runner price, 30c, until 5 p. m. and 40c after 5, which is helping somewhat, all the other first runs being scaled 15c, more than the Orpheum at nights. Okay at \$4,000. Last week, 'League of Frightened Men' (Col) and 'Speed to Spare' (Col), poor \$5,000.

Paramount (F-WC) (2,740; 35-55)—'Kid Galahad' (WB) and 'Charli Chan' (20th) (2d week). Seven more days added to the run of this combat after a first week at the Fox several blocks, but the studio took \$9,000 on the holdover. Last week, 'Gave Him Gun' (MG) and 'Melody for Two' (WB), failed to go off as expected, missed first at \$1,000.

St. Francis (F-WC) (1,470; 35-55)—'Gave Him Gun' (MG) and 'Melody for Two' (WB) (2d). Moved here after a disappointing first week at the Paramount. Will be lucky to get \$4,000. Last week (3d), 'Café Metropole' (20th) and 'Mountain Justice' (WB), went out its welcome when it dived below \$4,000.

United Artists (2,000; 35-55)—'Star Is Born' (UA) (5th week). Picture won't be able to stay very much longer at the present rate. It is pretty close to house net. Will chalk up about \$5,000 this week. Last week, fourth, hit \$6,000, good.

Warfield (F-WC) (2,680; 35-55)—'This Is My Affair' (20th) and 'Hotel Haywire' (Par). Started off with a bang and following right through; Taylor-Stanwyck plenty hot at \$17,000. Last week, 'Turn Off Moon' (Par) and 'Two Wise Males' (Rep) less than \$9,000, poor.

'Moon' at \$26,000 on the second week represents more than just a fair profit for the Par, while 'Vengeance' at \$7,000, six days for the Rialto is also agreeable black. 'Honolulu' will be about \$30,000, fair profit.

The poor ones are 'It Parade,' which came into the Rivoli Saturday (29), and 'Pick a Star' at the Capitol. Both are weak attractions and the two combined won't take more than \$22,000. 'Hit Parade' will be a mite better, but 'Pick a Star,' former looking about \$12,000, latter only \$10,000. It's red in both cases, but 'Parade' holds anyway. 'Make Way for Tomorrow,' which never warranted for a holdover of even one week, is now in its fourth at the Criterion and won't be over \$6,000 on final six days. Par tossed in \$15,000 advertising and didn't even get that out the first week.

While it was okay for earlier weeks of its \$2 run at the Globe, an 'Big Business' (20th) never have been held this long. 'Star Is Born' (Col), which last week (13th) was only around \$6,000. Rent on the house is \$2,000 weekly. Captains Courageous' last week (2d) was \$14,000, a moderate profit. Par has taken house for 'Souls at Sea,' opening June 30.

Estimates for Week

Astor (1,012; 25-35-55-85-125)—'Captains Courageous' (MG) (3d week). Being held down by normal spring drop, last week (2d) being \$14,100, pretty good.

Capitol (4,620; 25-35-55-85-125)—'Pick a Star' (MG). No dice at all, \$10,000. Being held down by normal second for 'Gave Him Gun' (MG), under \$12,000, poor.

Central (1,000; 25-35-40-55-65-75-85-90)—'Girl From Scotland Yard' (Par). Hasn't got what it takes and probably won't do \$8,000, poor. In ahead, 'Chan at Olympics' (20th) was a good business-getter, around \$9,000.

Criterion (1,602; 25-40-55)—'Make Way for Tomorrow' (Par) (4th week). Went under \$5,000 last week (3d) and this week looks only around \$6,000 for final six days. 'Gutter' (WB) opens Friday (4).

Globe (1,274; 55-81-10-15-35-20)—'Wings Over Honolulu' (U) (2d week). Is being forced by its distributor, Columbia, into a run that is twice as long as it should have been; only around \$6,000 last week (13th), poor. Goes out next week, but is bringing in 'The Road Back' for a two-day \$2 top run June 14.

Palace (1,700; 25-45-55)—'Prince and Pauper' (WB) (2d run) and 'Big Business' (20th). Last week, 'Pauper' substituting for 'Wake Up and Live' (20th) after four days. This combination ought to bring good \$9,500. Last week, 'Café Metropole' (20th) and 'Melody for Two' (WB) (1st run), doubled, got \$8,500.

Paramount (4,664; 25-35-55-85-90)—'Turn Off Moon' (Par) and 'Ina Ray Hudson' (2d week). Not far behind the first week at a \$26,000 take, initial seven days having been \$31,000. Today (Wed.) 'I Met Him in Paris' (Par) and the Ozzie Nelsons (20th) are in.

Radio City Music Hall (3,980; 40-60-85-99-155)—'This Is My Affair' (20th) and stage show. Doing very well, \$85,000 or better being in prospect. Last week, 'Shall We Dance' (RKO) (2d week) was just under \$70,000, disappointing.

Rialto (750; 25-40-55)—'Behind the Headlines' (RKO). Opened here Monday morning (31) and off well, \$17,000. Last week, 'Vengeance' (Rialto), in ahead, got \$7,000 on six days, oke.

Ivory (2,092; 25-55-75-85-99)—'Hit Parade' (Rep). Indi musical off poorly, looking no more than \$12,000, and red, yet holds. First three days on second week of 'Dreaming Lips' (UA) and Walt Disney Academy Award Revue (UA), under \$5,000.

Roxey (5,838; 25-45-55-75)—'Wings Over Honolulu' (U) and stage show. A weak entry but better than the pri. Two pictures which drew red; will get around \$30,000, fair profit. 'Wings Over Honolulu' (U) failed to get more than \$22,500, the wrong color of ink.

Strand (2,767; 25-35-75)—'Kid Galahad' (WB). Doing swell, \$41,000 or better, yet holds. Last week, third, for 'Prince and Pauper' (WB), \$17,000, okay.

State (3,450; 35-55-75)—'Star Is Born' (UA) (2d run) and vaude headed by Louis Sobol. In spite of 'Hill' and 'Kid Galahad' at Music Hall, it is day-and-night with State in various Loew neighborhood houses. The business here is terrific, looking an easy \$35,000. Last week, 'Swing' (2d) and 'Turn Off Moon' (U) vaude, topped by Anna Mae Wong and team of Smith and Day, \$13,300.

Deer-Hunting in Minne. Theatres; But 'Paris' Fair 8½G; 'Moon' \$5,500

Minneapolis, June 1. After a long stretch of slim takings, grosses seemingly are headed for an irreducible minimum currently. The first hot weather of the summer, causing a considerable exodus to lake fishing resorts and otherwise depopulating the loop, has the theatre pretty empty. The total box office haul for all the downtown theatres will be less than the Minnesota alone occasionally garners in more normal times.

The single bright spot is 'A Star Is Born'. This picture did a snap-up business last week at the Minnesota and has been moved over to the Century for a second loop week. It still is clicking well enough to keep the theatre out of the red.

Estimates for This Week
—Aster (Publix-Singer) (900; 15-25)—'Love Is News' (20th) (3d run) and 'One Way Passage' (WB) (re-issue), split with dual first runs, 'Crime' (Nobara) (20th) (3d run), 'Hills of Old Wyoming' (Par.) (Mild) \$1,000 in prospect. Last week, Nancy Steele (20th) (2d run), split with 'Building Drummond' (Mild) and 'Penrod and Sam' (Par.) \$800, poor.
—Century (Publix-Singer) (1,600; 25-35-55)—'Star Is Born' (20th) (2d week). Doing right well, comparatively, after being in the red for a week. Good \$6,500 in prospect. Last week, 'Romeo and Juliet' (MG) \$5,000, fair.

—Minnesota (Publix-Singer) (4,200; 25-35-55)—'I Met Him in Paris' (Par.) Well-liked picture, but is handicapped by numerous adverse conditions. Moderate \$8,500 indicated. Last week, 'Star Is Born' (20th) \$12,000, fine.

—Orpheum (Publix-Singer) (2,880; 25-35-40)—'Turn Off Moon' (Par.) Will have to finish very strong to reach fair \$5,500. Last week, 'Old Soak' (MG) \$6,000, fair.
—State (Publix-Singer) (2,300; 25-40)—'Murder on the Waterfront' (MG) and 'Poker Flat' (RKO) dual, suffering with the rest. Headed for poor \$2,200. Last week, 'That Man's Here' (FN) and 'Midnight Taxi' (20th), dual \$2,500, light.

—Time (Berger) (200; 15-25)—'Dark Angel' (UA) (reissue). House having difficulty in obtaining product and is using stock for now for the most part. Will do well to hit very poor \$500. Last week, 'Mighty Barnum' (20th) and 'Sly Devils' (reissues), split, poor \$4,800 for nine days.

—Uptown (Publix) (1,200; 25-35)—'King and Chorus Girl' (WB). First name showing, looks like mild \$3,000. Last week, 'Walkie Wedding' (Par.) \$4,000, good.

—World (Steffes) (250; 25-35-40-55)—'Love from Stranger' (UA) (2d wk) Out after two days on second week, only \$200. Last week, 'Not Gods' (UA) opened today (Tues). Last week, \$1,500, mild.

NOTHIN' HELPS INDPLS; 'GALAHAD' FAIR 4G

Indianapolis, June 1. Woeful openings were the rule at all downtown houses here and biz was deadily dull over the weekend with the exception of the final night shows on Sunday. When some of the arriving spectators for the 500-mile race helped a little. Speedway visitors failed to mean much for the theatres this year, in contrast to previous years. Hot weather drove everybody to outdoor sports, air circus, etc.

Estimates for This Week
—Apollo (Fourth Ave.) (1,100; 25-40)—'Kid Galahad' (WB). Bette Davis given the attention in ads, but take is only moderate at \$4,000. Last week, 'Angel's Holiday' (20th), was weak \$3,000.

—Circle (Monarch) (2,800; 25-40)—'Met Him in Paris' (Par.). Colbert seems to have been strong here and gross will be town's best this week at \$7,500, good. Last week, 'Make Way for Tomorrow' (Par) and 'Silent Barriers' (GB), was one of year's poorest at \$4,000.

—Indiana (Devine) (3,100; 25-40)—'Love From Stranger' (GB) and vaude. Ingenues' girl band on stage featured over rest of the week and final week of vaudeville policy at this de luxe is lightweight at \$8,500. Last week, 'Soldier and Lady' (RKO) and Fletcher Henderson orchestra, was also on wrong side of ledger at \$7,500.

—Loew's (Loews) (2,800; 25-40)—'Gave Him a Gun' (MG) on twin bill with 'Way Out West' (MG). Former given heavy national ad assistance locally, but results are only fairly good at \$5,500. Last week, 'Woman Chases Man' (UA) and 'Promise to Pay' (Col) mild \$5,000.
—Lyric (Olson) (2,000; 25-30-40)—'Chan at Olympics' (20th) and vaude. Nothing on stage to sell and Chan isn't a draw with gross depending on house's usual tendency to break even at \$7,000. Last week, 'As Good As Married' (U), with 'Kiss Bros' headlining vaude, okay \$8,800.

'Star,' \$7,500, 'Enemy' \$6,500, Strong in Port.

Portland, Ore. Two strong pix cashed in over the Decoration Day week-end. They are 'Star Is Born' at Parker's UA, and 'Beloved Enemy' at the Broadway. Stage unit called 'How a Wife Should Undress' with two femmes and one man, is a b.o. hypo at the usually dull Mayfair. Unit runs 45 minutes and is doubling normal b.o. biz at that house.

Estimates for This Week
—Beloved Enemy (UA) (2,000; 30-40)—'Beloved Enemy' (UA) and 'Pick a Star' (MG). Doing good \$6,500 and may hold. Last week, 'Gave Him a Gun' (MG) and 'That Man's Here' (FN) (20th) a little better than average \$5,300.

—Mayfair (Parker-Evergreen) (400; 30-40)—'Romance to Riches' (GN) and 'Jim Handy, Detective' (Rep), plus stage unit 'How to Undress'. Latter drawing great biz, \$5,000. Last week, 'Behind the Headlines' (RKO) and 'Head Over Heels in Love' (GB), poor \$1,800.

—Orpheum (Hamrick-Evergreen) (2,000; 30-40)—'Woman I Love' (GN) and 'Call it a Day' (Rep), G. and pulled after delivering \$2,500 in four days. Last week, 'Shall We Dance?' (RKO) and 'Midnight Taxi' (20th), in five days of the first week, \$3,000.

—Faramount (Hamrick-Evergreen) (3,000; 30-40)—'Wake Up' (20th) and 'Promise to Pay' (Col) (2d wk). Bugged down and out after four days at \$3,000. Last week, wowed 'em in this big house to the tune of great \$8,600.

—United Artists (Parker) (1,900; 30-40)—'Star Is Born' (UA) (opening) to exploitation for good \$7,500. May hold. Last week, 'History at Night' (UA), registered fair \$5,200.

Resorts Dent Seattle Pix; 'Go Getter' Slow at \$3,200

Seattle, June 1. Double holiday this weekend, combined with summer weather, took the play to the resorts, with consequent dullness at showhouses. Hamrick-Evergreen has two holdovers this week, with Liberty having 'Star' which is plenty so-so. Next week H-E goes new pix at every spot, which is a record, and opens Music Hall too, for 'Lois-Lois', which is plenty so-so, with cooperation of Catholic groups.

Estimates for This Week
—Blue Mouse (Hamrick-Evergreen) (900; 32-37-42)—'Cafe Metropole' (20th) and 'Midnight Taxi' (20th), (3d week). Indicate fair \$2,500 current. (Continued on page 25)

Only 'Cafe,' \$7,000 Okay As Holiday Licks Pitt Pix; Colbert Fair \$12,500

Pittsburgh, June 1. Holiday weekend, perfect weather and the great outdoors are combining to make the film biz a kicking around this week. Always a bad break for pix when a holiday falls on Monday, for they started pulling out of town in droves as early as Friday and knocked trade down to nothing.

Only sizable dent is being made by 'Cafe Metropole' at Fulton. House seems to have been strong here and gross will be town's best this week at \$7,500, good. Last week, 'Make Way for Tomorrow' (Par) and 'Silent Barriers' (GB), was one of year's poorest at \$4,000.

—Indiana (Devine) (3,100; 25-40)—'Love From Stranger' (GB) and vaude. Ingenues' girl band on stage featured over rest of the week and final week of vaudeville policy at this de luxe is lightweight at \$8,500. Last week, 'Soldier and Lady' (RKO) and Fletcher Henderson orchestra, was also on wrong side of ledger at \$7,500.

B'KLYN GOES OUTDOORS Beaches Get Play, But Pix Holding Up Nicely

Brooklyn, June 1. Decoration Day weekend resulted in exodus from City of Churches, Long Island parks and beaches getting great play. Coney opened off-hour for season with Steeplechase and Luna redecorated, repainted, but essentially same old routines. Boardwalk is still the greatest attraction. Picture houses in downtown area, nevertheless, are holding up well despite hot weather.

Estimates for This Week
—Albee (2,500; 25-35-55)—'Shall We Dance' (RKO) and 'Let Them Live' (U). Arrived yesterday (Monday) and anticipate healthy \$18,000. Last week, 'Wake Up and Live' (20th) and 'You Can't Buy Luck' (RKO), \$15,500, nice.

—Fox (4,000; 25-35-55)—'Mountain Justice' (WB) and '2½ Hours Leave' (GN). Will get only mild \$14,000. Last week, 'Mayday for Two' (WB) and 'Angel's Holiday' (20th), \$13,000, poor.

—Met (2,400; 25-35-55)—'Star Is Born' (UA) and 'Way Out West' (MG) (2nd wk). Will do well, \$15,000, good. 'They Gave Him a Gun' due Thursday (3).

—Faramount (4,000; 25-35-55)—'Prince and Pauper' (WB) and 'Case of Stuttering Bishop' (WB) (2nd wk). Appears okay at \$14,000. Last week, \$19,000.

—Strand (2,000; 25-35-55)—'Talk of the Devil' (WB) and 'Cherokee Strip' (WB). Looks like good \$7,000. Last week, 'Dragnetman Courage' (WB) and 'Tough to Handle' (Syn), \$6,000, fair.

OK B.O. IN HUB; 'AFFAIR' NICE \$20,000

Boston, June 1. No record-breakers, but a generally adequate film lineup for the holiday weekend will mean satisfaction.

'Cafe Metropole' moves over to the Boston, with new co-feature, 'Can't Buy Luck', after okay initial frame in dual bill with 'Midnight Taxi'. 'Cafe Metropole' is holding own in second week of good, but not so-so, roadshow. 'Woman Chases Man' is fair on double bill at Orph and State.

Estimates for This Week
—Boston (RKO) (3,000; 25-35-55)—'Cafe Metropole' (20th) (2d wk) moved over from the Memorial and 'You Can't Buy Luck' (RKO), dual. 'Metropole' nearly milked at Memorial, but with new co-feature figured to hit around \$8,500, okay. Last week, fair \$7,800 for 'Shall We Dance' (RKO) (3rd week) and 'China Passage' (RKO) (3rd week).
—Loew's (Loew) (1,600; 25-35-55)—'Star Is Born' (UA) and 'Family Affair' (MG), dual. Held for an additional seven-day stanza, making total of three downtown weeks. Likely to take \$2,100 or more, okay. Last week, same bill, \$2,600, average.

—Kentucky (Swift) (900; 15-25)—'Love Is News' (20th) and 'Green O'Malley' (WB), dual. With 'Meade's Woman' (Par) and 'Devil's Playground' (Col), dual. Poor \$1,900. Last week, 'Green Light' (WB) and 'My Girl' (RKO), dual, fair \$1,500. Last week, 'You're in Love' (Col) and 'Scotland Yard' (Par), dual, average \$2,200.

—Night Must Fall (MG) (1,000; 15-25-40)—'Night Must Fall' (MG), dual. Former pic getting nice play, and benefit of story running as serial for several weeks in Courier-Journal and Times. Set to take good \$6,400. Last week, 'Woman Chases Man' (UA) and 'Song of City' (MG), dual, satisfactory \$5,000.

—Anderson (Lisbon) (1,000; 15-25-40)—'Kid Galahad' (WB). Only solo pic in town received nice send-off from critics. Sure to snare good \$4,400, and maybe more. Last week, 'Go Getter' (20th) and 'Arizona Raiders' (Par) and 'Horseteathers' (MG), dual, split with 'Milky Way' (Par) and 'Special Investigator' (RKO), dual, picking up steady trade at \$1,600, okay. Last week, 'Married Her Boss' (Col) and 'Three in a Row' (Par), dual, split with 'Witless Chase' (RKO) and 'Everybody's Old Man' (20th), dual, fair \$1,200.

—Rialto (Fourth Ave.) (3,000; 15-25-40)—'This Is My Affair' (20th) and 'March of Time'. Pic getting some good word-of-mouth publicity and looks like sure bet to take nice \$4,400. Last week, 'Turn Off Moon' (Par) and 'Night of Mystery' (Par), dual, best at \$5,500.

—Strand (Fourth Ave.) (2,500; 15-25-40)—'Angel's Holiday' (20th) and 'Chan at Olympics' (20th), dual. Fair to middling if biz holds up anywhere, where not, picture should wind up at \$3,300 or better, satisfactory. Last week, 'Good As Married' (U) and 'Let Them Live' (U), dual, \$3,700, nice.

Circus, Expo K.O. Cleve. B.O.'s; 'Paris' Nice 19G; Unit Prods 'Go-Getter,' 22G

Cleveland, June 1. ix houses were ganged up by a series of tough breaks that made last Friday (28) the poorest opening day of the season. Baseball double-header on that day was one competitor. Cole Bros. Circus date that night also hurt, although circus attendance was far below par.

Toughest competitor came from opening Saturday of Great Lakes Exposition's second season, which drew extensive attention and all the downtown trade. Nobody had time or inclination to see a flicker when biggest show of year was having debut on lake front.

'Go-Getter' (WB) made smart vaude bill, is managing to paddle along at Palace, while most of others are just keeping noses above water. State's 'I Met Him in Paris' also making a good showing.

Estimates for This Week
—Alhambra (Martin Printz) (1,200; 20-30-35)—'Motor Madness' (Col) and 'When Love Is Young' (Col) (2d run), dual. Fair \$2,800. Last week, 'Rhapsody' (Col) plus 'Hit Parade' (Rep), \$3,000, better.

—Allen (RKO) (3,000; 25-40)—'Shall We Dance' (RKO). A moverover from Hipp, sweet at \$8,500. Last week, 'Prince and Pauper' (WB) registered encouraging \$6,000.

—Circle (Marmorestein) (1,900; 15-35)—'Sing While You're Able' and 'Men Not Gods' (GB). Not much more than \$3,000, fair. Last week, 'Lovers' (20th) and 'Melody for Two' (20th), two oldies, but \$3,500 okay.

—Hipp (Warner) (3,700; 30-40)—'Kid Galahad' (WB). Smart adult buildup, going to \$17,500 and maybe stronger. Last week, 'Shall We Dance' (RKO), \$18,000, light.

—Palace (RKO) (3,200; 30-40)—'Go Getter' (WB), with Ethel Shutta in 'Show of Shows' unit. Latter helpful, earning nice notices plus good \$21,500. Last week, 'Melody for Two' and 'Cab Calloway's orch. \$24,000.

—State (Loew's) (4,200; 30-65)—'Met Him in Paris' (Par). Frothy stuff, yet satisfactory for a hot week. Last week, 'Night Must Fall' (MG) was lauded by critics and pulled in femmes, but only fair \$17,500.

—Stillman (Loew's) (1,972; 25-35)—'Good Old Soak' (MG). Too hokey except for Wally Beery's face. \$8,000. Last week, 'Star Is Born' (20th), transferred for a third week, got a whopping \$6,500.

L'ville Night B.B. Nicks Pix; 'Galahad,' \$4,500

Louisville, June 1. Nice crop of pix in town currently, but the heat and outdoor spots are tough to overcome. Night games at Parkway Field are offering plenty of competition, and attendance at the nocturnal American Association games has increased plenty over last year. Open-air dance spots also snaring biz and will cut downtown grosses to some extent.

Estimates for This Week
—Brown (Fourth Ave.-Loew's)—'Star Is Born' (UA) and 'Family Affair' (MG), dual. Held for an additional seven-day stanza, making total of three downtown weeks. Likely to take \$2,100 or more, okay. Last week, same bill, \$2,600, average.

—Kentucky (Swift) (900; 15-25)—'Love Is News' (20th) and 'Green O'Malley' (WB), dual. With 'Meade's Woman' (Par) and 'Devil's Playground' (Col), dual. Poor \$1,900. Last week, 'Green Light' (WB) and 'My Girl' (RKO), dual, fair \$1,500. Last week, 'You're in Love' (Col) and 'Scotland Yard' (Par), dual, average \$2,200.

—Night Must Fall (MG) (1,000; 15-25-40)—'Night Must Fall' (MG), dual. Former pic getting nice play, and benefit of story running as serial for several weeks in Courier-Journal and Times. Set to take good \$6,400. Last week, 'Woman Chases Man' (UA) and 'Song of City' (MG), dual, satisfactory \$5,000.

—Anderson (Lisbon) (1,000; 15-25-40)—'Kid Galahad' (WB). Only solo pic in town received nice send-off from critics. Sure to snare good \$4,400, and maybe more. Last week, 'Go Getter' (20th) and 'Arizona Raiders' (Par) and 'Horseteathers' (MG), dual, split with 'Milky Way' (Par) and 'Special Investigator' (RKO), dual, picking up steady trade at \$1,600, okay. Last week, 'Married Her Boss' (Col) and 'Three in a Row' (Par), dual, split with 'Witless Chase' (RKO) and 'Everybody's Old Man' (20th), dual, fair \$1,200.

—Rialto (Fourth Ave.) (3,000; 15-25-40)—'This Is My Affair' (20th) and 'March of Time'. Pic getting some good word-of-mouth publicity and looks like sure bet to take nice \$4,400. Last week, 'Turn Off Moon' (Par) and 'Night of Mystery' (Par), dual, best at \$5,500.

—Strand (Fourth Ave.) (2,500; 15-25-40)—'Angel's Holiday' (20th) and 'Chan at Olympics' (20th), dual. Fair to middling if biz holds up anywhere, where not, picture should wind up at \$3,300 or better, satisfactory. Last week, 'Good As Married' (U) and 'Let Them Live' (U), dual, \$3,700, nice.

Cleveland, June 1. ix houses were ganged up by a series of tough breaks that made last Friday (28) the poorest opening day of the season. Baseball double-header on that day was one competitor. Cole Bros. Circus date that night also hurt, although circus attendance was far below par.

Toughest competitor came from opening Saturday of Great Lakes Exposition's second season, which drew extensive attention and all the downtown trade. Nobody had time or inclination to see a flicker when biggest show of year was having debut on lake front.

'Go-Getter' (WB) made smart vaude bill, is managing to paddle along at Palace, while most of others are just keeping noses above water. State's 'I Met Him in Paris' also making a good showing.

Estimates for This Week
—Alhambra (Martin Printz) (1,200; 20-30-35)—'Motor Madness' (Col) and 'When Love Is Young' (Col) (2d run), dual. Fair \$2,800. Last week, 'Rhapsody' (Col) plus 'Hit Parade' (Rep), \$3,000, better.

—Allen (RKO) (3,000; 25-40)—'Shall We Dance' (RKO). A moverover from Hipp, sweet at \$8,500. Last week, 'Prince and Pauper' (WB) registered encouraging \$6,000.

—Circle (Marmorestein) (1,900; 15-35)—'Sing While You're Able' and 'Men Not Gods' (GB). Not much more than \$3,000, fair. Last week, 'Lovers' (20th) and 'Melody for Two' (20th), two oldies, but \$3,500 okay.

—Hipp (Warner) (3,700; 30-40)—'Kid Galahad' (WB). Smart adult buildup, going to \$17,500 and maybe stronger. Last week, 'Shall We Dance' (RKO), \$18,000, light.

—Palace (RKO) (3,200; 30-40)—'Go Getter' (WB), with Ethel Shutta in 'Show of Shows' unit. Latter helpful, earning nice notices plus good \$21,500. Last week, 'Melody for Two' and 'Cab Calloway's orch. \$24,000.

—State (Loew's) (4,200; 30-65)—'Met Him in Paris' (Par). Frothy stuff, yet satisfactory for a hot week. Last week, 'Night Must Fall' (MG) was lauded by critics and pulled in femmes, but only fair \$17,500.

—Stillman (Loew's) (1,972; 25-35)—'Good Old Soak' (MG). Too hokey except for Wally Beery's face. \$8,000. Last week, 'Star Is Born' (20th), transferred for a third week, got a whopping \$6,500.

Balto in Dumps; Hopkins N.G. 6G; 'Moon' Red 5G

Baltimore, June 1. Biz is in the doldrums down here, with weekend holiday no help at all. Hippodrome, town's only combo, is leading the way with 'There Goes My Girl' (RKO). Getting plenty of help from strong vaude bill, but only fair \$11,500 in sight. Last week, 'Behind Headlines' (RKO) plus Major Bowes International unit, so-so \$11,000.

—Century (Loew's-UA) (3,000; 15-25-30-40-55)—'Woman Chases Man' (UA). Looks like red \$6,000. Last week, 'Star Is Born' (20th), held up to fair \$8,700.

—Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'There Goes My Girl' (RKO). Getting plenty of help from strong vaude bill, but only fair \$11,500 in sight. Last week, 'Behind Headlines' (RKO) plus Major Bowes International unit, so-so \$11,000.

—Keith's (Schanberger) (1,500; 15-25-30-40-55)—'This Is My Affair' (20th) (2nd wk). 'Wings Over Heaven' (U). Just going along at \$4,500. Last week, six days of 'As Good As Married' (U), poor \$3,000.

—New (Mechanic) (1,400; 15-25-30-40-55)—'This Is My Affair' (20th) (2nd wk). 'Wings Over Heaven' (U). Just going along at \$4,500. Last week, six days of 'As Good As Married' (U), poor \$3,000.

—Stanley (WB) (3,400; 15-25-35-40-55)—'Turn Off Moon' (Par). Nothing more than poor \$4,700. Last week, second of 'Prince and Pauper' (WB), fell off towards end of run to fair \$5,900.

BURKS' REP CHORE
Hollywood, June 1. Republic has assigned Arthur Burks to write a treatment of 'Corpus Delicti'.
Phil Rosen will produce.

Inside Stuff—Pictures

Recently, signified pact with the Screen Actors Guild is not expected, to be costly to the film industry. However, it is regarded in picture circles of the east as being highly constructive in more ways than one.

Aside from the belief that it gives the small salary, or occasionally employed screen actor industry spokesmen envious as being helpful for both the employer and worker in erasing past evils. For one thing, the new contract is counted on to produce better co-operation and establish a feeling of responsibility.

Many officials in N. Y. feel that it makes disciplining of members possible. They also think that it will serve as a safeguard against alleged questionable or unfair tactics of agents on the Coast, if only to the extent of giving the player a squarer deal.

With a total of 46 exploitation representatives on the road, United Artists is setting a record pace for exploitative activity. This force behind its pictures in key and semi-key engagements is being applied as a general policy by UA, even though the company does not control any theatres of its own, as other majors do.

Of the 46 exploiters on the UA payroll now, 10 are women who were put on specially to handle dates on 'Woman Chases Man'. They may be retained for other pictures, depending on the results obtained.

An even dozen men are on the road on special exploitation and publicity contacts, including planning of newspaper serializations, promotion of radio clubs, broadcasts, etc.

In outlining regulations for the payment of the latest quarterly divvy on the first preferred stock, Radio Corp. of America directors took into consideration the holders of old Preferred B stock, who still have not taken advantage of the conversion privilege provided in the re-cap plan. This dividend will go to the old preference issue holders who convert into the new first preferred prior to July 1. Latest reports are that only about 1,000 shares remain of this 'B' stock still to be converted, but each quarter directors make provision so that these holders may get in on the dividend distribution if they wish to convert to the new issue.

Genesis of the Schulte bill, before Congress, to set up Federal office of motion pictures, is reputedly the desire of a former government film technician to land a steady job. Backed by the promoter of an indie recording company, one of the ex-consultants at the National Archives is said to have given the Indiana congressman the idea of fathering a measure which would create a laboratory to take over celluloid activities of all departments and bureaus. Measure stipulates that a practical motion picture engineer is to head the potential agency.

Actual release date on the Technicolor Coronation short, made by Fox Movietone for 20th-Fox release, will not be decided until after a confab of company officials on the Coast. Convention delegates probably will be the first in on actual date following the conference between Darryl Zanuck, Truman Talley and John D. Clark, Production, which was made with special tech camera, aims to give a historic presentation of the background of the Coronation, including shots of noted monuments, paintings, castles, palaces, close-ups of the Stone of Scone, the imperial regalia, crowns and sceptres. Climax is the actual ceremony.

Mrs. John Franklin Noble, chairman of the Reviewing Committee of the Better Films Council of Greater St. Louis, in a report read at an annual meeting held last week, said that of a total of 1,293 pix reviewed at eight first-run houses, two of which have since shuttered, during the 1936-37 season, only one was found objectionable. Reviewing committee investigated complaints on five pix, three stage shows and one piece of advertising matter and only in one instance did a theatre operator decline to accede to the council's request for change of programs.

Freddie Schader, formerly w.k. on Broadway and in press agent circles, returned to Detroit recently after a year's visit to New York. Newspapersmen there tossed him a 'welcome home' blow-out, among those present including Governor Murphy, secretaries of the mayor and police department and editors of the three dailies.

It was an unusual honor for a p.a. who was presented with a costly watch during the dinner. Schader is currently handling 'Lost Horizon' at the Cass. He was formerly with VARIETY's New York staff.

Press agent, once an ace of European correspondents, was out on location and sent back a story for planting about a male star losing his wig when a horse took a bite at it.

Star burned so much the p.a. had to be let out. Two things the star is touchy about are his hair and his teeth, insisting both are his own.

Under new re-alignment at the Universal home office, George Cochrane, formerly occupied largely as a test director, takes on added duties in the recently combined story-talent division in the east. He will collaborate with Charles Behan in all forms of activity for this department.

WB Sectional Meet In Pittsburgh with H.O. Execs Sitting In

Home office distribution and advertising executives will attend the theatre meeting today (Wed.) in Pittsburgh, first of its kind to be called by Harry Kalmine, zone manager for Warner ros, for discussion of merchandising plans on 1937-'38 product.

Those sitting in from the Warner h.o. include Roy Haines, eastern Canadian sales manager; Charlie Einfield, director of advertising; and Harry Goldberg, advertising execu-

tion to theatre representatives in Kalmine's zone, extending from Erie, Pa., to Carlestown, W. Va., and from Youngstown, O., to Johnstown, Pa., the WB central district manager, Robert Smeltzer, and WB's Pittsburgh exchange head, Harry Seed, will also attend.

Radio Scribes Assigned

Charles Kaufman has been assigned to script 'They Had to Save Carl' at Radio, to be produced by P. Williams. Screenplay produced by William Watson the scribbling chore on 'An Apple a Day'. Ernest Pagano drew 'Love Below Freezing' from Pandro S. Berman.

CONTRACTS

Hollywood, June 1. Warners picked up option of Fritz Falkenstein and N. Brewster Morse, writing team, for six months.

20th-Fox lifted Don Ettlinger's writing option.

Kay Van Ri ticketed as a Metro writer.

Philip Dunne remains at 20th-Fox on a writing term.

Metro tagged Jessie Ralph to a term.

Radio lifted the options on Herbert Marshall and Thelma Leeds, players, and Gertrude Purcell, writer.

Mary Frances Gifford signed an acting term with Radio.

Columbia lifted Allen rook's play option.

Mervyn LeRoy ticketed Irving Brecher to a writing term at Warner, with okay on Brecher keeping up his radio work.

Warners optioned Gene Lewis, dialog director, for the fifth time. Paramount handed a six months' acting ticket to Sandra Storm, British dancer.

Willis Cooper's writing option has been picked up by 20th-Fox.

20th-Fox has handed a new scribbling pact to Martin Mooney and Philip Dunne.

Radio derickved options on Alec Craig and Marie Marks, players.

J. Robert Bren's writing option has been lifted at Radio.

TITLE CHANGES

Hollywood, June 1. Universal changed 'Four Black Sheep' to 'Merry-Go-Round of 1938'.

Mr. Shadow's head has been switched by Grand National to 'The Shadow Strikes'.

Pickets

(Continued from page 7)

Fleischer studios began molesting theatres playing Fleischer cartoons. In addition to prospects of further picketing by these four unions, and doubt as to what will happen this fall when the stage hands fight for new contracts, the organizing drive of the International Alliance of Theatrical Stage Employees and possible counter drives by C. I. O. affiliates or independent unions, such as the United Theatrical and Motion Picture Workers, could result in a dozen or more outfits stabbing at theatres simultaneously.

At least three unions will figure in the I. A. drive to cover personnel in theatres which are not now organized. In addition to a new union to be organized to cover ushers, doormen, etc., the Building Service Workers, Local 327, will be in the fight for porters, cleaners, janitors, etc., while the Managers and Press Agents will be around also. Additionally, the I. A. is sponsoring a drive against film exchanges and if recognition is not obtained, might extend its sandwich meat to theatres which the exchanges serve.

Milwaukee Nightmare

Milwaukee, June 1. Labor mix-up here has the exhibitors dithering, with the theatres finding themselves in hot water no matter which way they turn. Being given a flock of headaches they serve the battleground for the Committee for Industrial Organization vs. American Federation of Labor tussle. CIO-AFL wrangle here has resulted in nearly every house being picketed, either by AFL members or CIO workers.

Starting with the AFL picketed the janitors in the circuit houses, with the CIO setting out and organizing the janitors in the independent houses. This meant an immediate picketing war, the CIO picketing the houses using AFL janitors, and the AFL picketing the CIO houses and two pickets in front of the houses, each house using a picket to picket the picket. Pickets carry the label 'this house is unfair to labor' and the picket picketing the picket has a larger sign proclaiming 'this house is NOT unfair to labor'.

AFL has now opened new organizing campaigns and is bringing the ushers and cashiers into the fold. This is part of the general national theatre organizing drive on the part of the International Alliance of Theatrical Stage Employees, following the order laid down by the IATSE exec committee held in Chicago last month at the call of President George Browne.

Should this CIO-AFL wrangle become a national tussle, the exhibitors in other localities are wondering how they're going to cope with the problem. For, beyond the annoyance and possible box-office effect of picketing, the exhibs see the likelihood of genuine danger to the exhibition field.

Exhibs are wondering what the exchange workers who were organized by the IATSE (AFL) are going to do about houses which are employing CIO members. With the exchange workers, such as shipping clerks, loyal to AFL, are they going to refuse to ship out prints to houses using CIO members? Will the stagehands, operators and other AFL walk out? These and other problems and possibilities have the majority of exhibitors sitting up in bed all night trying to figure out what's going to happen.

In Milwaukee, already, exhibs trying to get to sleep now count pickets marching in front of the theatres, instead of sheep jumping a fence.

Townley All the Way

Hollywood, June 1. Jack Townley, who scripted 'Borrowed Trouble' for Republic, has been set to direct the picture, which starts this week.

Olsen and Johnson, ar' topers, with Leonard Fields as associate producer.

U's '37 Thrills

Universal's speci' thrill short, which had been originally tabbed 'Ten Seconds to Live', has been changed to 'Camera Thrills of 1937', since the Charles Ford production is a compilation of unusual camera shots grabbed by newsreel photographers in a year's time.

Company made 'Camera Thrills', two-reeler, in 1935, and produced a special about the federal bureau of investigation, with the co-operation of J. Edgar Hoover, last season.

California Rain Is Liquid Sunshine; Lefty Thinks He'll Join Rotary

N.Y.M.P. BASEBALL

Columbia Still Unbeaten—RKO Now in Second Niche

Results of games played in the New York M.P. Baseball League last week show RKO winning one and losing one, Columbia winning two and MGM taking one.

Columbia downed Paramount by a 7 to 2 score and then went on to take RKO, 9 to 5, to nab first place in the league standings, dropping RKO to second place, Columbia has yet to lose a game. In the other games RKO defeated Skouras, 6 to 5, and MGM topped NBC, 5 to 3.

Warner Bros. New York office baseball and softball teams extended their winning streaks last week, the hardball aggregation taking Coty Perfumers, 4 to 6, for their third straight, and the softball bunt downing the Gevaert Co., 9 to 6, for the fourth straight.

MINN. DRAWS 2 YEARS RESPITE

Minneapolis, June 1. When the State Senate voted to confine itself entirely to tax legislation and appropriation matters during the special session, which just has gotten under way, it sounded the death knell of the proposed divorce-ment bill for at least two years.

Bill in question, which would compel the Public Circuit to dispose of its 88 Minnesota theatres, failed to reach a vote at the regular session. It is sponsored by national Allied States and is similar to the bill which was passed in North Dakota prohibiting distributors or producers from owning or operating theatres. As a result of the Senate action, there also will be no anti-theatre gift or anti-zoning legislation, at least until the next legislature, two years hence. Bills covering these matters came before the legislature at the regular session.

Welsh Quits General as Prod. Tops; Deming In

Hollywood, June 1. Robert E. Welsh has resigned as vice-president and general production executive for General Pictures Corp. and has been replaced by Bill Deming, recently returned from India.

Welsh said differences over costs were responsible for his departure. Appointment of Deming was announced by Fenn Kimball, GP prexy.

Not Missing Any Bets

Hollywood, June 1. Camera shots of the Boy Scouts' National Jamore, June 30 to July 8 in Washington will be made by Grand National, to be incorporated in 'Tex and the Boy Scouts'. Edward Finney, GN exploitation chief, arranged for the shots with Dr. James E. West, chief Scout executive. GN's film will feature Tex Ritter.

YOUNG GETS 'ORDERS'

Hollywood, June 1. Lon Young will produce 'Flying Orders' on assignment from Scott R. Dunlap. Monogram vice-prez in charge of production. Mono's musical, 'College Sweetheart', goes to Ken Goldsmith.

STORY BUYS

Hollywood, June 1. Columbia purchased 'You Can't Win', an original by Robert Chalmers Bennett. Radio has purchased 'Bringing Up Baby', Hagat-Wilde story published in Collier's. Sol Lesser acquired 'Lucky Star', by Rene Fulp-Miller and Julius Klein, as a Bobby Breen starer. Colony Pictures bought screen rights to 'Pop! Momand's cartoon strip, 'Keeping Up with the Joneses'. Standard Pictures took screen rights to Jerry Wald's original, 'Ight School'. Dorothy Bennett sold 'Are Husbands Necessary?' to Paramount.

Dear Joe:

Well, at last we got a cable and me and Aggie had to go to a lawyer's office in Los Angeles and sign about 30 papers. It felt like signing contracts all the old Orpheum time. After a couple days Aggie got \$1250 . . . Well, you shoulda seen her face when she looked at the check. We ain't seen so much dough since last we visited the mint when we played in Washington, and you know how long ago it is since we played there, in that's been a long time since we played anywhere. We also got a couple pictures of Aggie's aunt sent on to us from Ireland and we hung 'em up in the trailer, that's the least we could do for the old gal. I wish she was alive to see how happy she made us by dying and leaving Aggie that dough.

We stuck the dough in the bank and we kept walking in and down in front of the bank like a couple pickets, you know, kinda keepin' an eye on those guys. Aggie sez: it would be just our luck the bank would fail or somethin'. She got kinda suspicious when she saw the cashier with a time table in his coat pocket. Well I guess it's okay, they got heavy bars over the windows and big heavy doors, but you know those things ain't a bit of good when the president or cashier has larceny in their hearts.

We're not going to let the dough stay in there very long because we decided to buy that little picture house at Coolacres, California. It's a small town, if you lay down in the middle of the Main Street you're feet are in the country. It ain't far from Hollywood, so I can drop in to see the gang and maybe pick up an extra job now and then. Aggie likes the place and we have a small apartment over the theatre.

I'll join the Rotary Club which ought to bring in some business. With all the stories I know and being a mixer I'll be I'll be President of the club in no time, Aggie sez. Being President of the Rotary Club in a town like that is like being a feature act in Mobile, Alabama.

I had some dynamite ideas how to run the show. It isn't doing much business now because the mug that's got it doesn't like the show business and he ain't got no personality. He used to be a plumber back East, and he musta forgot his tools because he wants to go back there. We got a deal with him for next week and we will give him the dough and take it over. It's really a steal for the money, only giving him \$600 for his Equity he originally asked five grand but I cut him down with a line of chatter that would melt an agent's heart.

I get the whole thing as is except for his personal bed and in figures it's the beginning of a chain of houses for me as there's a dozen small towns around this one and it won't take us long to build it up and make a good living and give us a chance to sleep in a regular bed instead of the one we've been sleeping in on the trailer. You know one of them concave beds that sinks towards the middle, you can't even sit on the sides of it much less sleep on it. It's one of those beds that when you go to sleep mad with your wife you got to make-up because you find yourselves in the middle. If there would be more beds like that there would be less divorces.

Aggie bought herself a load of clothes and is using her old ones for dish rags. I bought a car from a guy that just drove from New York, it is a 1930 model but it works okay. It's much better than that percolator we had. I tried to sell mine but when the guy looked at it he wanted a bonus of five bucks to take it away. We decided to drive it in the desert and just kinda walk away from it. Heard that Bert Frohman is pretty sick in the Knickerbocker Hospital, hope he has a speedy recovery because he is one of the real nice guys of the Main Stem. Got a postal card from Hillegarde from London where she's knocking 'em dead. Dave Mallen writes me he is understudying Bert Lahr in 'The Show Is On' and that Bert is getting healthier every show.

That's about all the rosin that's left in my box, so will close with best to the boys on Broadway who are waiting for their introduction to be played, sez

Your pal,

Lefty.

P. S. Sid Skolsky calls the rail out here L. id Sunshine.

BRITISH QUOTA ABSURDITIES CONTINUE AS PRODUCER-DISTRIB-EXHIB PACT FLOPS

Question of Cost as Guarantee of Quality Remains
Controversial—Government May Be Forced to
Step In to Straighten Mess Out

London, May 21. Hopes of a common trade approach to the Quota have been thrown into the isard, after producers, distributors and exhibitors had gone most of the way toward a policy of unity. Blow fell in a decision handed out by General Council of Cinematograph Exhibitors Assn, which emphatically and unanimously thumbed down the understanding its leaders had reached with Kinematograph Renters Society—the distributors' organization.

In joint conversations between C.E.A. and K.R.S., with the producers (represented by the Federation of British Industries) also actively participating, point had been reached where the distributors agreed to co-operate with the exhibitors on drafting an acceptable standard contract, adjusting a code of trading conditions, fighting the over-seating menace, and other matters long at issue between the two bodies.

In return, C.E.A. bosses were prepared to jettison that part of their declared policy on quota where they urged the government to incorporate in new motion picture legislation a safeguarding clause establishing a quality proviso for British pictures, and in its place press for a cost clause, under which films would be eligible for quota ranking conditionally on having absorbed a production budget of not less than \$75,000.

This understanding they reported back to General Council, but, far from endorsing it, the main body threw it out by a vote of 44 to 5, the minority representing members of the negotiating group, themselves split on the vital point.

Opposition was led by President Charles P. Metcalfe and Vice-president Ken Nyman, who had dissented all along from their colleagues on the negotiating committee, and though the committee battled strenuously for its point, after a debate of three hours the Prexy's impassioned mob oratory swept the board. Seeing the house of cards they had so elaborately set up likely to topple in an instant, committee members

Pix in Palestine

Jerusalem, May 14. Current pix in Jerusalem: 'As You Like It' (UA) and 'The Last of the Mohicans' (UA) at the Zion Hall; 'The Walking Dead' (WB) and 'Camille' (MGM) at the Eden Hall; 'Tudor Rose' (In Caliente) (WB) and 'Midnight Club' at the Edison. Tel Aviv: 'Anthony Adverse' (WB) and 'The Golem' at the Mograbi; 'The Bohemian Girl' and 'The Poor Little Rich Girl' (20th) at the Ophir; 'Little Lord Fauntleroy' (MGM) and 'Circus at the Edge' (Edis) at the Eden Hall; 'Passing of Third Floor Back' at the Rens Park; 'Itanie' and 'My Heart Is Calling You' at the Rimor. Haifa: 'Mary Burns, Fugitive' (Par), 'Rendezvous' (MGM) and 'Silhouettes' at the Oran; 'Zuzu' at the Avivi; 'The Day Angel' (UA), 'Page Miss Glory' (WB) and 'Captain Blood' (WB) at the En-Dor; 'Ramona' (20th), 'Curly Top' (20th) and 'Fire Over England' (UA) at the Ramona; '14 July' at the Amphitheatre.

John Maxwell Honored

London, June 1. John Maxwell, prez of British International, had the title of Knight of Grace in the Order of St. John and Jerusalem conferred upon him by King George VI. 'Though officially dubbed by His Majesty, tag does not entitle Maxwell to bill himself 'Sir.'

Waschneck with UFA

Berlin, May 23. Erich Waschneck, vet film director and head of the independent Fanal Film Company, will produce his next three pictures for Ufa exclusively. The first is to go into work this month.

It is an adaptation of the novel, 'The Fight About the Boy Jo,' by Hedda Westenberger.

pleaded they had got the K.R.S. to a point after which they had been striving for years, where the distributors were ready to concede vital issues all along the line in return for a solitary concession on quota from the exhibitors. Opposition debaters, on the other hand, saw the promised distrib concessions as so much hooey, and refused to commit themselves to what they held a major reversal of policy in return for vague promises of co-operation.

No Guarantee. A \$75,000 cost minimum, they pleaded, was not the slightest guarantee of quality, for producers could even spend \$250,000 and more on a picture and yet produce an unsalable commodity. Establishing of a Viewing Committee, (as urged in the government's report of the Moyne committee), on the other hand, they said, which would be empowered to pass on picture quality before okaying productions for quota, would at once give exhibitors a position of security, in which they could be satisfied they would not be foisted off with quickies which they were forced to dish up to a rebellious public.

General Council has declared, therefore, for the suggested government's commission, against which the K.R.S. is so solid.

Distrib angle on the point of controversy is that no government or other committee would be qualified to determine entertainment quality of a picture, and such a body would menace them by being empowered to reject productions on which they might have sunk anything up to (Continued on page 63)

Koenig Case Settled

Paris, May 28. Understood Ernest Koenig, until recently French manager for 20th, who left the company's employ, has made a settlement out of court concerning salary differences which arose at the time of his resignation. Stated that Koenig will receive in the neighborhood of 100,000 francs, although this could not be officially confirmed.

Schaefer Starts Work

Gustave Schaefer, Universal's new export manager, planned in from the Coast last week to assume active duties at the home office. While in Hollywood, he conferred with Chas. R. Rogers, production chief, regarding his slant on foreign angles of film making.

Here McIntyre, U's manager for Australia, participated in the discussions.

German Government Taking Final Step Toward Regimenting Its Film Forces

Berlin, May 24. For months now the German picture industry has been hanging fire, the air thick with rumors, anticipation and forecasts. Film activity had become perfunctory, while practically all questions of vital importance concerning production plans were held in abeyance, pending the decisive Ufa meet on the 5th of this month.

Whatever new but muffled controversies Dr. Joseph Goebbels' final announcement following this meet may have aroused, it has at last done one thing—showed up pretty conclusively which way the German film is expected to go. But what it'll do when it gets there is quite another matter.

This greatest of film shuffles in the history of the German film industry had for some time been foreshadowed in the garrulous speeches of the film-conscious Minister of Public Enlightenment and Propaganda and found its most flagrant form in his barbed-wire talk on March 5 before the Reichs Film Chamber in which he openly attacked the business end of the in-

British Management May Heed Labor Ire

London, May 21. Fears of labor differences in the industry have been momentarily backseated by joint pow-wow between Association of Cine-Technicians and representatives of the newly-formed Employers' Ass'n. Union officials put the case for a standard agreement for technical employees, particularly in relation to laboratories, and the employers' committee undertook to circulate the workers' case to all companies concerned.

Meeting was sequel to pre-Coronation threat of a strike by laboratory employees, who claimed the bosses had consistently ignored demands for negotiations. Stoppage would effectively have stalled all newsreels.

INSURANCE RATES UP FILM COST OVERSEAS

London, May 21. It is to be a direct to the bottom of the claim for \$400,000 by London Films for the abandonment of their 'I, Claudius', picture, the insurance companies which issue policies on films in production have doubled their premiums.

This will materially increase the cost of picture making in England.

New Japanese-German Film Production Firm

Tokyo, May 8. Success in Germany of 'The New Earth' has brought about an attempt to form a joint Japanese-German pix production company to operate in Japan, according to an announcement released here yesterday (7). Prime mover of the enterprise is Takeo Ogasawara, heir to a fortune, who expects to interest the German Tobis studios in the project. Report adds that the Tobis sound system is to be used and that either Willie Forst or Rene Crele will be assigned as director, with a German cameraman.

Holland's Visitors

The Hague, May 22. Plenty of foreign flimsters in Holland this week. Lee Parry and her husband are in Amsterdam to visit some friends, with Laura La Plante also there.

Otto Wallburg, exiled German comedian, after his trouble in Vienna with Theatre an der Wien, is now performing in Scheveningen with Siegfried Arno and Willy Rosen, also exiled Germans. They are playing at Lutina Palace there in a sketchy revue written by Willy Rosen.

dustry, told it where to get off and predicted its relegation to a backseat.

Shortly after came cryptic communication that the controlling Hugenberg-Ufa interests had been bought out. This is nearly six weeks ago but to this day no enlightening announcement as to the identity of the present owner of the Ufa has been thought necessary. The most likely of all guesses still remains the one that the government-owned Eher publishing house is now Ufa's financial firehead.

Ufa. The biggest whack in this upheaval was landed on the Ufa board of directors, including Hugenberg, its head, 20 of the 25 members bowed out. Those holding on are Dr. Emil Georg von Strauss, Dr. Alexander Kreuter and a representative each of the Deutsche Bank and Disconto, Deutsche Landbank and Commerz and Privatbank.

New additions are the film directors Carl Frolich and Karl Ritter, the actors Eugen Klopfer, Paul Hartmann and Mathias Wiemann. (Continued on page 21)

For the Record

London, May 19. After the press showing of 'Wings of the Morning', the Fox Film people gave a luncheon to the newspaper boys at the Ritz, where they were to meet Annabelle, the star of the picture. Owing to the inclement weather, she was unable to fly from the continent, so Seton Margrave, film critic of the Daily Mail, made a speech. The luncheon was good.

JUGOSLAVIAN GOVT. BANS 5 FRENCH FILMS

Paris, May 26. French film circles are having plenty to say about the Yugoslavian government five French films from in that country.

The move, termed, in many quarters as a German move to get all French films banned in Yugoslavia, started in April when 'Les Loups Entre Eux' was stopped by the government at the request of the German consul in Zagreb.

Since that time it has been learned that four more films have been denied in the right of being shown in Yugoslavia. They are: 'Martha Richard', 'L'Homme a Abattre', 'La Grande Illusion' and 'Soeurs d'Armes'. The latter two have not yet been generally released in France.

While some stick to the German angle for a reason as to why French films should be barred there, others see a deeper political significance in it all. It will be recalled that Jugoslavia recently signed an agreement with Italy which included a mutual guarantee of respective territorial integrities with some trade arrangements attached. In these quarters it is argued that it is not only German but also Italian pressure which is back of the move, as Il Duce would like to strengthen the Berlin-Rome axis at the expense of the French if possible.

But, whatever the reason, it is a fact that French films are being barred from exploitation in Yugoslavia. It is noteworthy, however, that those which have been barred concern espionage, are not entirely devoid of war propaganda and in some cases show Germans in an unfavorable light.

U. S. Pix in So. Africa

Capetown, May 7. Out of a total of 18 current films in South Africa's three leading cities, only a trio can be credited to theatre other than American sources. The 'outsiders' are British.

Capetown has an edge of five to one with 'Capt. January' (20th), Alhambra (ACT); 'Old Hunch' (MG), New Grand (ACT); 'Mummy's Boys' (RKO), Royal (U); 'Voice of Bugle Ann' (MG), Elstree (ACT); 'Dancing Fool' (WB) and 'His Love Again' (GB), Adelphi; 'Men Are Not Gods' (MG) follows 'Hutch' at the Plaza.

In Johannesburg it's the same situation as Capetown. 'Cain and Mabel' (WB) is at the Plaza (ACT); 'Charge of Light Brigade' (WB), Colosseum (ACT); 'Men Are Not Gods' (London), Metro (MG); 'Love on the Run' (MG), Bijou (U); 'Moon of Our Home' (Par), Palladium (ACT), and 'Woman' (Par), Prince's (Indie).

Situation betters a little for British producers in Durban, with odds down to four to two. Pies are 'Three Smart Girls' (U), Playhouse (ACT); 'Curly Top' (20th), Criterion (ACT); 'East of Java' (British), Prince's (ACT); 'His Brother's Wife' (MG), King's (U); 'These Three' (U), Alhambra (ACT); 'Man I Marry' (Indie), Cameo (Indie).

Stapenhorst with Korda

London, May 21. Gunther Stapenhorst, former ace producer for Ufa, has joined Alexander Korda as co-producer for a series of pictures. First assignment will be to next Merle Oberon subject, still untitled, from a story by G. B. Stern, which Ludwig Berger will direct.

Stapenhorst 'O.H.M.S.' for G.B.

ABBEY FILM EDITED FOR 5 REELS

London, May 21. Outcome of newspaper blah Coronation film scandals has been artificial ignition among exhibitors and public, who believed they had been cheated by the producers.

In cases, even, theatre managers apologized to audiences from the stage for what they thought inferior coverage of the greatest national occasion; in others, exhibitors flourishing sheaves of letters from patrons complaining they were dished—believing they were going to see the whole show, instead of a 10-minute summary.

'Scandal' aroused such spontaneous wrath that Cinema Exhibitors Ass'n rushed into conclave with newsreel concerns, persuaded them of a mandate for a feature length version of the event, and drew from them an undertaking to release 5,000-footers of the Coronation the week following general release of the earlier reels.

Notwithstanding three of the uni followed up their normal release version with special three-reelers, which have been playing West End and key theatres in the sticks all

A Nice Distinction

London, May 21. Somebody looks to have pulled a fast one in the billing of Coronation films outside West End news theatres. 'Coronation in Color—Full Procession and Abbey Ceremony,' state the bills.

What they don't point out is that in the technical version showing in these theatres there is no footage shot at Westminster—only still reproductions of an artist's impression of the ceremony, taken by permission from a London illustrated weekly.

There was in point of fact no color filming in the Abbey, due to the insufficient lighting factor.

week, most units fell in with the plan, so that in a few days the U. K. looks to be flooded with double feature bills, in which the normal support picture is yanked and replaced by Coronation specials.

Isitribs' Loss

Distributors accordingly look to lose out on the proposition, unless they contrive to persuade exhibitors to pay up for the pictures they throw out of their programs. If so, the switch is likely to be a costly proposition for most theatres, as first run of the Coronation feature will set them back \$200 above and beyond their normal program cost.

Gaumont-British 5,000-foot version goes into all G-B West End houses, simultaneously showing in around 60 provincial theatres on the circuit. Pathe, Universal and British Movietone are likewise releasing specials same day, and Par would do so if they got any call from their contract customers.

Current Coronation film fever is indicated in policy of downtown legit houses, which have been forced into throwing the reels into the bills in an endeavor to hold patronage which otherwise would naturally drift to the film houses.

JAPANESE ACCEPT VENICE EXPO BID

Milan, May 23. Japanese Government has officially accepted to participate at the 5th International Cinematograph Exhibition to be held in Venice. The subjects of the two films promised will be announced later.

Nevertheless, it can be said definitely that one will be founded on the Fusi-yama Legend, while the other will contain a reconstruction of the naval battle of Zushima, where the Russian fleet was destroyed during the Nippo-Russian War in 1904.

NEW ITALY-U. S. PIX CRISIS

U. S. Distributors Now Expect Higher Japanese Import Duties, Plus Other Restrictions

Tokyo, May 10. While the government, in announcing recent upping of censor charges, specifically denied any intention of making a move to restrict or, further, control foreign pix, reports going the rounds of the industry here indicate otherwise. Latest report is that higher import duties will be announced in the near future and that the home office is seriously considering setting up a distributing company under its control to handle all foreign product.

There may be considerable truth to the import duty proposition as tariff on nearly everything else has been boosted during the past six months, "government" being "faced" with unprecedented demands for coin. The government distributing agency is another thing, however, because it involves so many angles.

Biggest stumbling block of course, would be the disinclination of the foreign producers to enter into such an arrangement. But even if they were able to hurdle that, the increased cost of production, the extra it would be a difficult matter to handle.

Operating their own offices, as at present, several American companies ship subjects to Japan and charge only print costs on the books. Their Japanese offices get for them what they will bring in competition. In some cases, on the weaker subjects, they don't get back even the print costs. With a Japanese government distributing agency in operation, foreign producers would undoubtedly charge print plus royalty on the output.

Demand of fans for foreign flickers also will be a strong deterrent in any move to restrict importations. Elaborate foreign productions have created a pix taste here, impossible for the Japanese studios to equal.

TOHO'S PREXY QUIT; NO-LIKE BIZ ETHICS

Tokyo, May 10. Ichio Kobayashi, prez of Tokyo Takarazuka Theatre Co., generally known here as Toho, tossed a bombshell into the industry yesterday (9) when he announced his resignation from all Toho enterprises except Takarazuka Girls' Opera School, which is his personal property. New prez not yet named.

While Kobayashi gave his advancing age (69) as his reason for resigning, he will continue in the presidency of the Tokyo Electric Light Company, a much larger concern than Toho. Those familiar with Kobayashi believe that his action was taken because of disgust with "unorthodox business practices in vogue" in the pix industry here. Domei (Jap government controlled news agency), credits Kobayashi with a statement to the effect that "the competitive practices of theatrical circles are so inferior to those in other business circles, in which I have worked for 40 years, that I would have to sacrifice my self-respect continuing to manage theaters."

Just how Kobayashi's action will affect the financial setup in Toho is a matter of speculation, and also is a question as to whether the retirement of Kobayashi will lead to an amicable settlement between Toho and Shochiku in their present fight for industry leadership. Those close to the Toho outfit feel that no compromise will be possible in view of the fact that those who advised Kobayashi in the fight so far are still powerful in the company.

NEW JAP STUDIOS

Tokyo, May 10. Manchukuo Motion Picture Assn., government controlled body, will build studios at Hsinking and Nankun. Product will be confined, at first, to cultural subjects, studios entering production of feature flickers for the home market.

TECHNICOLOR IN INDIA

Half a Ton of Equipment Shipped By Aeroplane

London, May 21. Half a ton of Technicolor equipment has been despatched to India by air for exterior work on London's "The Drum," which will be a tinter sequel to "Elephant Boy," with Sabu leading. Cameras, film, equipment and refrigeration storage tanks were shipped on an Imperial Airways liner destined for Karachi and Delhi, accompanied by Chris Challis and Henry Imus, executives of the Kalmus outfit.

Location crew is already on the spot, and will shoot exterior footage on the famed Khyber Pass.

AUSSIE QUOTA HUDDLES IN NEW YORK?

Sydney, May 11. Cecil Mason, Columbia boss, leaves May 13 for biz visit in New York. Herc McIntrye, of Universal, left last week for the same spot, and other local reps may take ships for huddles with their respective bosses.

Under the surface it looks as though the N. Y. heads are anxious to learn from their own reps at first hand just what the Quota Act will mean before 1937, swings out. Political pressure is still on for the quota and it looks a certainty that the "Yankees" will have to step in line some way to oblige the governmental boys backing the Act.

Columbia, so far, has been the only American unit to try pic production here, using Victor Jory in "Rangle River," with Clarence Badger directing.

PARAMOUNT RETAINS ITS PARIS STUDIOS

Paris, May 28. Although no official confirmation has yet been forthcoming, understood one of things Barney Balaban put his finger on while here was the renewal of the lease with Gaumont on the Paramount studios here.

Stated new lease is for a term of six years for the studios. Locals are trying to figure out why, when the location has for sometime been considered a "white elephant" for Par, as the only work done there are dubbing and developing, while expensive equipment is being put to no use.

From another quarter it was reported that a French banking concern wanted to put up the money necessary to take over the control of the studios while allowing Par to continue the small business it now does in the studios. This could have been on a leased setup like most of the other studios operate on in France.

It is also reported that Paramount tried to sell its theatre property here to Leon Siritsky, who would not talk price, but is going to take over the exploitation of the theatre which would, at the same time, give Par a showcase when wanted. The regular pit orchestra has already been given notice and the theatre has reverted to a continuous show, with no stage attractions as in previous months.

Unless Paramount intends to do something with the studios it is difficult to understand why such a move would be made, unless it intends to go into production here, which is not thought possible, or has a hunch on some future legislation which might make it profitable to be in possession of the property.

IL DUCE BANNING AMERICAN FILMS

Threat to Restrict Coin Removal from Italy, Plus Proposal to Raise Dubbing Prices, Has U. S. Distributors Burning—Reverses Settlement Will Hays Effected Several Months Ago

U. S. GOV'T ANGLE

Wholesale of American picture product, threat to restrict the amount of money that can be taken out of Italy and the proposal to raise the price for dubbing has American distributors thoroughly aroused over these discriminatory measures of the Italian government.

Industry is planning to lay wide open the entire matter as it has been developed along three fronts (dubbing, removal of film rental coin and banning of product) before U. S. governmental representatives. It will be pointed out that this violates the spirit of any reciprocal trade treaty.

Reports from Rome, indicate that some film representatives have threatened a boycott of the international film exhibition in Venice this summer because of the tenseness of the situation, provoked by new or contemplated steps by Italian officials.

There has been a wholesale banning of U. S. film product by Italy over a period of recent months. No particular explanation was given in some instances, and many of the so-called objections were of a superficial sort.

Among the American pictures banned recently are:

Paramount: "The Rose," "Give Us Night," "The General Died at Dawn," Metro: "Love on the Run," "Fury," "Mark of the Vampire," "A Tale of Two Cities," Warner Bros.: "Ceiling Zero," "Road Gang," "Green Pastures," Columbia: "The Best Man Wins," United Artists: "These Three," "Garden of Allah," "Dodsworth," "Modern Times," "Beloved Enemy," RKO-Radio: "The Woman Rebels," "The Plough and the Stars," "Star at Midnight."

Coin Restrictions

Advices received in N. Y. are to the effect that after July 1 Italy will restrict the amount of funds that can be taken out of that country by American distribution firms. This is virtually a revival of the original plan, which apparently had been definitely settled through the co-operation of U. S. officials and Will Hays, who personally visited Italy to iron out the difficulty several months ago.

Further steps in making it difficult for U. S. companies to operate profitably in Italy is the proposed plan to raise the price of dubbing. The old quota was about \$2,250 (30,000 lire), but now the scale is to start at \$3,000 and extend to \$3,750, being graduated according to the money taken in at the box office.

Just how this can be equitably adjusted in most instances still remains a mystery to American distributors because of the dual picture situation. With a vast majority of the Italian theatre playing double feature programs, it seems dubious that it can be determined which picture drew the business.

Film leaders here believe that the money raised on the excessive dubbing fee will go into pictures made in Italy. It will be recalled that American producer-distributor firms refused to fall for the oddly concocted plan of the Italian government to force U. S. interests to make productions on Italian soil. This incorporated various provisions to prevent the money collected on American film rentals from leaving the country.

Uncle Sam Takes Inventory of Picture Distribution Situations In Various Foreign Countries

Increasingly tough legislative restrictions throughout the world, the year 1936 brought to American film producers the highest foreign revenue since the introduction of sound. That is the outstanding revelation in a survey of foreign film markets just released by the Bureau of Foreign and Domestic Commerce, Department of Commerce, in Washington.

Survey "thinks" that the foreign revenue increase is due to the superiority of Hollywood product over that of other nations. According to the Bureau figures, the increased demand of foreign audiences for Hollywood pix was an important factor. Helping, too, was return of better economic conditions in the major foreign film markets. Bureau also warns of probable increase in quota restrictions and import charges against American films abroad.

During the first 10 months of 1936 American films exported 9,000,000 more feet over corresponding period of 1935. Total of 171,612,451 linear feet of American negative and positive sound and silent films, with a declared value of \$3,683,517, was shipped abroad during the first 10 months of 1936. That compared to 162,238,524 linear feet, with a declared value of \$3,495,582, for the similar period of the preceding year. The survey does not state the number of American productions exported during either 1936 or 1935.

Total foreign pix production during 1936 amounted to approximately 1,400 feature films. Of these, 721 were made in Europe, an increase of 79 over 1935. Of these, England produced 217, Germany 130, France 125, Russia 92, Spain 26, Sweden 27, Czechoslovakia 28, and Hungary 20.

Latin America

Latin American production fell off during 1936, only 56 features being made, as against 83 features during 1935. Mexico made 28 features, Argentina 20, Brazil 7 and Peru 1. Production in the Far East increased to 674 features during 1936, compared to 515 during 1935. Leading producing country was Japan, with 496 features. China, made 100 features, India 40, the Philippines 15, Egypt 10, Australia 8, New Zealand 3, and the Netherlands Indies 1.

Bureau survey indicates the increased film production in foreign nations substantiates the interest shown by foreign governments in the creation of their own production industries. Points out that the showing of these locally-made pix, regardless of their quality, reduces the play dates for Hollywood product.

Survey sees the screen becoming a new factor in international diplomacy and goes on to state, "Foreign nations have attempted to tell Hollywood what shall and shall not be put into films, under threat that an offending company's products may be barred in toto from the market. In some cases these threats have been effective to the extent that films are either withdrawn from world circulation or the objectionable stories, although purchased and paid for, are never produced. Complete inability of foreign governments to control our production, and their need for national expression at home and before the rest of the world, are factors largely responsible for their intense interest in building up their own film industries."

Bureau's review contains detailed study of legislation, censorship, competition, copyright relations, local production, taxes, theatre facilities and last year's American imports in every foreign country. Brief preliminary resume outlines the following market conditions:

ENGLAND

England, the chief revenue source for American pix, is the principal foreign country urging a change in the quota setup. The Moyne report from the Board of Trade Committee, appointed to consider renewal of the Cinematograph Films Act of 1927

which expires in 1938, made recommendations which, if adopted, will extend the present quota system for 10 more years, to be from the present 20% to 50% if conditions warrant; establishment of a film council to judge the quality of quota pix; the Government to assist the local industry in obtaining capital; establishment of a quota for short films, with 15% for distributors and 10% for exhibitors. Expected that the Board of Trade will draft a bill somewhat along the above lines for presentation to Parliament before the Films Act of 1927 expires.

FRANCE

resent trade with France, expiring next July, was not negotiated with the existing French government and, from present indications something in the way of legislation detrimental to American film interests looms on the horizon.

AUSTRALIA

During 1936 legislation became operative in New South Wales and Victoria providing quota for exhibitors of 15 percent of pix shown must be Australian in the first year, increasing yearly by two per cent until 12% quota is reached in the fifth year. For distributors the range is 5% in the first year, increasing by 2% per year to 15% the fifth year.

MEXICO

American pix still are the back bone of Mexican showing, but native agitation and the Spanish civil war have led to a tremendous increase in film production during the last year. Hollywood product was out of the field for four months during 1936.

FINLAND

Finnish film production companies have increased from one to five in the last year. Product is still inferior but plays to capacity in Finnish theatres.

GERMANY

Increasingly strict regulations in Germany have closed that market almost entirely to foreign pix. While a greater number of films may actually enter the country, censorship by the Propaganda Ministry is now so severe that only three American companies remain in the field. American producers will eventually have to decide whether to make more pix in Germany or withdraw entirely from the market.

ITALY

Survey reports regulations in Italy satisfactory to American companies, but since compilation of the review a number of complications have developed in the Italian market, chiefly in reference to dubbing. Situation is in the air at present.

EGYPT

Little likelihood of quota laws by the Egyptian government, but films are now being produced in Arabi by domestic companies and quota laws have been advocated.

CUBA

Serious censorship situation was narrowly averted in Cuba during last year, but production on the island is under development.

Survey also reports a well-organized trend against dubbed pix in certain foreign countries, notably Belgium, Guatemala, Dominican Republic and Costa Rica.)

PANAMA REVERSES FILM FEE DEMANDS

Republic of Panama officials have reversed themselves on the matter of tax on U. S. feature films. Government reports the country has announced that the old fee of 50c per reel has been restored and the attempt to assess American distributors \$10 per reel abandoned. They decided that the recently revised interpretation was wrong.

Distributors in this country flatly refused to pay the \$10 fee, and did not permit any prints to enter Panama while it was in effect

IT'S A SCORCHER!



Screen's 1st showing of the 'Hot-Wire Men' of America—the bravest bunch of die-hard-and-love-easy heroes that have hit the celluloid since 'Ceiling Zero'...they're played to the hilt by



PAT O'BRIEN HENRY FONDA MARGARET LINDSAY STUART ERWIN

J. Farrell MacDonald • Dick Purcell • Joseph Sawyer • Craig Reynolds • John Lital • Jane Wyman • Directed by Ray Enright



The Prince and the Pauper → The Go-Getter → Kid Galahad → Slim → Another Dawn → And So On Into 1937-38 with

WARNER BROS.

PARAMOUNT'S "THE LAST TRAIN FROM MADRID"



Screen Scoop as Paramount transforms blazing headlines into the first action-jammed love drama of the Spanish Civil War!



Madrid's War-Time Commandante (Lionel Atwill) holds life and death in his grip as he doles out few precious passes to clamoring thousands for the last train to...life, liberty and love!



Death in the Afternoon . . . or Love at Night! Dorothy Lamour and Anthony Quinn, sweethearts who place their love even above life itself!



Shattering Shells Echo Their Lasting Devotion! Helen Mack, as the street girl, and Robert Cummings, cowardly deserter, whose courage is renewed in her love.



Death Before Dishonor! . . . Gilbert Roland, as escaped political prisoner, and his inamorata, Karen Morley, smuggle aboard the last train from Madrid!



Newshawk Finds Love at the Front! Lew Ayres, as the newspaper correspondent, and Olympe Bradna, as the little fighter of the dread Women's Battalion!

"THE LAST TRAIN FROM MADRID" with Dorothy Lamour • Lew Ayres
Gilbert Roland • Karen Morley • Lionel Atwill • Helen Mack • Olympe Bradna • Anthony Quinn

Screen Play by Louis Stevens and Robert Wyler • Based on a Story by Paul Hervey Fox and Elsie Fox • A Paramount Picture • Directed by James Hogan

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.)

COPYRIGHT, 1937, BY VARIETY, INC. ALL RIGHTS RESERVED

WEEK OF RELEASE	TITLE	PRODUCER	DISTRIB.	TALENT	DIRECTOR	TIME MINS.	WHEN REVIEWED BY VARIETY	
4/16/37	TWO WHO DARED MAN IN THE MIRROR ROMEO AND JULIET WAY OUT WEST HILLS OF OLD WYOMING INTERNES CAN'T TAKE MONEY OUTCASTS OF POKER FLAT GUNS IN THE DARK NAVY BLUES STEP LIVELY, JEEVES LET THEM LIVE THAT MAN'S HERE AGAIN CALL IT A DAY	E. Frenke J. Hagen I. Thalberg H. Roach H. Sherman B. Glazer R. Sisk A. W. Hackel B. Kelly J. Stone E. Grainger WB WB	GN GN MGM MGM Par Par RKO Rep Rep 20th U WB WB	Drama Comedy Rom-Com Comedy Western Drama Western Western Comedy Comedy Drama Comedy Comedy	Sten-Wilcoxson E. E. Horton-G. Tobin Shearer-Howard Laurel-Hardy William Boyd McCrea-Stanwyck P. Foster-J. Muir J. M. Brown D. Purcell-W. Hymer Treacher-Ellis J. Barrett-J. Howard-N. Gray M. McGuire-T. Brown De Haviland-Ian Hunter	E. Frenke M. Elvey G. Cukor J. Horne N. Watt A. Santell C. Cabanne S. Newfield R. Staub E. Forde H. Young L. King A. Mayo	130 76 78 64 77 68 67 60 89	10/26/36 5/5 /12 /3 5/12 4/7 4/21 5/12
4/23/37	I PROMISE TO PAY SPEED TO SPARE THUNDER IN THE CITY SILENT BARRIERS KILLERS OF THE SEA GOOD OLD SOAK NOBODY'S BABY KING OF GAMBLERS WOMAN I LOVE HIT PARADE WAKE UP AND LIVE ELEPHANT BOY TOP OF THE TOWN NIGHT KEY MOUNTAIN JUSTICE	M. Connolly R. Cohn Atlantic R. Friedgen H. Stromberg H. Roach R. Florey A. Lewis N. Levine K. MacGowan A. Korda L. Brock R. Presnell WB	Col Col Col GN MGM MGM Par RKO Rep 20th UA U U WB	Drama Melodrama Com-Dr GB Outdoor Drama Comedy Drama Rom-Dr Musical Musical Outdoor Musical Mystery Melodrama	C. Morris-H. Mack-Carrillo C. Quigley-D. Wilson E. G. Robinson-L. Deste R. Arlen-L. Palmer Capt. W. Casswell W. Beery-J. Beecher P. Kelly-R. Armstrong A. Tamiroff-L. Nolan-C. Trevor F. Langford-P. Regan Winchell-Bernie-Faye-Haley W. E. Halloway-D. J. Williams D. Nolan-G. Murphy-H. Herbert E. Karloff-J. Rogers G. Brent-J. Hutchinson	D. R. Lederman L. Hillier M. Gering M. Rosner R. Friedgen R. Thorpe G. Meins A. Litvak G. Meins S. Lanfield R. Flaherty R. Murphy L. Corrigan M. Curtiz	68 86 82 86 67 67 85 85 91 81 86 68 82	3/3 4/28 3/31 4/28 5/28 4/28 4/21 6/2 4/28 4/7 3/31 4/21 5/19
4/30/37	CRIMINALS OF THE AIR JUGGERNAUT NIGHT MUST FALL MAKE WAY FOR TOMORROW YOU CAN'T BUY LUCK ROOTIN' TOOTIN' RHYTHM ESCAPE FROM LOVE THAT I MAY LIVE A STAR IS BORN KNIGHT WITHOUT ARMOR CALIFORNIA STRAIGHT AHEAD MELODY FOR TWO	Col J. Hagen H. Rapt L. McCarey M. Cohen A. Schaefer L. Landau S. Wurtzel D. Selznick A. Korda T. Carr WB	Col GN MGM Par RKO Rep 20th 20th UA UA U WB	Action Melodrama Comedy Comedy Comedy Western Rom-Com Rom-Dr Rom-Dr Rom-Dr U Musical	C. Quigley-M. Keith Boris Karloff R. Montgomery-R. Russell V. Moore-B. Bondi O. Stevens-H. Mack Gene Autry-Armida G. Stuart-M. Whalen R. Hudson-Robert Kent Gaynor-March Dietrich-Donat J. Wayne-L. Lathmer J. Melton-F. Ellis	C. C. Coleman H. Edwards J. W. Ruben L. McCarey L. Landers M. E. Wright E. Forde Allan Dwan W. Wellman J. Feyder A. Lubin Louis King	93 111 84 84 70 73 115	5/5 5/12 5/19 5/12 5/28 5/28 5/12
5/7/37	FRAME UP THEY GAVE HIM A GUN SHALL WE DANCE? GUN SMOKE RANCH GUN LORDS OF STREIBER BASIN CAFE METROPOLE IT HAPPENED OUT WEST WOMAN CHASES MAN AS GOOD AS MARRIED PRINCE AND PAUPER	R. Cohn H. Rapt P. Berman S. Siegel A. W. Hackel N. Johnson S. Lesser S. Goldwyn E. M. Asher WB	Col MGM RKO Rep Rep 20th 20th UA UA WB	Com-Dr Rom-Dr Musical Western Western Western Com-Dr Com-Dr Com-Dr Rom-Dr	P. Kelly-J. Wells S. Tracy-Tone-G. George Astaire-Rogers W. Livingston Bobby Steele A. Menjou-L. Young P. Kelly-J. Allen-J. Arthur Hopkins-McCrea J. Boles-D. Nolan E. Flynn-Mauch Twins	D. R. Lederman W. S. Van Dyke M. Sandrich J. Kane S. Newfield E. H. Griffith E. Forde John Blystone E. Buzzell W. Keighly	60 93 111 84 84 70 73 115	5/19 5/12
5/14/37	VENUS MAKES TROUBLE THE TENTH MAN FOREVER YOURS THIRTEENTH CHAIR TURN OFF THE MOON BEHIND HEADLINES AFFAIRS OF CAPPY RICKS MICHAEL O'HALLORAN GREAT HOSPITAL MYSTERY DAVID HARUM (REISSUE) LOVE FROM A STRANGER OH, DOCTOR CHEROKEE STRIP DRABERMAN COURAGE	W. McDonald Alliance Alberto Giacalone J. J. Cohn Miss Fanchon Cliff Reid B. Kelly H. Schom S. Wurtzel M. Schach E. Grainger WB B. Foy	Col GB GN MGM Par RKO Rep Rep 20th 20th UA U WB WB	Com-Dr Drama Musical Melodrama Comedy Com-Dr Com Rom-Dr Mystery Comedy Melodrama Comedy Western Rom-Com	J. Dunn-P. Ellis John Lodge-A. Cellier Beniamino Gigli M. Evans-H. Danell C. Ruggles-E. Whitney Lee Tracy-D. Gibson W. Brennan-M. Brian W. Gibson-Jackie Moran J. Darwell-S. Rumann W. Rogers-L. Dresser A. Harding-B. Rathbone E. E. Horton-Eve Arden D. Foran-J. Bryan J. Muir-B. MacLane	G. Wiles D. B. Hurst Stanley Irving G. Sietz L. Seiler R. Rosson Carl Brown J. Tinsling J. Cruze R. V. Lee Ray McCarey Noel Smith Louis King	58 65 58 58 58	5/19 4/21 6/2 5/28
5/21/37	DEVIL IS DRIVING SING, COWBOY, SING A DAY AT THE RACES PICK A STAR NIGHT OF MYSTERY THERE GOES MY GIRL COME ON, COWBOYS CHARLIE CHAN AT OLYMPICS WINGS OVER HONOLULU THE GO GETTER	Col E. Finney L. Weingarten Hal Roach Par W. Sistrum Sol Siegel J. Stone E. M. Asher Cosmo	Col GN MGM MGM Par RKO Rep 20th U WB	Meller Western Rom-Com Musical Musical Comedy Comedy Western Mystery Rom-Dr Rom-Dr	R. Dix-J. Perry Tex Ritter Marx Bros. J. Haley-P. Kelly-Laurel and Hardy R. Karns-H. Burgess G. Raymond-A. Sothorn-B. Holmes E. Livingston-R. Corrigan W. Oland-K. de Mille R. Milland-W. Barrie G. Brent-A. Louise	H. Lachman R. N. Bradbury S. Wood E. Sedgwick E. A. Dupont Ben Holmes Joe Kane H. B. Humstone H. C. Potter B. Berkeley	76 76 71 80 92	5/26 6/2
5/28/37	LEAGUE OF FRIGHTENED MEN HOLLYWOOD COWBOY I MET HIM IN PARIS THIS IS MY AFFAIR UNDER THE RED ROBE DREAMING LIPS THE MAN IN BLUE KID GALLAHAD	E. Chodorov G. A. Hillman W. Ruggles K. MacGowan R. T. Kane M. Schach K. Glasmon WB	Col RKO Par 20th 20th UA UA WB	Drama Western Rom-Com Musical Drama Rom-Dr Melodrama Drama	I. Hervey-W. Connolly G. O'Brien-C. Parker-E. Scott C. Collier-Melvyn Douglas R. Taylor-R. Stanwyck C. Veldt-R. Massey E. Bergner-R. Massey E. Wilcox-N. Grey E. G. Robinson-B. Davis	Al Green Ewing Scott W. Ruggles W. A. Seiler V. Seastrom Paul Czinner M. Carruth M. Curtiz	87 99 100 70 100	/2 /2 /26 6/2
6/4/37	RECKLESS RANGER TALK OF THE DEVIL BANK ALARM FARNELL HOTEL HAYWIRE MISSUS AMERICA DOOMED AT SUNDOWN ANGEL'S HOLIDAY THE CALIFORNIA WHEN THIEF MEETS THIEF THE WILDCATTER CASE OF STUTTERING BISHOP	Col B. & D. Condor J. Stahl Par Al Lewis A. W. Hackel J. Stone Sol Lesser Criterion Geo. Owen WB	Col GB GN MGM Par RKO Rep 20th 20th UA U WB	Western Rom-Dr Melodrama Rom-Dr Comedy Comedy Western Western Rom-Dr Drama Mystery	Bob Allen-B. Weeks R. Cortes-S. Ellers Conrad Nagel C. Gable-Myrna Loy L. Carrillo-L. Overman H. Broderick-V. Moore B. C. Steele J. Withers-Robert Kent Richard Arlen-Ricardo Cortez D. Fairbanks, Jr.-V. Hobson S. Colton-J. Rogers D. Woods-Ann Dvorak	S. G. Bennett Carl Reid Louis Gasnier John Stahl G. Archambaud Joseph Santley Sam Newfield James Tinsling Gus Meins Raoul Walsh Ray McCarey W. Clemens	76 63 66 74 70	/19 5/26 6/2
6/11/37	ROARING TIMBER EMPEROR'S CANDLESTICKS THE GREAT GAMBINI TOAST OF NEW YORK IT COULD HAPPEN TO YOU LOVE IN A BUNGALOW SLIM BLAZING SIXES	R. Flothow J. Considine B. P. Schulberg E. Small L. Fields E. M. Asher WB WB	Col MGM Par RKO Rep U WB WB	Outdoor Rom-Dr Melodrama Drama Rom-Dr Rom-Com Drama Drama Western	Jack Holt-G. Bradley Powell-Rainer A. Tamiroff-J. Trent E. Arnold-C. Grant A. Baxter-A. Leeds N. Grey-K. Taylor P. O'Brien-H. Fonda D. Foran-H. Valkis	Phil Rosen G. Fitzmaurice C. Vidor R. V. Lee Phil Rosen Ray McCarey R. Enright Noel Smith	88	
6/18/37	TWO-FISTED SHERIFF MARRIED BEFORE BREAKFAST NORTH OF RIO GRANDE MOUNTAIN MUSIC RIDING ON AIR RHYTHM IN THE CLOUDS YODELIN' KID FROM PINE RIDGE THE LADY ESCAPES WALT DISNEY'S ACADEMY AWARD REVUE THE ROAD BACK FLY AWAY BABY WHITE BONDAGE	H. L. Decker S. Zimbalist Harry Sherman Ben Glazer David Loew A. E. Levoy A. Schaefer L. L. Landau W. Disney J. Whale E. Grainger WB WB	Col MGM Par Par RKO Rep Rep 20th UA U WB WB	Western Com-Dr Western Comedy Comedy Musical Western Comedy Comedy Drama Com-Dr Drama	C. Starrett-B. Weeks R. Young-Florence Rice Wm. Boyd-Geo. Hayes B. Burns-Martha Raye Joe E. Brown P. Ellis-W. Hull Gene Autry-E. Bronson M. Whalen-G. Stuart Cartoon J. King-L. Blake-N. Beery G. Farrell-B. MacLane Jean Muir-G. Oliver	Leon Barsha E. L. Marin Nate Watt C. Reisner E. Sedgwick John H. Auer Joe Kane Eugene Forde W. Disney James Whale F. McDonald Nick Grinde		
6/25/37	A DAY AT THE RACES LAST TRAIN FROM MADRID A LAW MAN IS BORN BORDER CAFE SING AND BE HAPPY ANOTHER DAWN	L. Weingarten G. M. Arthur A. W. Hackel Bob Sisk M. H. Feld WB	MGM Par Rep RKO 20th WB	Comedy Drama Western Western Musical Rom-Dr	Marx Bros. L. Ayres-D. Lamour J. M. Brown-I. Meredith J. Beal-H. Carey-Armida J. Davis-A. Marlin K. Francis-E. Flynn	Sam Wood J. Hogan Sam Newfield Lew Landers H. Lehman W. Dieterle		

"THIS IS MY AFFAIR" HELD OVER IN NEW YORK RADIO CITY MUSIC HALL PHILADELPHIA

THE PICTURE THE WORLD
IS TALKING ABOUT DEFIES
WEEK-END HEAT-WAVES
AS PUBLIC ACCLAIMS
ITS GREAT STARS IN
THEIR GREATEST ROLES!

ROBERT
TAYLOR

BARBARA
STANWYCK

THIS IS MY AFFAIR

with
VICTOR McLAGLEN

and Brian Donlevy, Sidney Blackmer, John
Carradine, Alan Dinehart, Douglas Fowley,
Robert McWade, Frank Conroy, Sig Rumann

Directed by William A. Seiter

Produced by R. Keith MacGregor
Screenplay by William A. Seiter
Story by William A. Seiter and Robert McWade

Darryl F. Zanuck
Darryl F. Zanuck
Darryl F. Zanuck



THE KEYSTONE
OF YOUR FUTURE

Color at Crossroads

(Continued from page 58)

for the 1937-38 program, although studio has dickers on with Technicolor.

20th-Fox — no features planned.

Paramount—will make 'Ebb-Tide' in Technicolor, plus one other.

Radio—will make no color features, although 'Victoria the Great,' Herbert Wilcox British-made pic for RKO-Radio release in this country, will have a climax of pageant scenes in around 1,000 feet of color.

Universal—has pictures aked.

Warners—will make three big color features, 'Adventures of Robin Hood,' 'Gold Is Where You Find It,' and 'Valley of the Giants,' with a possibility that 'The Desert Song' also may be tinted if the right stars can be obtained.

Samuel Goldwyn—has gone overboard on color to a greater extent than any of his competitors. Goldwyn features in Technicolor include 'The Goldwyn Follies,' 'The Real Glory,' and 'You Can Be Beautiful,' with further announcements to come.

Selznick International—will make 'Nothing Sacred' in Technicolor and is committed to a policy of 50-50 on color and black and white.

Walter Wanger—has completed 'Walter Wanger's Vogues of 1938' in Technicolor and expects to announce further color plans later.

Tinting Shorts

In the independent field it is extremely unlikely that any of the companies will venture into color. Notable that the schedule outlined above is concerned solely with features, not shorts. Many, in fact most, of the box-office favorites in the short subject field are now in color, and this business alone is occupying a considerable proportion of the combined capacity of all the color plants now existing.

Future is another story. That color is due for a tremendous build-up is not to be questioned, but it's not going to come all at once. Carroll Dunning, head of Dunning Process Co. and producer of Dunning color, put it succinctly when he said: 'Color will crawl before it walks, just like airplanes did. And it's barely learned how to crawl.'

Cartoons, traveltogs and some short subjects are what Dunning calls naturals for color. But the topper in the color business — of course, the feature, because that's where the clamor and prestige lie.

There must be some reason why, all of a sudden, color has forged to the front as one of the important issues in production. Inquiry on the lots and in the laboratories brought this explanation:

(1) Producers have learned to build color into a picture instead of pictures into color. Color is background, not foreground.

(2) Make-up artists have mastered the art of treating face and skin for color work so that they have overdone waxiness, lifelessness, the jaundice effect.

(3) Camera and lighting equipment have been perfected to the point where costs are no longer prohibitive.

(4) Art directors are building proper backgrounds into sets—grays predominating—with no more scarlet divans and bright-colored drapes that drew attention away from story and principals and, as often as not, resulted in smeary blotches.

(5) Laboratory work has been speeded up and made incomparably more efficient.

As Irving Cummings, who directed 'Vogues,' puts it, the idea, as far as color was concerned, used to be 'let Mickey Mouse do it.'

Like Museum Pieces

'That,' said Cummings, 'is why we got those terrible reds and blues and greens, players who looked like they'd just been ragged out of museums. Black and white was better.'

In making 'Vogues' Wanger did not roll a camera until he had put in many months of tests. Picture itself was brought in on a normal black-and-white shooting schedule, plenty of saving there.

'We treated color as if it were not color at all. We didn't allow it to frighten us. In the entire picture we shot 100,000 feet of film, including tests, which was not bad when you consider that a black-and-white feature often used up 250,000 to 300,000 feet. Cost of raw film 'has always been one of the bugaboos of color.' We had only a day and a half of re-

takes. We worked on a fast schedule.'

As to technical difficulties, Cummings says that he made fast pans, dolly shots and crane shots with no more trouble than in black-and-white, and every shot came to the screen devoid of blur.

Few have been expressed in some quarters that cameramen accustomed to the black and white medium might not catch on to color requirements in sufficient number to provide the needed manpower behind the lenses. Fact that ace members of the American Society of Cinematographers are alive to the situation and are training themselves does away with that possible objection. Such lensers as Joe Valentine, Karl Struss and others have wised themselves up on color angles and are abreast of the latest technique.

Color photography requires special skill. Medium different. Bright lighting is more important and, whereas black-and-white modeling is obtained by highlighting and crosslighting, color models itself and possesses its own plastic value.

Making It Look Like It Ain't

Industry lighting savants also are getting onto the matter of costuming. In the old days three or four extra pounds might make a femme star look lumpy. With color she would be dressed in the intense colors of the spectrum, orange and blue if too bright, in the receding tints, blue, indigo or violet, if obese.

Successful result of the Wanger endeavors was what converted Goldwyn to color. 'A Star Is Born' was probably the most successful application of color to a feature up to its time, but 'Vogues' is generally considered here to be better. David O. Selznick and William Wellman looked at 'Vogues' and made that pronouncement.

After the first spurge of excitement was over naturally the industry wanted to know 'Why?'

Maybe one word—co-operation—is the fairest answer.

Robert Riley of Technicolor wretches 'Vogues' right through from the start to finish. He, as head cameraman, grounded himself thoroughly in the requirements of his medium—a policy, by the way, which every ace lenser in Hollywood is following nowadays. Max Firestein was detailed from the Max Factor establishment to superintendent the make-up.

Herein lies an essential element of color success. Factor devised a liquid make-up and tried it out for the first time in 'Vogues.' Make-up creates natural tints on the skin, so much so that the 17 New York models imported here for some of the sequences used the same make-up for their social soirees as they in stalled for their film work. Wanger knew he had to have better make-up than seen in any of the preceding color pix. Device was thus born of necessity: 'Secret of the new cosmetic, making Factor, is transparency.'

Such make-up experts as Bob Stephano of United Artists, Jack Dawne of Metro, Mel Berns (F. Radio), and Jack Jerce of Universal, were summoned into consultati and cheered the new lacquer because of its time-saving quality. Fifteen minutes for a complete make-up job is now considered enough. Stuff has no greasiness, is impervious to perspiration, hides pores and blemishes, does not rub off, and requires a minimum of retouching.

Future color reductions, in view of Cummings, ill stress personalities instead of backgrounds. Furniture on sets ill be simple, unobtrusive, and an effort will be to make human values stand out.

'All we did in 'Vogues,' he pointed out, 'was to make black-and-white in color.'

Carroll Dunning sees lack of equipment and plant facilities as the principal obstacle to be hurdled in the bucket, make black-and-white obsolete, as some of the enthusiasts proclaim today.

Simple calculation reveals that even Technicolor, with its incomparable equipment in machinery and technical brains could not process as many as 20 features a year, a drop in the bucket when placed against the 400 to 500 annual industry production of features.

Crazy Takes Hold

However, the color craze has acquired such momentum in Hollywood that even conservatives look to see color achieve what sound did a few years ago and relegat black-and-white to the ash heap in two years or so. Dispassionate glance at the existing situation does not appear to bear out this belief, though

for the record it ought to be said that a prominent Eastman Kodak Co. executive volunteered such a prediction recently.

Wanger believes public opinion will force the switch to color, adding that the time of mumbo-jumbo is over and putting out this statement officially. 'By the beginning of 1939 all important motion pictures will be produced in color and a black-and-white feature will be as archaic as a silent.'

Analyzing further, Wanger goes on: 'Hollywood's job is not to try to make the world color-conscious, but to make itself color-conscious. Forget about color as such, concentrate on entertainment values, and let the visual blend naturally, as was done with sound—but only after much trial and error.'

Dunning represents the other end of the scale, saying: 'Color is class, a prestige-builder, but it is far from being the bread-and-butter of the picture biz. Big money-makers ill be in black-and-white for the most part. Why? Well, who's going to make the features? With equipment changing every day, who's going to be daring enough to sink fortunes in devices that may be obsolete tomorrow?'

'Color alone can't save a picture, can't make a bad picture good. You can't sell color alone. We've seen enough already to know that.'

Goldwyn's Fastest Flange

Color will always cost a lot more than black-and-white in expert opinion. Goldwyn, in making his color plunge, said he expected his 'Goldwyn Follies' to cost \$600,000 above the first budget figure of \$1,500,000 and he believed it would be correct. But Goldwyn is Goldwyn and many a producer would get the jitters contemplating the way Goldwyn puts out heavy.

One major expense item is that of lighting. Color set normally has to have three times the lighting power required for a black-and-white, to obtain the same degree of illumination. That is because color reproduction of necessity reduces the area through which light reaches sensitized film. There are still persons in the biz who regard the tortures undergone by Paul Whiteman and his band in recording the 'Rhapsody in Blue' number of Universal's 'King of Jazz.' Mechanical equipment has advanced since those days of 1930—a century ago in this biz—and set lighting has cooled off a great deal.

Another important item is shooting time. Still another, and probably the heaviest individual item, is raw film. Ordinary black-and-white raw stock usually costs around eight cents a foot for negative and rush print. Technicolor raw film runs from 30 to 35¢ a foot, and including the necessary trebling of footage for three-color negatives, hikes the cost.

Buffalo Okays Banko

Buffalo, June 1.

Threatened Buffalo police ban on bank nite has been finally lifted by an opinion of the Corporation Counsel to Police Commissioner Higgins that, under the recent ruling of the New York State Court of Appeals, such give-away plans are legal.

Police Commissioner instructed precinct captains to refrain from interference with bank nites, so long as the plan is conducted in accordance with the legal requirements laid down by the court.

Ala. 'Jackpot' Test

Montgomery, Ala., June 1.

Alabama Court of Appeals has taken under advisement a suit testing the legality of theatre 'jackpots' and 'bank nights.'

Plan, copyrighted by an Alabamian and used widely throughout the country, provides cash prizes, sometimes running into several hundred dollars, for holders of lucky tickets. Suit came to the Court of Appeals from Tuscaloosa County, where a theatre 'jackpot' was held to be a lottery, and Cecil B. Grimes, house operator, was fined \$200.

No Rest for Joan

Hollywood, June 1.

Joan Blondell went into Warner's 'The Perfect Specimen' last week after completing 'Angle Shooter.' She swung over without a day's rest.

EXPLOITATION SPECIAL

Hollywood, June

George Bricker has been assigned to write an original newspaper screen story titled 'Circulation.' Bryan Foy will produce.

The Reason Why

Philadelphia, June 1.

Al Truell, ad salesman for 20th-Fox here, got an order for a load of posters from an upstate chain house. Two days later the ipment was returned. Query to the manager for the reason, brought the following:

'Because of the hop, step and jump method of our booking office. They hop on a picture, W step on the advertising and they jump the picture into another house.'

Nebraska Bank Night

Battle Focused on Omaha in Final Test

Omaha,

Legal controversy over bank night, raging i to the past few months, finally focused on Omaha houses as Attorney General Richard C. Hunter asked the state supreme court last Monday (24) to enjoin all local theatres from participating in the scheme.

Court granted the right to file original action, but took no stand on the accompanying motion for an immediate restraining order and Assistant A. G. Francis Robinson will file a motion June 7 for a temporary restraining order. Temporary order is asked to prevent the defendants from waiting till after the current session of court to file an answer.

Named in the suit were the Omaha Motion Picture Exhibitors' Ass'n, Will Singer, Brandeis manager; Bill Miskell, Orpheum; Sam Epstein, head of a nabe chai; Ralph Goldberg, nabe chain and second run exhib; Walter Creal, northside exhib; Tri-States Theatre Corp., A. H. Blank Corp., Singer Corp., and Eddie Forrester, Omaha theatre manager.

Petition detailed the method of drawing each Wed. at the Orpheum, with matinee cards, etc., after special invitations stood around house lobbies a couple of weeks.

Several weeks ago Hunter secured a permanent injunction in Gage county district court against the Rivoli theatre in Beatrice, but has elected to proceed against the Omaha houses rather than wait for settling of an appeal to be heard early in the fall court ter.

On the basis of the Gage county action, Hunter has requested action from all county attorneys, with the result that drawing is being dropped in many outstate spots. Omaha plan is operated co-operatively by 28 houses, offering \$1,000 the first week and adding \$500 each week the prize is not claimed.

4 More UA Theatres On Way in Pasadena

Hollywood, June 1.

'Deal is expected to be closed this week whereby United Artists will acquire four Pasadena subsequent-run stan's.

Negotiations are being handled by Lou Anger for UA and Harold Robb and Ed Rowley.

Suit Over Giveaway

Rochester, June 1.

Rem Court jury awarded Screen Service of America \$275 in a suit against Monroe Amusements, Inc. for failure to show a trailer advertising an auto giveaway last Dec. Claimed that Monroe Amusements, which operated the RKO Palace, Temple, Century, Regent and Capitol theatres, verbally agreed to show the trailer which advertised the firms giving away the auto. Defendant asserted the trailer was turned down because it was advertising than screened juror: the

Harry Brooks Re-elected

Thoy, N. Y., June 1.

Harry Brooks has been elected president of the Motion Picture Machine Operators, Local No. 285, for the 27th. Believed to be a record for its section of the country, Brooks is widely known in picture circles, having also headed the state operators' association. Alphonse Le May was named local financial secretary, likewise for the 27th time.

PHILLY WAITS ON NEW TAX LAWS

City Geor United Moti

ers, last week postponed for a consideration of five proposed measures which would at Philly exhibi

mor study the measures met reply from Mayor Wit speed was imperative, but the council's finance committee agreed to this delay:

- Measures which been posed are:
 - A \$25 annual tax on mar
 - Continuance of the 1c. each 25c. of admissi fee, which the State now collects but will drop July 22.
 - Tax undetermined amount on film footage exhibited. This has been pretty definitely dropped because of the argument that smaller theatres would be payin more than large ones.
 - Inspection fee of \$1 a year on signs up to 50 square feet and 1c. additional for each square foot of exposed surface.
 - Tax of \$5 a year on ven machines. This ill probably changed to tax on gross profit, as owners of machines have claimed profits so small on some machines they couldn't afford to pay tax.
- Meanwhile, the tax situation was also bothersome on the State front. Senate on Thursday deferred until next week action on report of a conference committee recommending that theatres be included in chain store tax bill. It will probably be passed in this form. Hardest hit will be Warner Brothers, whom it will cost about \$25,000 a year, and Comerford, who, it is estimated, will pay about \$10,000.

Philly Sunday Bill Vetoed by Governor

June 1.

Bill to allow communities which rejected ix on previous local referendum to again in September was vetoed by Governor Earle last Thursday. Measure also amended the present act to allow referenda every two years, instead of five.

'Earle called the bill 'bad sportsmanship,' as there was no provision for a vote by communities which disapproved Sabbath mix. Some film men felt that the real reason for the nix was in retaliation for the stron fight put up by chains against elusion Earle's chain store tax bill.

F & M Folds One

June 1.

Missouri Theatre, Fanchou Marco's 500-seater on Grand blvd. in mi utters Friday (4) for an period. Steadily cli iz is blamed for the closing. Stage shows were tried in the hous last fall but natives didn't go for them; sufficiently to justify the over-head and they were withdrawn after several weeks.

irst run policy was attempted and then F&M changed to sho ing big features which had been shown at Fox, ne block away, and Ambassador. Patronage fell open more.

Willi m Kon rich, mgr. Missouri, has been shifted to the Fox to supplant Robert icks, resigned.

Ramish's New House

Hollywood,

Pacific tales Theatres, headed by Adolph chased properly which ill be er house of mo \$110,000.

Constructi start around July 15. Only other theatre in the beach town is the ox-West Coast house, Pacific States house, will have a second run olicy.

HEART TROUBLE FOR
RIVAL REPORTERS!

Romance turns into thrills when
the big news breaks... right in the
middle of their wedding ceremony!

THE SCREEN'S LIGHT-HEARTED ROMANTICS IN A RAPID FIRE STORY OF TRUE-BLUE LOVE ON A YELLOW JOURNAL!

GENE RAYMOND
ANN SOTHERN
"THERE GOES MY GIRL"



WITH
GORDON JONES
FRANK JENKS
RICHARD LANE
BRADLEY PAGE
DIRECTED BY BEN HOLMES
PRODUCED BY WILLIAM SISTROM



EXPLOITATION :: By Epes W. Sargent

Stingers

An old pep show cabinet, dug out of the storeroom and repainted, was set up in the lobby, with a crank extending out of the side, a card read, "Look into the slot and turn the handle briskly." Placed close to the building line, hundreds stopped and ground, and the card, "Look into the slot and turn the handle briskly," served to draw into view a sales card for the next feature. Card work in a slot and was weighted so that it dropped back out of sight when the handle was released. It made a hit with the crowd, and many of the victims brought friends down to look at the "moving picture."

In another lobby a pep tube was built out from the box, and a sign told the curious to put their hand between the tube and the box and look. Tube was really a periscope, and entered the box below the point where the hand was placed. Simple to construct, but it was enough to intrigue a lot of folk who had forgotten war times.

A third, along somewhat similar lines, announced the next feature. It was easily shocked. Inside was a statement to the effect, "We make no (papier-mache skeleton) about saying that if you see our next feature you will thank us for the tip." Skeleton was from the dimery, and about two inches high. Surprising number of persons wanted to know just how the sign was made, and the sentence started, "We make no bones, etc."

Not very important, but good stuff when nothing better suggests itself, and will make talk, particularly in the smaller towns, though the gags will work in the big spots as well.

Just Showmanship

Declaring that his bank note cost him nothing, a manager explained he got it out of the film rental. He booked two cheap pictures instead of one feature, and a band played the bill two nights. He saved the rental to put up small prizes, and figured that the extra attendance was velvet, even though the second night's business, without a prize, was poor.

That's a mighty short-sighted way of looking at it. On the face of the figures he saved enough of the rental to pay the prizes, but he could not figure what his economy eventually cost him. And it is the final result that counts.

The late Peter G. Williams was one of the most adroit showmen in the business. On one occasion he amazed his fellow showmen by booking in the then famous Killeb's Band for a price that was enormous for those days. Commenting on the booking, a friend remarked that he would not need much show to go with so important a band.

For reply the manager reached for his booking book. He had already booked a complete show with five opening acts and four big names. He said the second part. Instead of holding the cheap openers, he had laid this section off and moved his after-entertainment show down to the first section.

"I expect to lose money," he explained, "but only on this date. Here's the way I look at it: The band is going to bring in the audience, hundreds of people who never before saw a vaudeville show and who have no idea what vaudeville is like."

If they come in and see my opening acts, they'll go away with a poor idea of vaudeville. If I give them the headliners, they'll come back. That's where I'll make the money. That seems to be the answer.

Question of 'Tomorrow'

New Haven. Lew Schaefer created a lot of interest in "Make Way for Tomorrow" at Paramount in a newspaper contest giving cash prizes for best letters on these subjects: "Do you think young people are handicapped by their parents' lack of understanding?" "Are parents ever tempted to tell their children how they should live their lives?" "Do you think the youth of today is too wild? Are their chances of happy wedded life as good as yours were?"

Schaefer's newspaper copy sold the picture from the rebellion-of-youth angle, leaving patrons to discover for themselves that Schaefer was over the hills to the poorhouse.

As a boost for dull weeks of the fading season, Schaefer has tied in with four groups of merchants to give away radio sets for every lucky number holders on four successive Tuesday nights.

Fite Tickets

S. Charles Einstein, who conceived a special showing of "Kid Galahad" for the New York sports writers in advance of the N. Y. Strand showing, followed this up with the distribution of tickets to the regular show to the same list of names, plus a few others.

Ducats were framed to suggest regular fight tickets for the working men, and were good for any performance of the regular show at the Strand, the house taking up the tale. Between the two stunts, he combed the sports pages pretty thoroughly, and it's a picture the sports writers can help.

Long Distance Exploits

St. Louis. With all fresco theatre in Forest Park opening 19th season currently on an exhibit, the theatre is extending to the Gulf of Mexico has been inaugurated to promote internationally recognized light opera season.

Eau Beisman, mgr. of Municipal Theatre Assn. of St. Louis, through the south and southwest contacted representatives of railroads, buses and airlines to fix excursion rates to St. Louis during 12-week season. Locally a campaign of spotting 24's, which are changed weekly, in a 15-mile area around St. Louis has been made and local co-oped in fine style, each using special route sections of repertory, stars, etc.

One dept. store is holding weekly attendance prize for employees; all to go with newspaper ads and for opening show. The Great Wal-Mart store donated use of several windows, prior to season opening, for display of gowns used in show. Trolley cars and buses also carry Municipal Opera copy in and outside of vehicles and publicity dept. of association under direction of Bill Zalken cracks rags all over country with feature stories on opera during season.

Working the Clubs

There is always a good chance to work in with the various luncheon clubs, all of which are on the lookout for something to jazz up the noon-day meet, and it pays to cater to the substantial business men.

One manager who belongs to Rotary offers a pass to all members who do not miss a meeting for 10 seasons. The secretary keeps check and notifies the theatre of those who perfect their attendance record. Passes are presented at the luncheon. Not much of a strain on the box office, but it would not afford to pay for tickets will almost break a leg to earn a pass. It's the idea of the thing.

Not long ago a member manager came into a club with a package of cardboard passes about the size of half-sheets. They were printed up "A big ticket for a big show," with another line almost as prominent reading "Not good if folded or creased." Passes were for an extra special, and good only the opening night. Members had to put their cards to the office and then home, finally bringing them to the theatre. Just a variation of the giant pass for children, but it worked better than well with the barons of trade, some of whom put the passes in their show windows until they matured, five days later.

On another occasion the entire membership was invited to stop in at the theatre on the way from lunch to see a newsreel. Real was special. All were invited to remain for the entire show, but very few did, though many returned that evening and brought their families.

White Rats in Confabs

Meanwhile there have been some confabs between FMPC members and leaders of the Thirty-seven White Rats, organization within the IATSE ranks. TWR discussed feasibility of petitioning Browne to hold membership meetings and permit the rank and file of IATSE to participate in the activities of the organization. White Rats heard from the Federal Labor Department that its request for withdrawal of work permits and class B cards is under consideration.

Development of the week was the announcement that the new pact between the producers and the Screen Actors Guild will void the existing agreement between the producers and the Academy of Motion Picture Arts and Sciences. New contract goes into effect around June 10. Acad requested termination of the old agreement formally, in a letter sent out by Howard Estabrook, first vice-president, and signed by Lionel Atwill, Raymond Hatton, George Irving, J. Farrell MacDonald, May Robson and Mitchell Lewis.

Acad henceforth will be free to concentrate on its many other functions. Estabrook said. Writers group will be the next to withdraw from the Academy, it was believed. Annual Academy awards will be continued, with the Acad continuing to pick winners of statuettes, instead of the SAG assum'g. this function, as some had suggested.

Theatre Changes

Canton, O. The Inter-State Theatre, Inc. has increased its group of movie theatres in Ohio to 15, with the recent acquisition of the Yorkville, at Yorkville, and the Palace, at Tiltonsville.

Seattle. Nick Allerman is new manager of Palomar (Sterling) succeeding Jerry Ross, who has staged at the O. and house as emcee and band leader. Bob Yothers is new assistant mgr.

Philadelphia. Lawndale opens Friday (4) under management of Philip Harrison and Harry Fried.

Jack Greenberg opened the Park, Stone Harbor, N. J., Friday (28). Harry Greenberg has reopened the Allen, Atlantic City.

Pittsburgh. Walter Woznak, manager of WB's Regal Wilkinsburg, has been assigned to take similar post at Weiland, Oakland. His job has been assigned to Arthur Braun, an assistant at Enright, and Bruce H. Huch, chief of staff at Stanley, has been upped to Braun's spot.

Robert Senft has quit assistant management of Shep-Hyde Fulton to return to his old job at the O. and ballroom theater. Dave Brown, formerly shorts booker in WB office here, has returned to Pittsburgh to become office manager of UA exchange under Clarence Eismann.

International Cinema Grabs GN Lab Work Hollywood, June 1.

International Cinema has contracted to do the major share of Grand National's laboratory work, according to A. C. Snyder, IC secretary-treasurer. New biz will necessitate the installation of added equipment, Snyder stated.

IC's first financial statement, just issued to stockholders, shows that the company, organized and launched by San Francisco capital, has assets of \$682,368. Operations for the year ending Feb. 28 resulted in a deficit of \$4,039 on a total turnover of \$253,381.99. Current year's business is running more than 50% ahead of last year, the report says.

Compromise

(Continued from page 2)

FMPC has extended picketing to neighborhood houses and claims around 7,500 snaked at 111 theatres over the holiday weekend. CIO workers are on picket duty in several spots.

Past Week

Strike situation did no more last week than mark time, with the situation of the walker-outers considered increasingly disadvantageous the longer their idleness lasted.

Peace seemed appreciably closer toward the end of the week, when the Federated Motion Picture Crafts accepted the recommendation of Federal Labor Conciliator Edward A. Fitzgerald that a jurisdictional compromise be negotiated with the International Alliance of Theatrical Stage Employees.

Definite protocol was expected to end the huddles. Decision to hold the conference was considered as a hurdle over the most serious obstacle to peace since strike leaders and Browne had maintained an uncompromising attitude on all the issues at stake. Important factor in the situation was the refusal of the American Federation of Labor to intercede in studio dispute, as requested by Cullen. Local flurry over the reported plan of the strikers to affiliate with the Committee for Industrial Organization has thus far resulted in nothing definite. Get back to work first, think about joining CIO afterward, seemed to be the attitude of the men.

White Rats in Confabs

Meanwhile there have been some confabs between FMPC members and leaders of the Thirty-seven White Rats, organization within the IATSE ranks. TWR discussed feasibility of petitioning Browne to hold membership meetings and permit the rank and file of IATSE to participate in the activities of the organization. White Rats heard from the Federal Labor Department that its request for withdrawal of work permits and class B cards is under consideration.

Development of the week was the announcement that the new pact between the producers and the Screen Actors Guild will void the existing agreement between the producers and the Academy of Motion Picture Arts and Sciences. New contract goes into effect around June 10. Acad requested termination of the old agreement formally, in a letter sent out by Howard Estabrook, first vice-president, and signed by Lionel Atwill, Raymond Hatton, George Irving, J. Farrell MacDonald, May Robson and Mitchell Lewis.

Acad henceforth will be free to concentrate on its many other functions. Estabrook said. Writers group will be the next to withdraw from the Academy, it was believed. Annual Academy awards will be continued, with the Acad continuing to pick winners of statuettes, instead of the SAG assum'g. this function, as some had suggested.

ITO Pleads for Peace

Plea to end the strike was voiced by the Independent Theatre Owners of Southern California, which asked all the major distributing organizations to lend their influence to peace. Indies uttered sharp protests against FMPC picketing of theatres, pointing out that such picketing has proved harmful and disastrous and is hurting grosses to a point where houses are operating in the red. Circuit operators, on the other hand, said snaked had failed to slak in their biz appreciably. Hardest hit name is San Pedro.

Jack V. Bernan, Ind. pres., put the new query to the distributors, pointing out that the indies, though innocent, are 'being put in the middle.'

\$20,000 UA Deal

(Continued from page 3)

ever, it is learned that Goldwyn and Korda were given six months to exercise their options on the holdings of Miss Pickford, Fairbanks and Chaplin, and that a substantial sum of money was paid at the time the option was given.

Payout

Understanding is that around \$2,000,000 will be forthcoming to each of the trio when their holdings are picked up, that they may have cash or cash and stock, as they choose. Further, they will retain franchises, which still have eight years to run, to produce and release through UA; also that the contract which UA holds as a partner with Walter Wanger Prods. for a five-year period will be continued till expiration. UA is understood to have invested around \$2,000,000 in the Wanger organization thus far. It is anticipated that David Rose,

v.p. of Goldwyn Prods., now in N.Y. with Korda, will be able to answer Goldwyn as to the financing proposition some time this week. Korda skedded to sail for London Sat. (5), has been in telephonic communication with chiefs of the Prudential Insurance Co., to date having financed his London Films to a reported \$10,000,000, suggesting Prudential enter the financial pool and help make up the reported \$20,000,000 kitty. Rose has also been a constant touch with Gustav Warburg, London rep for Rothschild interests, trying to raise around \$7,000,000 towards the subscription.

Both Rose and Goldwyn have had contact with Lehman Bros. to also assume an underwriting part. It has been asserted that Kuhn, Loeb & Co. were likewise felt on the matter.

Floation

Reports are that the new organization might be turned into a stock floating proposition, with the final underwriting open to the public. Under such a plan, Goldwyn and Korda would have majority control of operation and production, along with the possibility of the pair taking voting-control stock in the corp.

Back-of-the-scenes talk has been going on for six months about the partners in UA being at loggerheads, and that the proposition had gone from minority and minority factions, from each trying to buy the other out. About four months ago Warburg visited Hollywood, met both Goldwyn and Fairbanks and suggested the way be paved for him to refinance UA and pay off those wanting to withdraw.

At that time no interest in his proposal was manifested, but Rose, as Goldwyn's lawyer, called Warburg while he was here and kept in contact after he had returned to London. Subsequently, Dave Selznick and the Selznick Int. group, including Jock Whitney interests and brother Myron, nibbled at the proposition, but let it drop.

Korda Angle

With Korda's arrival here for the Ufa now-work several weeks ago, it leaked out that he was displeased with the setup and disappointed in the returns his product is getting in America. There were rumors that he wanted to withdraw from his UA affiliation, but was reminded his contract as a member owner had eight years to run and that he would be held to it.

Korda had many meetings with Goldwyn at the latter's home, and there the deal to acquire interests of the three partners was worked out. It was figured he was in the most potent position of any British producer, that he had the best production setup, that should the English Board of Trade demand a picture-for-picture agreement between the U.S. and England and set a \$125,000 minimum per pic for those made abroad for quota purposes, other U.S. companies would strive to get Korda to supply 'em. In the past, it was pointed out, U.S. companies have been slipping by short-bankroll pic for quotas, but with the minimum hike to \$125,000 per, and the natural for American firms to seek out Korda.

In working on the UA partners to sell, discussion commenced on the scoll proposition, based on the market value of the Pickford-Fairbanks-Chaplin combined holdings. Production It is thought that when the coin is raised, and the trio paid off, there will be more than \$10,000,000 left for production and expansion, which would allow for admission of new producing units within the fold. Newcomers to be admitted are to be okayed by Goldwyn and will also supply funds for Korda's English pic.

Besides the interests held by the trio in the distrib setup, they also have a pro rata share in 50% of the stock in the Odeon and Donada circuits, operated in England by Oscar Deutsch. That organization is now in the throes of reorganization, with a stock issue to be shortly floated. Interest was acquired when Joe Schick headed UA.

UA's lot is owned by Goldwyn, who picked up the lease on the property several years ago from the United Artists Studio Co., controlled by Pickford and Fairbanks. According to the deal being set, the future of Selznick International has not been determined. Unit has four pic to deliver under its current contract, with Dave Selznick holding the reins handed to W. Scott Darling and Anna Lazarus.

Conrad Nagel and Eleanor Hunt will be featured. Writing assignment on Condor's "Murder on Sunset Boulevard" has been handed to W. Scott Darling and Anna Lazarus.

Conrad Nagel and Eleanor Hunt will be featured. Writing assignment on Condor's "Murder on Sunset Boulevard" has been handed to W. Scott Darling and Anna Lazarus.

Conrad Nagel and Eleanor Hunt will be featured. Writing assignment on Condor's "Murder on Sunset Boulevard" has been handed to W. Scott Darling and Anna Lazarus.

German Take-Over

(Continued from page 12)

Dr. Hans Pilder of the Dresden Bank and Hanns Weidemann, vice-president of the Reichs Film Chamber. These newcomers also form the artistic board, together with Ludwig Kitzsch, the casual business executive over the old Ufa regime, who also belongs to the business board together with Frolich, Klehl, Pilder, Pfeiffer, with von Stauss presi ing.

The name of one prominent executive no longer figures on the list and that is Hugo Corell, for years production head of the Ufa.

In a farewell speech to the departing directors, von Strauss did not fail to point out the fact that it was due to Herr Hugenberg's initiative, exactly a decade ago, that the Ufa remained in German hands at all. America making a strong bid for it at the time. And that one of the first important things he had done after taking over the company was to free it from certain undesirable restrictions resulting from former agreements with U.S. firms, which gave half of all playing time in Ufa houses over to the showing of American films.

Not Economies

That the revolutionary change of hands was in no way necessitated by unfavorable economic developments (though no dividends were paid), is shown by the Ufa's business report. In the first ten months of its present business year, ending July 31, Ufa's turnover exceeded last year's by 17,000,000 marks (\$7,000,000). Production will probably break even, contrary to the two preceding years, which ended with considerable deficits. Ufa's theatre park, one of its biggest assets, was marked by an increase in attendance of 18%. Releasing within the country rose 25%. And keeping in step with this upcurve were Ufa's subsidiary enterprises such as studios, film copy, trading firm, etc. Up to the 31st of March the company had at its disposal in ready funds 7,000,000 marks as against 5,000,000 of the preceding year.

For the coming season Ufa plans thirty full-length pic, with half of them ready to be released by August, the rest at the end of November. The color film is to be tackled seriously and within the next months a lab with the latest technical equipment is to be erected on the Ufa tract at Neubabelsberg.

A few breakers of the Ufa storm also washed over to the Tobis shore which already had its own storm last December. Joining the Tobis directors' board, which already seats Emil Jannings and Willi Forst, are the actor-meggers Veit Harlan and Hans H. Zerlett, as well as Arnold Raether, former vice-president of the Reichs Film Chamber. Tobis' all-powerful Director Fritz Mainz has been swept off, while Gustaf Grundgens, actor and general manager of Germany's top-notch legitimate house, the Staatsschauspielhaus, has asked and been granted release from his Tobis duties.

Agreements have been reached between Ufa and Tobis to cooperate in a large measure in economic as well as artistic matters.

Whodunit Scribs Set

Hollywood, June 1.

Writing assignment on Condor's "Murder on Sunset Boulevard" has been handed to W. Scott Darling and Anna Lazarus.

Conrad Nagel and Eleanor Hunt will be featured.



The pulse of America quickens as Clark Gable takes Myrna Loy in his arms in the magnificent production "Parnell" which M-G-M proudly adds to its mightiest box-office hits!

JOHN M. STAHL
(Box-Office)

Director of "Back Street" "Imitation of Life" "Magnificent Obsession"

(photo: great pictures)



CLARK GABLE and MYRNA LOY in "PARNELL" with Edna May Oliver, Edmund Gwenn, Alan Marshal, Donald Crisp, Billie Burke. Based on the Great Stage Success that thrilled Broadway for months. Screen play by John Van Druten and S. N. Behrmann. A John M. Stahl Production. A Metro-Goldwyn-Mayer picture.

Under the Red Robe

(Continued from page 15)

of corraling the elusive duke and rebel without delay. Once in the duke's castle, the immediately starts weaving the romantic thread which eventually leads to the duke's capture and the sudden termination of their love affair.

Annabella is drolly introduced as the daring spy turns his prisoner free rather than lose his one love. Anticlimaxial as the swift turn of events which enables him to escape hanging, she is reunited with the duke's sister (Annabella).

Picture subsidizes the character of Cardinal Richelieu, while that of Gil de Berauld, the "black death," is brought to the fore in bold relief. Despite this brief projection, the character as one of ruthlessness is well established.

Annabella has plenty tough competition from Conrad Veidt for spotlight honors, because he turns in one of his most polished portrayals. Greatest test of his ability comes in his love scenes because the girl, sister of the duke, is obviously much younger than he. But he handles it so skilfully that it is scarcely that of a Robert Taylor. Romney Brent, as the stooge of the Cardinal, sent along to see that he fulfills his mission, is a fine support. Raymond Massey, too, gives a vigorous performance as the heartless Richelieu.

Dialog is pleasantly limber for a production of this type. Photography by James Wong Howe and Georges Perinal, particularly the close-ups, is strong. Wear.

BIG BUSINESS

20th-Fox production and release. Associate producer, Max Golden. Directed by Frank R. Strayer. Screen play, Robert Ellis. Music by William Fergerson. Eleanor De Launay, based on the characters created by the author, narrates; Emma, Edward Snyder, art direction; Chester Goebl, assistant director; William Edmister; costume designer, Edith M. Costumes, Herschel; sound, S. C. Chapman and Henry M. Leonard; musical direction, Samuel Kaylin. At Alhambra, New York, week May 28, 37, dual. Running time, 61 mins.

John Jones.....Jed Protry
Bonnie Jones.....Shirley Deane
John Jones.....Shirley Deane
Herbert Thompson.....Russell Gibson
Jack Jones.....Kenneth Howell
Ted Hewitt.....Allan Jones
Roger Jones.....George Ernest
John Jones.....Marjorie Weaver
Granny Jones.....Florence Roberts
Robbie Jones.....Billy Mahan
Vicky.....Marjorie Weaver
Inland Whitney.....Frank Conroy
Mr. Rodney.....Wallis Clark

Well, the Jones family is in a creak, and there doesn't seem to be much to be done about it. It's another edition of that series for the families in the nabes. Maybe the studio is right. Possibly mom and poppa and the urchins will eat it up. But as the also-ran on duals.

Story is about Pa Jones, who takes the town of the Joneses and is just too bright. There are more Jones children than you can shake a baseball bat at. They're all over the place.

There are daughters who get engaged but not married; daughters who play the piano but not well; sons who invent auto superchargers; sons who resist the family business; many others. Pa Jones almost loses the family savings and the drug store in a fake oil stock swindle, but the youngsters save it and Pa Jones gets what he wants, if not exactly what he deserves.

If this one is aimed at the family trade, a good many families have a right to resent it.

Notable in a cast that manages pretty well with what it has to do is Spring Byington as Ma Jones. She is quiet, but she is not and is obtrusively effective. Direction has the slapdash look of a hurry job.

Girl From Scotland Yard

Paramount release of Emanuel Cohen production. Features Karen Morley, Robert Baldwin, Katherine Alexander, Eduardo Cinnelli. Directed by Robert Siodmak. Story, Coningsby Dawson; adaptation, Doris Anderson, Robert Siodmak. Camera, George McGuire; camera, Robert Pittack. At Central, N. Y., week May 29, 37. Running time, 61 mins.

Weakly cast and poorly turned, "The Girl from Scotland Yard" is that another No. 2 feature, and one from which the studio can expect much bills cannot expect any support.

Thriller, built around the efforts of an operative from Scotland Yard to track down mysterious explosions and other disasters aiming at British armament, is from the production mills of Emanuel Cohen, and was directed by Robert Siodmak. The film did not give the studio production which suggests more than casual consideration, nor has Vignola, in directing, succeeded in adding anything.

Adaptation, by Doris Anderson and Dore Schar, represents a routine job. Dialog never assumes any brilliance; low interest is developed in a banal manner and there is virtually no comedy relief.

Karen Morley has been cast at the top in a role that is somewhat different for her. She plays the little

lady from Scotland Yard who's assigned to the task of trying to run down those responsible for explosions, ship disasters, etc. With the aid of an American newspaperman, Scotland Yard gets its man in a highly melodramatic airplane sequence, but Miss Morley is never convincing as a secret service agent.

Robert Baldwin fares satisfactorily through the picture, but no better. Eduardo Cinnelli, English exile who bites the dust, home soil, proves an interesting character. In addition to Katherine Alexander, who gets herself shot for knowing too much, the acting company includes Milli Monti, who plays a lovely nurse. She's just fair, both on appearance and voice. Char.

Grandeur et Decadence

(FRENCH MADE)

French Motion Picture Corp. release of "Grandeur et Decadence," directed by Jacques Natanson. Scenario, Henri de Launay. At Belmont, N. Y., week May 29, 37. Running time, 85 mins.

Mr. (In French, English Titles)

Genuinely absorbing story, capably directed and persuasively played. Production, however, is inadequate, editing is clumsy and the English titles barely suggest the story, letting much dialog humor slip past American audiences. "Grandeur et Decadence," consequently, is doubtful for normal release, even for the arties, though it should please the French trade. Not likely material for dubbing or remake.

Pic tells of a family living in simple modest contentment in a French seacoast villa. Another operation, a small cannery establishment, son is a fisherman. Mother is happily industrious, though the daughter is inclined to be restless at the narrow outlook. Life, generally, is serene.

Business promoter persuades the father to expand his cannery and the family steadily assumes a more pretentious existence. After ever losing its sound tastes, Son, unhappy in the new surroundings of Paris, returns to his native village, marries his sweetheart and goes back to his fishing boat. Depression brings business worries, the mother dies, the daughter runs off in disgrace, the father loses his company, goes to his son's home, his grandson for the first time, and finally joins the fishing crew.

Story is told with quiet appreciation of its basic values, without the exaggeration which other films of this shatter reality in striving for dramatic emphasis. All the principals play with sincerity and conviction. Lucien Galas, as the father, Marcell Geniat as his wife, and Lucien Galas as the son.

Hobe.

MADAME BOVARY

(GERMAN MADE)

German-Euphonia Film and World release. Deutsche Film Export, Berlin. Stars Pola Negri. Directed by Gerhard Lamprecht. Adapted from Gustave Flaubert by Hans Neumann; music, Dr. Giuseppe Beccia; camera, Carl Basmann; editing, Hans Neumann; Berlin, May 23, 37. Running time, 95 mins.

Madame Bovary.....Pola Negri
Charles Bovary.....Arlof Wachsner
Eugene Rouault.....Ferdinand Marian
Leon Dupuis.....Werner Scharf

(In German)

In spite of Pola Negri as a wicket magnet, the translation of Flaubert's novel to the celluloid shows little hope of bringing home the bacon. The belated awakening of Madame Bovary's suppressed emotions may have been hot stuff in the good old days, but, as served up in this film, they do little else than evoke a wary retort of "What's new?" from the old-time director, falls way short in this, although the script may be greatly to blame.

Opening scene gives an idea of the lagging tempo and dull business. A statue falls from the stage coach. The passengers alight, gather round the scattered fragments and Madame Bovary promises her husband to buy him a new one. If the big idea was a symbolical one, no doubt it got it. One only hopes that the sample of the footage to follow. But it was.

Miss Negri, as the ambitious and pleasure-loving wife, is as effective as a picture of a woman who is to be. In any case she manages to come out on top several times with some fine dramatic moments. Incidentally, the film is not bad at all the time. Some of the close-ups are great.

She gets a bad break in the male support. Arlof Wachsner, an ex-model, was so made up in the role of Monsieur Bovary that it would have been funny if it hadn't been so painful. Werner Scharf, as the first director, and Marian as the lover are patterned too much after the conventional dyed-in-the-wool villain to carry weight.

This picture lacks the power to garner big, either on or off the beaten track.

Case of Stuttering Bishop

Warner Bros. production and release. Features Donald Woods, Ann Dvorak. Directed by William Clemen. Adapted from Ryan, Kenneth Gannet; from novel by Ryle Stanley Gannet; camera, Rex Wimpsey. At Alhambra, Brooklyn, dual, week May 27, 37. Running time, 70 mins.

Perry Mason.....Donald Woods
Patsy Stone.....Ann Dvorak
Janie Alma Brownlee.....Anne Nagel
John Seaton.....Linda Perry
Gordon Hargrove.....John Seaton
Philip Drownley.....Gordon Oliver
Dick Drake.....Joseph Crehan
Sally Kenton.....Mary Jane
Rishon Malory.....Edward McWade
Charles Brown.....Frank Faylen
Charles Downes.....Frank Faylen
Ronald C. Brown.....Frank Faylen
Gladys.....Veda Ann Borg
Peter Sacks.....George Lloyd
Victor Hood.....James Jackson
Judge Knox.....Gordon Hart
John Burger.....Charles Wilson
Detective.....Charles Chandler
Taxi driver.....Jack Richardson

While suspense is cleverly sustained, the romantic side of it is painfully neglected and it is left on humor, so that this Ryle Stanley Gardner mystery story is slow going.

The action grips tight and a stand-offish cast is too terrific, as usual.

Donald Woods is the new Perry Mason, lawyer and amateur sleuth, and fair enough.

Has to do with a money being substituted for the real heist to an old man's millions. Auto race, guns, bomb, detectives shadow themselves and cops prove boobies, as usual. Only real laugh in the story is when the coroner renders a drowning verdict although the camera distinctly shows that the victim is not dead.

Mainstay for the thread of suspense is Edward McWade's work in the title role. He is on early in the story, and although overlooked for the greater part of the movie, his influence is felt down to the finish.

That's where William Clemen, director, can bow.

Ann Dvorak plays as secretary to the busybody Perry Mason, kind of a girl-Friday who has to be with her chief anywhere any time. But they never get to a climax, as usual in this series.

In the customary whodunit fashion, solution of the case is made via an extra added fact never before in the plot. And that's the only structure during a trial scene, in the familiar screaming manner, the mother of the money heist confesses. But she is provided with a saving face by the owner, who decides that the man died from drowning rather than bullets. Just one of those things, apparently to round off a happy ending, but it's too artificial.

Camera work is good enough. Most of the comedy hunt is on Tom Kennedy as a screwy hotel dick. Shan.

CHEROKEE STRIP

(WITH SONGS)

Warner Bros. release of First National production. Stars Dick Foran. Directed by Dick Foran. Screen play, Jack K. Repp. Music, Noel Smith. Camera, Harry Fox. Adapted from the novel by Jack K. Repp. Songs, M. K. Jerome, Jack Schell. At Strand, Brooklyn, double week May 27, 37. Running time, 70 mins.

Dick Hudson.....Dick Foran
Janie Walton.....Jane Bryan
Valley.....Valley
Molly Valley.....Helen Valois
Link Carter.....Ed Cobb
Army Officer.....Gordon Hart
Judge Ben Parkinson.....Gordon Hart
Blond Slim.....Milton Kibbee
Bill Tidwell.....Jack Mower
Gordon.....Gordon
Mink Alder.....Walter Soderberg
Barty Walton.....Tommy Bupp

Using the land rush days in the settlement of the Indian territory that is now Oklahoma as a base, "Cherokee Strip" is little more than a run-of-the-mill western.

Plot is an opportunity for Dick Foran to croon a song or two. For all his good intentions, the film is strictly suitable for naive cowboy leaders.

Plotting the love personality of its singing cowboy star is a lonely asset amidst a lot of routine stuff. Borrowing its background and story roots from Edna Ferber's "Cimarron" and gunplay and hand-to-hand tussles from Hollywood's book of roles, "Cherokee" is never distinguished. It is a picture of a herd riding yarn of physical violence, a few dashes of saccharine romance and a heroic plainsman outwitting the rascals.

Foran, this time, is Dick Hudson, a lawyer from down Texas way, who is handy with his dukes and always ready to take the law into his own hands. The swindling practices of Link Carter and his evil henchmen. Now and again he takes time off from his campaign of courage and law to sing a song or two. Plainly "My Little Buckaroo" serves him well and its haunting strains are followed later by a less effective song, "The Front of Foran" sings both rather well.

Janie Walton and her little brother Barty are the chief objects of interest in the picture. Barty, Jane Bryan is attractive as the somewhat fatuous heroine, but Tommy Bupp is bright and likeable as her little brother. Barty, formerly a performer, Ed Cobb plays the major menace in a standardized manner and there are some rather good lesser bits provided by Tom Brower. Dick Foran's handsome horse, Smoky, is a magnificent animal deserving a nod of approval.

Noel Smith directed the film efficiently and the stylized story moves along at a brisk pace. There

are some well-handled scenes showing the settlers' frenzied rush to the new territory which the government has taken over from the unhappy Cherokee tribe. Camera work and sound are excellent. Rook.

Merry Comes to Town

(BRITISH MADE)

Embassy-Sound (City production, released through Sound (City Distribution) Ltd. Stars Zasu Pitts, features Guy Newall. Directed by George Kimm. Story and dialog, Zasu Pitts. Camera, John Gladwin. At Alhambra, Brooklyn, dual, week May 27, 37. Running time, 70 mins.

Susanah Mowbray.....Zasu Pitts
Professor John Stafford.....Guy Newall
Marjorie Stafford.....Betty Ann Davies
Dennis Stafford.....Bernard Clifton
Grandmother Stafford.....Margaret Watson
Noel Slater.....Thelma Langton
Muriel George.....Muriel George
Tom Heaton.....Tom Heaton
Hazel Bell.....Veda Ann Borg
Sales Manager.....George Sims
Mr. Bannan.....Arthur Pann
Mr. Walheimer.....Arthur Pann
Spill Grove
Miss Bannan.....Miss Bannan
Hilda Witherspoon.....Hermione Gilling
Mr. C. Witherspoon.....Robert Twining
Rosa Fish.....Janet Fitzpatrick

Although she is exploited as a 'different' personality, Zasu Pitts is herself in this 'Miss Fix-It' role, with perhaps a little less fluttering and 'Oh dear-ing.' A pleasant comedy which will improve with cutting, but it will never get past the point of either on this side or back in Miss Pitts' hometown.

Merry, secretary for a correspondence school for mothers, is in a trol, blows her 4000 legacy from the deceased principal on a trip to see relatives in London. Her new head, annoyed at her insisting on the vacation, fires her. She goes home, arriving at her uncle's shabby home a week before she is expected, she discovers he is a poor music producer, but she has a saving face, a less pupils, voracious tradespeople and a squabbling family. Her reception is none too cordial, as they anticipated her to be a wealthy, and they resent her apparent stinginess.

During her few weeks' stay, the visiting cousin snatches out the daughter's love affairs, the father's money troubles, and the son's future after losing his job. Most of her helping comes about through a pure fluke, but she has a saving face.

All the characters are well chosen, and in many instances amusing. The star handles her rather colorless role staidly and unconvincingly, but it still remains just a pleasing comedy.

What Price Beauty?

Rialto Productions, Inc. release of Kenneth J. Bishop production. Features Lily Talbot, Wendy Barrie. Directed by Del Lord. Screen play, McWhorter; camera, Harry Foxes, William Beckner. At Rialto, N. Y., week May 29, 37. Running time, 60 mins.

"Dynamite" Hogan.....Lily Talbot
Tom Connors.....Wendy Barrie
Polly Moore.....Mare Lawrence
Peter Browner.....Mare Lawrence
John Brown.....Mare Lawrence
Paul Foster.....Luelle Lann
Silva Ryan.....Robert
Unhappy.....Hindie
Randy MacNair.....Wally Albright
Mr. MacNair.....Arthur Kerr
Bill MacNair.....Arthur Kerr

This melior from the once-over-lightly school unloads its entire, wad in the first reel. After that it's dull going. It might be a candidate for weekend showing in the less discerning theaters, but a color with the simple-mindedness of the story is the title, even though relationship between the two defies detection.

Possibilities are never by the producer set out to make a harrowing shocker but figured, after seeing the first few rushes, that he had given 'em enough. Bunched in that initial reel, a picture of a man and wild auto chase, a touring car tumbling over an embankment, a child kidnapping and a scene showing that same youngster being tossed into the road way while the kidnap machine is in flight.

Picture relates, with no stock stageman spared, the sleazy exploits of a young cop, who, though a crack pistol shot on the range, lets some bankrobbers get away because he hasn't the nerve to fire at human targets. Following the resignation from the force, the copper sniffs out the bandit gang, and, posing as a crook gets himself accepted as a member of the gang. The picture finds him exposed and engaging the entire mob in an exchange of gunfire.

Lyle Talbot does the best he can as the artless young cop, Wendy Barrie furnishes the love interest when she isn't occupied with the operation of a luncheonette. Eddie Acuff proves the little gunner, and Marc Lawrence piles up plenty of menace in the role of the gang leader. Odec.

More Mono P.A.'s

Two new aids in Monogram's publicity-exploitation division, headed by Louis S. Lifton, have been named. Many Reel, formerly with Si Seadler at Metro, comes as press book editor, while Margaret Mahin, recently with Gaumont-British, joins Mono as fan magazine contact.

Ruth Schwerrin, who left an ad agency to join the staff, will do exploitation and trade paper publicity. ♦♦♦♦♦

Talent Schools

(Continued from page 5)

struction on film acting requirements. Candidates pay a nominal fee in most cases, with the picture company presumably subsidizing the major expense.

Theatre experience is still rated beneficial by Metro, but not a prerequisite if the candidate has individuality. Case in point is that of Betty Jaynes, 15-year-old, who had been on the professional stage only once but who was listed as an operative personality. After schooling, the Jaynes girl proved to be an excellent actress, and is now regarded as a coming M-G-M starlet.

Another instance of grabbing an unknown as far as thespian training is concerned is Suzanne Larson, found in Minneapolis, and set for pictures.

Perhaps the outstanding example of thorough coaching uncovered by Metro is Ruby Mercer. When first found by M-G-M scouts, she was tabbed as a prima donna with an excellent voice but little personality. Now talent execs claim she has warmth, charm and looks. She went into the Metropolitan spring season before starting her screen career.

20th's Way

Thus far 20th-Fox has not adopted any such large-scale scouting operation as Metro, but Joseph Pincus' eastern talent division does not let the lack of stage training stand in the way if any scouted material shows potentialities. Such folks, who loom well aside from veteran acting possibilities, are given careful instruction by Symon Burk, director in the talent department.

Warners has a special coach and is more fortunately situated than other majors, having a steady schedule of short features going through its Brooklyn studios. This provides a more or less perpetual string of screen tests for the talent division, with Sam Sax, studio head, always on the alert as to feature possibilities.

While RKO-Radio at present concentrates its talent activities on the Coast, it handles current types uncovered in the east via special tutoring. Typifying this policy is the example of two models, Anita Colby and Allen Curtis, spotted in N. Y. last week. Curtis, instructed by Frances Duff-Robinson. They are now doing small parts in Coast productions.

Universal, under the new regime, has made use of the tutoring plan when types have loomed as new screen faces. Several candidates with little or no stage training have been developed in this manner by U in recent months.

Allied

(Continued from page 7)

mount, Warners and other exchanges, and the convention was unanimous in voting to support the independent poster exchanges in every possible way.

There was a yelp against Paramount for withholding five top pictures on the 1936-37 contract, especially "Souls at Sea." Letter from Adolph Zukor explaining the reasons for the non-delivery of these pictures was read to the convention. Also a squawk against Columbia for promising "Lost Horizon" on this year's contract and then withdrawing it on the roadshow clause.

Allied also has two major anti-circuit campaigns in mind: the divorcement of producers and theatres, and the chain store tax as a revenue to the government. The idea has gained particular favor with Allied leaders during the past few months, and has about passed the divorcement campaign in favor. This is due to the evident belief that they can really get some place with the tax, since since 1913 it has been a revenue to the government, where the divorcement bill necessitates lots of legislation in each state, and really looked upon by most individuals as just a means of annoyances the chains and producers by keeping them on the chain tax plan the Allied leaders see a means of curtailing the activities of indie chains, which in many instances cause the small exhibitors more annoyance than the producer-owned circuits.

Bachelors Checks Out

Hollywood, June 1. H. K. Bachelder has resigned as labor relations representative on the 20th-Fox lot.

No successor has been appointed.

2 DOLLAR TOP!

THE NEW UNIVERSAL'S

THE

ROAD


BACK

WORLD PREMIERE, GLOBE

THEATRE, NEW YORK, JUNE 17th

(Continued from page 2)

New York Angle



CONDUCTOR
VIOLINIST
2nd Year—Shea
Buffalo

The DYNAMIC

ARNO

"Under Arno's guidance, the Buffalo orchestra has become an outstanding Shea contribution to local entertainment and measures up to any of its kind among the country's of luxers."

New York Theatres

Congress

Whether such data on the affiliated chains is to be used by the department of justice as the basis for anti-trust suits, or whether it will be diverted to legislative leaders as the basis for framing restrictive laws is the moment's mystery.

SEATTLE

(Continued from page 10)

GATES BACK AT MG

He recently completed scriptin
'The Real Glory' for Samuel Gold
wyn.

(Continued from page 3)

Nobody Home

During the past four or five weeks N. Y. executives have been getting away from their h.o. chores with considerable frequency, mostly on trips to the Coast. Depinet was out there a couple weeks ago, so was Neil F. Agnew and Universal's Jimmy Grainger, plus Eddie Alpersen and others who made the trips to discuss new season's product and see

Will Hays had planned training for the Coast during May but didn't get away until last night (Tues.). E. L. Kuykendall, president of the Motion Picture Theatre Owners of America, hasn't been in New York for some time. Herman Robbins, president of National Screen, only returned to N. Y. a couple weeks ago, after a lengthy visit on the Coast.

Early Cavuse

Bradbury also contributed a pair of tunes to 'White Clouds in the Moonlight' and 'Riders of the Dawn.' Frank Sanucci is musical director.

Lusty's Magvar Finds

Bill Lusty, just back from a tour of Europe in search of material and talent, has obtained the film rights to a current Budapest play, 'Drug Store,' and placed under personal contract Lilli Magda, who has appeared in films abroad.

Additionally, Lusty brought back 18 scripts.

CINEMA *Arts*

**THE "FORTUNE" OF
THE MOTION PICTURE INDUSTRY**
*BECKONS AMERICA
TO VIEW THE STATUE OF
CINEMA ARTISTRY*

DEDICATED to the Cinema—both Art and Industry — to do what Fortune did for Business, what Esquire has done for Men. **Cinema Arts** is different—never dull. It is artistic, but never arty; smart, but not smug. It matches Hollywood's world-famed Glamour with a Glamour all its own.

FIRST ISSUE—JUNE 4.

50c All Newsstands 50c

CONTENTS

FRONT COVER—GARBO!
A FANTASY IN THE FABRY MANNER
ELEVEN PREVIEW PICTURE PRESENTATIONS
SATIRE ARTICLES CARTOONS HUMOR
BEAUTY
FASHIONS
INTERIOR DECORATI

15 Color Pages

50c June 4—All Newsstands 50c

CINEMA ARTS

The "Fortune" of the Motion Picture Industry

CINEMA ARTS
250 Park Avenue, New York City.

Please send me your special introductory offer of 3 issues of CINEMA ARTS for which I enclose \$1. (Regular price per copy 50c; year's subscription \$5.00.)

STATE and Vaudeville
Theater Company

IT'S COOL AT LOEW'S
'A STAR IS BORN'
Plus!—**VAUDEVILLE**
Coming Thursday!
"NIGHT MUST FALL"

CAPITOL ST. LOUIS
IT'S GAY, IT'S COOL
 Now **"PICK A STAR"**
 Coming Thursday
GABLE—LOY in
"PARNELL"

7th Av. & 50th St.

ROXY

ALL 25¢ TO
SEATS 1 P.M.

**"50 Roads
To Town"**

On the Stage
NICK LONG, JR
MARTY MAY

Opens Saturday, May 29
"HIT PARADE"
 FRANCES LANGFORD
 and PHIL REGAN
 UNITED ARTISTS **RIVOLI** B'WAY at 49th St.

RADIO CITY MUSIC HALL
TA/LOR and STANWYCK
-IN-
"THIS IS MY AFFAIR"
Spectacular Stage Productions

PARAMOUNT TIMES SQUARE
**"I Met Him
in Paris"**
In Person
**Ozzie
Nelson**
and His Orch.

CAPTAINS Metro-Goldwyn-Mayer's Masterpiece

COURAGEOUS
ASTOR

George BRENT • Anita LOUISE
in **'THE GO GETTER'**
with CHARLES WINNINGER
CRITERION B'way 25c
45th St. TH 1 P.M.

EDWARD G. BETTE
ROBINSON • DAVIS
in "KID GALAHAD"

NEW YORK *Strand* 25¢ to 1 p.m.
Broadway & 47th St.—Midnight Show
DOORS OPEN FROM 8:30 A.M. TO 3:30 A.M.

Sherman Staff Shifts

Hollywood, June 1.

Ralph Ravenscroft has moved up as production manager on Harry Sherman's 'Hopalong Cassidy's' for Paramount.

Fred Cruger takes the vacated place in the publicity department.

THE DATE LINE OF THE BIGGEST SCREEN STORY OF THE YEAR!

HOLLYWOOD, CAL.

June 27th...

THE

COLUMBIA

CONVENTION

and THE ANNOUNCEMENT OF THE
COMPANY'S 1937-1938 PRODUCT!

RADIO'S SOCIAL DEADBEATS

Bill Bacher, Louella Parsons Rumored Going to Benton & Bowles Sub Rosa

Bill Bacher, "Hollywood Hotel" producer, and Louella Parsons may scam Campbell Soup. Looks like Bacher and Miss Parsons may swing over to Benton & Bowles agency; that Bacher will produce Showboat and Palmolive Beauty Box; and Miss Parsons will use her film guests on Palmolive.

Bacher has insisted that he is not leaving the F. Wallis Armstrong agency, although it is generally known that relations between him and the agency head, Ward Wheelock, have been strained since Bacher took an eight-week contract with Ruthrauff & Ryan to doctor up the ailing Rinsio-Lifefuoy show. Wheelock hastened to Hollywood from the east at the time and went so far as to have intermediaries talk to top producers, among them Frank Woodruff, who directs the Lux broadcasts. Bacher claims he has no contract with F. Wallis Armstrong; that his arrangement is verbal as it was with Benton & Bowles when he produced Showboat and Palmolive in the east.

Lending credence to the reports of Bacher's washup with "Hollywood Hotel" is his arrival over the weekend in New York, where he says he will spend most of the week. This is seen as a tipoff to what is in the wind although Bacher insists the trip is purely for a rest and a visit with his eastern medio.

During a recent Coast visit of A. W. Hobler, president of Benton & Bowles, several meetings were held with Miss Parsons and Bacher.

Radio's hazy as to why Bacher and Miss Parsons are shooting the works on one particular broadcast. Questions originally set for two shows have been combined for the colossal. In it will be Weber and Fields, the Marx brothers, Al Jolson, George Jessel, Allan Jones and the regular run of talent. That setup represents around \$25,000 in performers.

Herschel Williams, B&B rep in Hollywood, has denied himself to those seeking to get an official statement from the agency on the setup of Showboat, which docks in L. A. July 8, and Palmolive, setting up on the Coast in early fall. Latter development, it is said, depends on whether the deal can be swung for Miss Parsons.

HILL FOLLOWS MALAND AS IOWA ASS'N. PREZ

Des Moines, June 1. Iowa Association of Broadcasters in annual meeting here had for the main order of business the discussion of football schedules. Owing to the absence of Dr. C. M. Updegraff, of the State University of Iowa, no definite conclusions were reached. Craig Lawrence, of KSO, Des Moines; F. C. Eighmey, manager of KGLO, Mason City, and J. O. Maland, manager of WHO, constitute a committee appointed to call on Dr. Updegraff.

Luther L. Hill, manager of KSO and KRNT, was elected president of the association for 1937-38. He succeeds J. O. N. Griffith, WOI, manager of KFJB, Marshalltown, was re-elected secretary-treasurer.

Sumner D. Quarton, W. B. Quarton and D. E. Inman, all of WMT, Waterloo and Cedar Rapids; Robert Kaufman, KMA, Shenandoah; John M. Henry and Reggie Martin of KOIL, Council Bluffs; E. H. Bondurant, WHO, W. I. Griffith, WOI, Ames; Hill, Peak, Eighmey, Lawrence and Maland were present.

Buryl Lottridge Set

Oklahoma City, June 1. Buryl Lottridge, former sales manager of Central States Broadcasting System of Nebraska (KOIL, Omaha, and KFAB, KFOR, Lincoln), joins the Hearst KOMA station here. Lottridge comes in as assistant to Neal Barrett.

In Walked the Boss

William S. Paley, accompanied by a couple of his v.p.'s, Mefford Runyon and Paul Kesten, and his construction head, Stanley McAllister, made a tour of inspection last week which took in every phase of CBS' home office operations. It was Paley's first visit in the case of several departments.

During the past year the network's home departments have expanded so fast that they have had to be scattered on various floors of the Madison avenue building. Four gave Paley his first opportunity to observe the results of the mushrooming and also to find out where his exes should be located in the event the pushbutton system went out of order.

Prof. Quiz (Craig Earl) Draws 15,000 in N. C.

Charlotte, N. C., June 1. Professor Quiz (Craig Earl) did some fancy quizzing before a large audience at the American Legion stadium here May 9. Event had been planned for the city armory, but had to be moved to the stadium, seating 15,000, because of the demand for tickets.

Tickets were distributed by the Duke Power Co., local sponsor of the program. Those desiring to attend were required to apply personally at the Power building.

'IF I WERE MANAGER'

Baseball Tactics as Centerpiece of WGR Program

Buffalo, June 1. Stunt new to Buffalo is "The Second Guessers' Club," which makes its bow tonight (1) on WGR.

Idea is a round table discussion of baseball, and particularly the local Bisons, by the fans themselves. Sigmond Smith and Jack Golzer, spellers, will ask leading questions and give the plugs but the material is all expected to come from non-pros.

Mikes will be piped into taverns, restaurants, etc., around city each Tuesday, Thursday and Saturday at 6 for the stunt. Elephant Butts is the sponsor and Ruthrauff & Ryan handled.

Auditions, piped from a couple of spots last week, found the fans more than ready to have their say in post-mortem discussions. Gives the bleacher managers plenty of chance to spout that they would have ordered whoozis to bunt in the eighth instead of hitting into a double play.

Jo Ranson's Book

"Cops on the Air" is the title of a new Eagle Library book just out. It's by Jo Ranson, who looks like Edward G. Robinson and is radio editor of the Brooklyn Daily Eagle. It's a factual account of the role radio plays in crime detection.

L. B.'s Sporting Blood

Cincinnati, June 1. Party of radio folks for opening of gee-gee session at Latonia, Ky., Saturday (29), included John L. Clark, Emanuel G. Rosenberg and Don Becker, of Transamerica; Frank M. Smith and Bob Kennett, of WLW-WSAI, and L. B. Wilson and Elmer Dressman, of WKCY. Trans trio and the Crosley duo took in the auto race at Indianapolis, Monday (31). L. B. snoots mere gasoline spend.

Wallace Warren, from Central States Broadcasting Co.'s Omaha office, has become producer-announcer on KFBK, Sacramento.

CHUMMY ADMEN LET ACTORS PAY

Self-Invited to Enjoy the Hospitality of Stars, Actors, Musicians, Some of the Agency Boys Don't Spare the Caviar

A PHILOSOPHY

Radio's champion deadbeats are the advertising agency staffers, who like to go places, meet blondes and guzzle expensive refreshments. They're happy to allow radio actors, comedians, musicians, writers and directors to lift the check.

Some of the Broadway boys are grumbling about the impositions heaped upon them by such admen. They wouldn't take that much social abuse of good nature and good fellowship from a Hollywood scout. Nor would a Hollywood scout attempt the inconsiderate and chiseling night life tactics of the agency lads.

These abuses of hospitality are described as by no means restricted to a few advantage-takers. It seems to be quite widely accepted among agency men that any actor getting over \$100 a broadcast is fair game. Talent with a penthouse or its equivalent, liquor and a habit of being at home may rely upon self-invited guests, who will bring along a party and stay far into the night. Or maybe over the week-end. With long distance telephone calls, orders for food, more drink and so on blithely added to the host's account.

It takes a blunt host, or a wife, who doesn't know from nothing about advertising agencies, to throw the good time Charlies for a loss. Many in the entertainment profession haven't yet figured out radio, so they're afraid to be resentful when the cute kid from the advertising world want to whoop it up on somebody else's club.

And Night Clubs

It's the same when the party visits night clubs and whatnot. Agency lads order champagne with a connoisseur's knowledge of the best years. They glut themselves on caviar. When the check comes they get stalling pains of nerves in both wrists. Mr. Radio Actor or Mr. Music Man is a winner of the check without competition.

Deadbeating on the customary social divvy-up of cost doesn't perturb the agency boys. They're clear-eyed even when drunk about the probability of the talent being afraid to squawk. Some of the actors, etc., are inexperienced enough to actually rate the entertaining as an investment in good will. Others have fewer illusions about favors to come, but may pay off just on the long chance that the spongers, while not able to help land a contract for sponsorship, might be in a position to jeopardize one that did materialize spontaneously.

Much of the socializing between talent and buyers is marked by a false front of joviality. As if each side had discovered the other and was perfectly fascinated.

Fact that many of the ad men get nominal salaries from their agencies and know that the talent is in the bucks leads to a free-and-easy-with-the-hosts money attitude. However, a suspicion has spread that admen with expense accounts of their own could, if they wanted, make a gesture now and then toward the set news. And they could manage to remember, if they cared, to pay back some of the 'social crisis' loans which they never hesitate to ask of talent (but not so freely of members of their own organizations).

Flynn 'Agents' for Lux

Hollywood, June 1. Errol Flynn will do "Special Agent" for Lux June 14. Martin Gosch of Transamerica cleared both the player and script for the broadcast.

Prophets See Craig Vs. Myers In N.A.B. Election; 'Outs' Charge Three 'Ins' Govern Trade Ass'n

Thought He Was Good

Schenectady, June 1. Gertrude C. Peebles, chairman of the artist audition committee of the Buffalo Broadcasting Corp., was married to Radcliffe Hall, new WGY announcer-production man, in New York City, May 29.

Miss Peebles, as audition chairman, gave Hall the hearing which won him a job with BBC. Hall recently transferred from BBC to NBC in Schenectady, where he will reside with his bride.

NBC'S SAN FRANCISCO HANDS ARE ORGANIZED

San Francisco, June 1. Recently formed protective association of National Broadcasting Co. employees here made it official last week by adopting a constitution, electing officers and a board of directors, and styling itself Associated Radio Employees.

John Ribbe, producer, was named chairman; Anita Bolton, of the agriculture department, vice-chairman; Dorothy Brown, program secretary; James Lyman, auditing, treasurer. Board of mediators includes: Don Thompson, program; Louise Landis, press; Glenn Ticer, sales; Archie Presby, announcers; Lucille McAdoo, auditing. Board's job is to represent members of the organization in collective bargaining with NBC execs.

MYERS BREAKS ICE

Horse Race Quotations Start Over KOIN, Portland

Portland, Ore., June 1. KOIN has decided to broadcast horse racing results from nearby Columbia Downs racetrack. Also pari-mutuel quotations on favorite horses. C. W. Myers of KOIN declares he has a definite ruling from F. C. C. in Washington permitting the air release of such racetrack dope.

Previously KGW and KEK had fought shy of using any racetrack quotations on their ether as being possible violation of Section 136 which concerns lottery laws.

Understanding is that practically all stations in this territory will now feel clear to announce pari-mutuel wagers.

Pietro Yon to Europe; RCA May DX Him

Pietro Yon, concert organist, may do a series of broadcasts while he is in Europe this summer. NBC is considering possibility of his doing a group of short programs for RCA Magic Key.

Yon, who sail for England, June 13, is organist at St. Patrick's Cathedral, N. Y., and is honorary organist of the Vatican, Rome.

Replace Myrt and Marge

Hollywood, June 1. A new quarter hour script show to air at night will replace Myrt and Marge for Super-Suds when the girls wind up their current deal in July. Newlyweds, now on KNX, conceded best chance for spot, although several others are being auditioned by Herschel Williams of Benton & Bowles.

Virginia Verrill, singer, has been set for Showboat, which switches here July 8. Only others contracted are Charles Winninger and Tommy Thomas. Jack Halcy will do a few guest shots before his Log Cabin show is ready.

Administration now in control of the National Association of Broadcasters may find the going rough when the convention, which opens in Chicago, June 20, gets around to the election of officers. Persons whose business takes them on a frequent round of indie stations report that they have encountered sentiment which forebodes a stiff fight to clear the NAB decks of its present officials and management and to install a ticket headed by Ed Crai of WSM, Nashville.

Though named by the official nominating committee for the NAB presidency last year, Craig was badly defeated by C. W. Myers, KOIN, Portland, after Arthur B. Church, KMBZ, Kansas City, who put the latter into nomination from the floor, had remarked to the convention that Craig had apparently thought so little of the proposed post that he had the week before sailed for Europe. Craig has not forgotten this assertion, say his supporters.

Craig's backers hold that he will have little difficulty lining up even the 100-watt vote. Though the operator of a 50,000-watt station, Craig, they point out, is fully conversant with the problems of the small outlet and the one thing that the present NAB administration won't be able to tag him with is the charge of network domination. Craig camp plans to direct its critical fire against the three-man clique which the pro-Craigites describe as the actual and arbitrary directing force of the NAB. This threesome consists of Church, J. O. Maland, WHO, Des Moines, and H. K. Carpenter, WKH-WJAY, Cleveland.

Present NAB powers-that-be anticipate some bitter opposition at the convention, but they are at the same time confident of re-selecting Myers, who is personally popular, and the others on the slate they choose. They aver that the present administration has done nothing for which it needs apologize and that they are also prepared to take care of any criticism that may be directed at the NAB's managing director, James W. Baldwin.

WGY'S FIELD DAY IS TOPPED BY PLAQUE

Schenectady, N. Y., June 1.

George McElrath, of NBC, New York, and Boyd Bullock, of General Electric, joined in presenting Ralph Sayre, of WGY's South Schenectady transmitter-engineering staff, a plaque in recognition of station's record as the NBC-operated outlet with the lowest 'lost time' mark for 1936. Dinner at Saratoga Lake followed WGY's annual field day.

Kolin D. Hager, WGY manager, was toastmaster, with McElrath, Bullock and Colonel Jim Healey, WGY commentator, as speakers. Ford Rush, Slim Weber, Annette McCullough, and Gordie Randall's orchestra furnished entertainment, along with Winslow Leighton, George Nelson and Bob Craig, of Leighton and Nelson, who did a burlesque of radio and agency activity.

About 80 attended the field day, which opened with two soft ball games in which the Programmers, with Hager pitching, defeated the Technicians, 11-1, and the Artists whipped the Technicians, 20-10.

Williamson to WKRC

Chicago, June 1. W. J. Williamson, western sales chief of Radio Sales, Inc., here, has been named sales manager of WKRC, Columbia station in Cincinnati, on June 7. Replacing S. R. Bateman, resigned.

Williamson has been with Radio Sales here for the past three years.

Transamerican-Hearst Deal Near; May Extend WLW Line; Affects Transamerican-Built Programs

Agreement has been reached between the Transamerican Broadcasting & Television Corp. and Hearst Radio, Inc., which when signed will have Transamerican representing the Hearst stations in the sale of time for transcribed or live programs created by the former organization. There is also talk of extending the WLW, Cincinnati, wire to WHN, New York, to take in Hearst's New York State Network.

Under the proposed deal Transamerican would in no way affect Hearst Radio's present sales setup as far as disposal of general representation is concerned. The present Hearst sales staff would handle all spot and hookup business other than that which involves Transamerican reduced shows.

Signatures between Transamerican and Hearst are expected to be exchanged when John L. Clark, Transamerican prez, returns from his Virginia home rights, and after he has hurried from Cincinnati Monday (31) on hearing that one of his children was quite ill.

EARHART'S \$50,000 RADIO ASKING PRICE

Miami, June 1. Amelia Earhart took off yesterday (Monday) for her round-the-world flight without tying up her broadcast services. NBC and Columbia each put in bids for exclusive rights to her departure, arrival and stopping-off broadcasts, but it was no dice in either case. Aviatix's husband, George Palmer Putnam, set a price of \$50,000 for these rights, and after reps from either network had spent all Sunday bargaining with him, it was decided that the thing wasn't worth the asking price.

WQAM, in covering the "takeoff," brought along recording equipment as a precaution against line failure. The line to the transmitter did go wrong. Event was recorded and the platter rushed to the station's studios under police escort. Disc was rebroadcast later in the day for those who weren't up at 6:18 that dawning to get the original airing.

Miss Earhart stayed tuned to WQAM on the first leg of her flight for weather bullet.

Jack Haley Set

Jack Haley goes on the General Foods payroll this fall. Contract he got through his agent, Sam Lyons, last week, guarantees him 39 weeks on a half-hour series over NBC carrying the Log Cabin Syrup label. It will be a half-hour program, with Benton & Bowles the agency.

LUNKE INTO DISC BIZ

Dudley Williamson Production Mgr. of New Seattle Waxworks

Seattle, June 1. J. R. Lunke has organized a new transcription firm here called Weco Radio Productions. Lunke was last with Strang & Prosser advertising agency and is ex-NBC.

Dudley Williamson, formerly of Blackett-Sample-Hummert, Chicago, will be Weco's production manager. Offices will be opened later in San Francisco and Los Angeles.

Oakie Resumes Sept. 28

Camel cigarettes has given Jack Oakie a new contract for the fall, starting Sept. 28. Comic's last stand on the current agreement will be the June 29 broadcast.

Between times the account's program over CBS Tuesday nights will be reduced to a half hour, with Benny Goodman's band carrying the load.

KLZ Salesman Goes Midway

Denver, June 1. Cy Tallion, of the KLZ commercial department, Denver, will spend his summer as announcer and master of ceremonies at fairs.

Has resigned his Denver job, effective July 1.

Mickey Mouse Band Airs

Tacoma, June 1. Mickey Mouse band, started several years back by Bill Connor and Ned Edris for John Hamrick, Northwest theatre operator, goes on the Columbia network from the local KVI June 5. This is the first time a local production of any kind goes over the network. Band is financed by Hamrick, who pays a director, Louis Wersen. In addition to the broadcast over the network, the band will also appear in concert at the Hamrick Music Box, June 4, 5 and 6 and will be in the form of a dedicatory presentation honoring Walt Disney, father of Mickey Mouse.

Breen and DeRose Got It Going but Not Coming

Denver, June 1. May Singh Breen and Peter DeRose, NBC's long-time "Sweethearts of Melody," were given a western sendoff when they left Denver following their vacation. E. Nelson, KOA manager, arranged for a remote from the depot, and some of the station talent aided in the program.

It was impossible to give a western welcome as they had quietly slipped into Denver, and did not make their presence known until two days before their departure.

Dick Foran Released

Hollywood, June 1. Handed a starring role in a Warner picture, Dick Foran asked for and received his release from the Burns and Allen show, on which he warbled with Ray Noble's orch for the past nine weeks.

Tony Martin replaces after June 7 broadcast.

Max Hall to New York

Atlanta, June 1. Max Hall, radio editor of Hearst's Atlanta Georgian and American, has resigned to become member of editorial staff of New York Mirror.

Jimmy Davenport, erstwhile announcer for WGST, Atlanta, has become member of staff of WRDW, Augusta, Ga., as sports commentator.

Theatre Organ Sponsored

Atlanta, June 1. Carroll Furniture Co. is sponsoring "Console Moods with Dan and Don," 15 minutes daily Monday through Friday over WGST. Broadcast is a remote from Lucas & Jenkins Fox theatre.

Dan Hornsby, Don Naylor, Homer Knowles, Fox, organist, and Jimmy Dodd, steel guitarist, plus Frank Gaither miking the plugs.

Vamp-Till-Ready Summer Philosophy Widely Held by Network Advertisers

To get the good ones the buyer must visit the doubtful ones. That has been true in pictures for years through a block booking system. Now its getting to be very like that in radio. To get the 'good' 39 weeks of the regular broadcast season (September to May) the advertiser must take the intervening 13-weeks. It works out that way in practical business dealings because networks will not option time ahead far enough to guarantee sponsors they can have the same or a comparable time slot upon return after a summer lay-off. Extreme scarcity of choice time in the evenings has created a property value which, along with accumulative discounts that would also be sacrificed, induces advertisers to use radio 52 weeks a year.

Policy of American advertising agencies toward Radio Luxembourg on the question of summer broadcasting is similar to the one that they have adopted toward the U. S.

network. These agencies have advised their accounts to stick along with the super-powered European outlet for the summer rather than take a chance at not being able to regain their Sunday spots in the fall. Luxembourg's accounts which are serviced out of London are reported to be switching back to the disc form of recording in wholesale lots. It was not so long ago that 90% of the programs shipped from this source to the principality were inscribed on film.

No Chl. rop

Chicago, June 1. Relatively little drop-off of commercial programs for the summer indicate the large number of time-holding contracts on the ether last season. Looking ahead to what appears will be the biggest radio winter season on record, the sponsors are continuing on right through the heat of the summer, despite listener and sales slumps, rather

FARM VS. CITY RADIO LIKES

Farm versus urban listening habits survey made by Cooperative Analysis of Broadcasting (revealed off the record at the Association of National Advertisers' Hot Springs convention in April) is now in the hands of C. A. B. subscribers.

Survey tends to indicate that guest stars do not register with farmers and that sophistication of the i-metropolitan type also doesn't click. However, C. A. B. is prompt to acknowledge that the results must not be taken as conclusive. It's a first effort along comparative city-rural lines the research outfit has attempted.

Survey is based on completed interviews with 9,815 farmers and 10,785 rural small town set owners—a total of 20,600. The work was carried on in 355 communities and towns in the basic area having an average population of less than 760.

C. A. B. is operated under the supervision governing committee consisting of Dr. D. P. Smelser, the Procter & Gamble Company, chairman; George H. Gallup, Young & Rubicam, Inc., treasurer; C. H. Lang, General Electric Company, George W. Fos, the Texas Company; L. D. H. Wold, McCann-Erickson, Inc., and A. W. Lehman, manager. Report sums up popularity ratings thus:

FARMS

1. JACK BENNY (Jello).
2. MAJOR BOWES (Chrysler).
3. LOWELL THOMAS (Sunoco).
4. LUM AND ABNER (Horlick's).
5. LUX RADIO THEATRE.

EDDIE CANTOR (Texaco).
FIBBER MCGEE & MOLLY (Johnson).
AMOS 'N' ANDY (Peppodent).
PHIL BAKER (Gulf).
NATIONAL BARN DANCE (Alka Seltzer).

CITIES

- JACK BENNY (Jello).
LUX RADIO THEATRE.
EDDIE CANTOR (Texaco).
MAJOR BOWES (Chrysler).
RUDY VALLEE (Royal Gelatin).
FRED ALLEN (Sai Hepatica).
PHIL BAKER (Gulf).
HOLLYWOOD HOTEL (Campbell).
BING CROSBY (Kraft).
AL JOLSON (Rinsco).

H. W. KASTOR IN NEW YORK

Reopens Manhattan Branch — Radio Director Will Commute

After having had no N. Y. office for nearly three years, the H. W. Kastor agency, of Chicago and St. Louis, has reopened rooms. Arthur G. Kastor, v.p. of firm, is back handling the N. Y. end as he did formerly.

For the present, no radio producing dept. yet established in the east, that phase of the biz continuing to be centered in Chi. E. A. Ale-shire, Kastor radio director, will run in and out of N. Y. when firm needs air advice.

Condense 'On Your Toes' For Television Attempt

London, May 21. First full-dress stage show to go on a television program here is on "On Your Toes," which is being tele-scoped to fill a complete afternoon session by the B.B.C., complete with full Coliseum cast, headed by Jack Whiting, Vera Zorina, Marjorie Browne, Jack Donahue, Olive Blackney, et al.

After being cut to an hour, show retains the entire story thread and all the hit numbers from "Small Hotel" onwards, with Zorina, Donahue, and Whiting in the original dance routines.

Presentation is from the studio, and production by D. H. Munro.

Jimmy James Heads West

E.P.H. James, NBC sales promotion mgr., will be out for two weeks, the first as a vacation and the second consumed in making trade talks.

One date will take him out to Salt Lake City, where the Pacific Advertising Clubs Association convenes June 15.

Unger, Adams Shift

Stella Unger and Jack Adams have left J. P. Miller agency, New York, to link up with the Erwin, Wasey & Co. radio dept.

Will serve under Lew Amis.

By MIKE WEAR

One broadcasting practice which perhaps is limited to South Africa is that of having orchestras from radio programs double into picture theatres on a sharing basis, according to Teddie Garratt, music and radio retailer of Johannesburg, who in New York for two weeks, his first visit in 17 years. As described by Garratt, it is the friendly relationship between some leading exhibitors and broadcasting officials that makes such an arrangement possible.

As a result of this, theatre managements of bigger houses obtain an orchestra of 20 to 40 pieces for about half or less than what

Calls Jane Froman Ritzy

Cincinnati, June 1. Paul Kenngdy, radio ed of the Post, did a burn-up yarn on Jane Froman as the lead for his column Wednesday (28). Scribe, who enjoys the rep of doing right by visiting mike workers of prominence via puff notices, typed that Miss Froman gave him the cold-and-icy during her brief visit here last week by ignoring his telephone calls and telegrams, bidding for an interview. Songstress made her radio bow on WLW a few years since, having been spotted by Powell Crosley, Jr., as promising talent when she was studying at a local music college. While on WLW, Miss Froman met Don Ross, now her hubby, who was then teamed on the station with Jack Brooks.

Weeland Leaves KLZ

Denver, June 1. Les Weeland has resigned as musical director of KLZ, Denver. Goes to in staff of KDYL, Salt Lake City.

than risk the very real danger of being able to get back on again when autumn rolls 'round.

There is now the question of getting suitable radio time at all, with the agencies in Chicago complaining bitterly of the inability of obtaining what they call 'suitable' time. Strips across the board are now an impossibility, according to the vain efforts of Chicago agencies and advertisers to obtain such facilities from any of the networks, unless those strips are at mediocre times of the day, very early in the morning, in solid mid-afternoon or late at night.

It has put an almost complete crimp in the building of sustaining programs, especially on such outfits as Columbia with its single hook-up. General feeling is what's the use of building 'em; there's no place to put 'em after they're built. Columbia here recently built a new sustaining five-a-week strip tagged Manhattan Mother and spotted it at 10:45 p.m.

they normally would pay. Weekly stipend for musicians averages about \$50. Salary is split between the theatre and the broadcasting system, with the break in favor of the picture house.

Broadcasting system has authority to send musicians anywhere—even to nearby towns. Alternative for the orchestra man if he doesn't like this arrangement is to go to work in clubs or cafes for \$35 to \$40. Alignment permits a band to play for a theatre matinee, then go to the broadcasting station to furnish dinner music, return to the film house for the night show and round out the day with more radio notes.

Lingual Angle

Despite a nation-wide poll of licensed radio listeners that strongly favored a bi-lingual system of simultaneous broadcasting, the government-owned radio system in South Africa continues its programs as in the past, with half of the time devoted to exclusively Dutch language programs and half to exclusively English programs. The poll prevails, although about 80% of the populace speaks English, according to Garratt.

It is due to the complete governmental dominance and lean-over-backwards attitude of the federal radio system in that country towards the 20% Dutch population that such an alignment continues, in Garratt's opinion.

Proposal to arrange a wave length for Dutch language broadcasts and another for English so that the programs could go out simultaneously from the transmitting station was put to a test vote by the government. This poll, showing sentiment for the new arrangement, was disregarded when finished, with broadcast officials decreeing that the old split-time set-up should continue, according to Garratt.

Programs in South Africa follow the general scheme of those in England, Garratt explains.

No advertising matter is permitted, he id. There are the usual academic broadcasts; the air cooking schools, home notes for housewives and customary orchestra music. Probably the biggest break that listeners get is when a program is relayed by shortwave from bigger foreign stations, particularly the U. S. Coronation, naturally, was relayed in this manner.

Owner of each radio set pays about \$8.75 annually as a license fee to the government. A good six-tube radio set retails at Johannesburg for \$125 while smaller sets, with limited range and few tubes, sell for \$15 to \$25. Many of these are sold via mail order, with the dealer having little trouble in establishing the credit status of potential tomers.

Part of the South African broadcast set-up includes its own news service, tagged 'Africa' with all dispatches labeled as being copyrighted. News broadcasts run 10 to 12 minutes, which means only five to six minutes of actual news stories since the time is split between English and Dutch versions.

Garratt's present 16-month trip will carry him around the world. Has already been to Australia.

DEMAND PHONE CO. EXPLAIN

Unions Which May Affect Radio

Certain theatrical craft unions are expected to assert jurisdiction over radio in the near future as a result of the general encouragement to expansion given labor by the Supreme Court decision on the Wagner act. In view of this possibility, VARIETY presents this sketch of unionism in show biz proper. It may help broadcasters get a bird's-eye view of the problem as it may—or may not—hereafter affect the business of operating stations and networks.

Unions in show business and their jurisdictions include:

American Federation of Musicians

This is the strongest union in radio and one of the strongest in show biz. It is organized on a basis of local autonomy. Chicago and New York locals are the strongest and influence the actions of the national body. At the present time, A. F. of M. is mulling stricter rules against mechanization of all kinds, including radio transcriptions. A uniform scale for all locals is another proposal that may be passed at the Louisville convention this month.

I. A. T. S. E.

Includes theatrical stage employees generally (electricians, carpenters, props, grips). By charter grants, it also is allied with the motion picture projectionists.

Actors Equity Association

Won an actors' strike in 1919 that established closed shop in the legitimate theatre. It has asserted jurisdiction over radio performers, but has consistently refrained from making any move. Now talking of doing something. Has not previously revealed working knowledge of broadcast. Its bill of particulars against radio as published in VARIETY three years ago was mostly a hodge-podge of second-hand rumors.

American Federation of Actors

Functions by virtue of a charter grant from Equity (which in turn controls old White Rats charter) and has been active in vaudeville, night clubs and circuses. Recently organized Ringling circus.

Dramatists Guild

Playwrights are organized (tied-in with Authors' League) and largely determine the conditions under which stage plays are optioned, produced, and so on.

Screen Actors Guild

Is the Hollywood branch of and substitute for Equity.

Other points at which show biz is touched by organized labor, though not nationally organized, are:

- Theatre janitors.
- Film exchange workers.
- Teamsters, etc.
- Doormen, ushers.
- Make-up technician.
- Scenic designers.
- Managers and press agents.
- Motion picture cameramen.

Bentley's Broken Jaw Case Up This Week; Jos. Dunn, Advertising Man, Blamed

The \$10,000 damage suit of Spencer Bentley, formerly an announcer on the NBC program, "Pepper Young's Family," against Joseph A. Dunn, a life insurance advertising director, is due to come up for trial in the Supreme Court of N. Y. state this week. Bentley is asking this amount for a fractured jaw suffered when he was attacked, it is alleged, by Dunn on East 53rd Street last February. Bentley has not been regularly employed since the attack. His jaw was wired up for six weeks after the incident.

Bentley's wife is seeking an additional \$5,000 for the beating she endured at the same time. Defendant in this act is Ann Mary Johnson and "Margaret." All three defendants have answered.

IMPERIAL TOBACCO CO. DISCS VERY HUSH-HUSH

Imperial Tobacco Co., of Canada, is having NBC Transcription Service record a flock of quarter-hour discs for large campaign over Canadian stations. Just how many, or just what sort of talent is being used NBC refuses to divulge on grounds the account insisted on secrecy. About all that can be learned at present is that no agency will place the biz, Imperial at present planning to do that chore direct. Only act known definitely to have been lined up for a pressing job for wax series is the Buccaneer Trio ("Tastyest-Jes rs"), who "down for 30 discs."

Archibald Taft, vice pres, and Elmer D. Peterson, manager KOL Seattle, will leave soon for the east and later attend the NAB confab at Chicago.

WSB'S SIDEKICK DUE

Athens, Station, into Atlanta as WAGA—Construction Starts

Atlanta, June 1.

Plans are going ahead and setup is being formulated for Atlanta's fourth radio station, WFTL, now located at Athens, Ga., permit for removal of which was granted operators, Liberty Broadcasting Co., some months ago by FCC. Hillis Holt is here supervising physical work of erecting station.

Operation of new station will be under supervision of WSB. Call letters will be WAGA. Norman K. Winston, prez of Liberty, bought WFTL about two years ago and some six months later his application for removal to Atlanta received FCC okay. However, nothing definite has been done concerning change in location until present tangible movement got under way.

Work of hiring personnel is going on now and plans call for installation of complete new plant, including one kw RCA transmitter.

Further testimony on the application of J. K. Patrick & Co. to operate a 100-watt station here would be heard in Washington, D. C., by a FCC examiner June 18.

The original hearing was held in the capital last week, when Earl B. Braswell, Tate Wright and A. Lyne Brannen testified that the city needed a station to replace WFTL, which is being moved to Atlanta.

KLZ Wants Visitors

Denver, June 1.

Hoping to get more radio fans interested in attending the programs at the studio, KLZ is starting the programs on its printed schedule to which listeners are invited.

Studio sends out \$500 of these eight-page schedules weekly to those who have requested.

CLAIM ARBITRARY UPPIING OF RATES

Mason-Dixon Protest Follows N.A.B. Agitation for Official Investigation of Why A. T. & T. Rates Are What They Are—Publicity of 'Reduction' Recalled

AWAIT REPLY

Washington, June 1.

Probe into reasonableness of line charges assessed against broadcasters is probable unless American Telephone & Telegraph Co. offers convincing explanation to Federal Communications Commission about recent rate jacking.

Upon receipt of complaint from the Mason-Dixon group, F.C.C. telephone division Friday (28) revealed that A. T. & T. has been charged to account for apparently arbitrary upping of tariffs. Present quiz is based solely on squawks about bills sent WILM and WDEL, but may expand into a general study of all schedules for station lines.

Exactly what will happen in the future depends primarily upon the attitude of the telephone system. If the Bell lads offer a fair alibi, the incident undoubtedly will be dropped. On the other hand, if the Commission does not get an adequate explanation, orders will be issued for a sweeping inquiry which likely will go far beyond the specific charges of the Diamond State Telephone Co. about which Clair McCullough, Mason-Dixon exec, protested.

Commission can order an inquiry upon its own motion or at the behest of any subscriber under the law. So far, there have been no notable instances where the A. T. & T. has been directed to justify its tariffs, although some reductions have been effected by indirection and the general inquiry into the Bell organization has

Bookkeeping

Less than a year ago there was considerable taking of bows in Washington, anent a claimed \$250,000 "gift" in the form of reduced rates and similar benefits. A. T. & T. was the giver and the radio stations were the supposed receivers.

Because of the complicated auditing system explanation given at the time most broadcasters accepted at face value the claim that they were getting a break.

laid ground-work for a decree scaling inter-state prices.

Mason-Dixon-yp came on the heels of informal protests by the National Association of Broadcasters, which is on the verge of petitioning the F.C.C. on behalf of radio people to ventilate all of the new tariffs filed by Bell subsidiaries. Previously N.A.B. had raised questions, at the instance of one of its members, about the rate changes in Michigan, after learning that the effect of the schedule revisions will be more burdensome than the A. T. & T. had indicated.

Venard Joins WCKY

Cincinnati, June 1.

Lloyd George Venard joins WCKY here as director for sales and merchandising. He's been with WGAR, Cleveland, several years. Takes up duties at the L. B. Wilson hangout as of today.

Vass Family Series

inging Vass Family of teen age join the Ben Bernie American Can program for a stay over the summer. Started this week. Frere Herman booked as usual.

Guild-Columbia Set Minimums: Producers \$85, Announcers \$50; WMCA, New York, Gets Attention

Lover's Day

Phoenix, June 1.

With Windsor and Wallis Warfield promised to parade for the long-awaited ceremony Thurs. (3), KOY here has designated that day as 'All Lovers' Day.' To ti idea and promote i will broadcast a speci program featuring ing music via organ, string ensemble, choir and soloists.

Move for Union Musicians on L. A. Wax Jobs

June 1.

J. W. Gillette, stu io representative of Local 47, American Federation of Musicians, is holding conferences looking to a tightening of regulations governing electrical transcription recordings so that only union musicians may be used for this work.

Musicians seek to tie up individual contracts for the recordings. Effort is being made to avoid issuance of a union ban on transcriptions such as exists in Chicago although talk is heard of such a ility.

WITHYCOMB AMPLIFIES WFIL LABOR POLICIES

Philadelphia, June 1.

Labor organizations will find WFIL's time for sale to them same as to any other sponsor, General Manager Donald Withycomb reiterated this week. Announcement followed acceptance of a 15-minute talk by William Leader, prexy of Hosiery Workers, after it had been nixed by WIF.

'In accepting this address,' Withycomb said, 'we believe we have selected a wise course at a difficult crossroads of policy. Had we decided negatively and turned our backs on labor because their subject matter might possibly be laden with dynamite and inimical to industrial interests, we would have broken faith with our listeners.'

'The first duty of every broadcasting stati is a definite obligation of public service. We intend to see that the power of radio is not abused. To this end our facilities will always be offered to both sides of public questions with impartiality.'

Ed Garbisch Quits Getchell To Join Ruthrauff & Ryan

'Ed Garbisch has left J. Sterling Getchell, where he was' account-exec on the Mobiloil account, to join Ruthrauff & Ryan in a capacity not yet definitely established.

Garbisch is, -in-law of major marate Walter Ruthrauff & Ryan at present has the Chrysler account.

Rockefeller Salutes

Ivy Lee-T. J. Ross public relations firm is collecting from the networks and major stations of the country copies of all newscasts aired on the death of John D. Rockefeller, as well as dramatizations of his life.

Data will be compiled and presented to Rockefeller family.

American Guild of Radio Announcers and Producers, which last week effected an agreement with CBS as regards network's New York personnel, is arranging to appoint a paid organizer whose services will be made available to stations employees around the country who are interested in setting up affiliated chapters. Meanwhile affiliation queries ill be handled by the AGRA's lawyer, Gerald Dickler.

Roy Langham, AGRA prez, said last week that his organization had received requests for organizational information from several station employee groups outside of New York, but that he has deferred about advising them on how to go about negotiating a agreement until they had become settled on what demands they want to make. Next New York station that AGRA expects to tieup on a contract is WMCA. It was reported that the announcers and producers at WOR, Newark, had voted to petition the Guild for a charter, but Langham averred that no direct approach had been made to him from that source.

Agreement with Columbia on its New York division is for five years, and permits either side to call for a revision at the end of the first nine months. Any dispute that can't be settled between them at that time will be submitted to arbitration, with the decision from that score being final and binding. CBS pledges itself not to reopen the question of the closed shop during the run of the c-venant, nor to having anything to say about the Guild's outside affiliations.

Spiciers \$50 Basic

Members of the Guild will work under a basic five-day, 40-hour week, with time and a half for overtime. Minimum of \$50 week has been provided for staff announcers, with a scale of increase which over a period of five years will raise this basic figure to \$65. In the case of producers (asst. directors) the basic rate is \$85, with automatic increases stipulated over a period of seven years. Any of the minimums are open to adjustment at the end of nine-month intervals.

While the producers' income is restricted to what they get from the network, staff announcers will collect a minimum of \$5 from commercial programs, but the time so consumed will not be deductible from the required 40-hour week. In other words, if an announcer has 20 hours of commercial programs, and 20 sustaining hours he will, if he works no more than 40 hours that week, be entitled to only half of his regular salary, plus whatever the fees pal im by advertisers.

Portland, Ore.,

Unionization of KOIN and KGW-KEX staff employees still very much in the mill. Arguments is on as to whether the new KEX chapter will belong to A. F. of L. or C. I. O.

Original idea was to go to C. I. O., but with the musicians' union longing to A. F. L., it's a toss-up as to what happens next.

NO BOOZE BEFORE 10, OREGON STIPULATION

Portland, re., June 1.

All stations in Oregon have agreed not to broadcast beer or wine advertising before 10 p.m. Joint action followed the issuance of word from the Oregon State Liquor Commission that it was on the verge of curbing the indiscriminate plugging of beer and wine.

Commission is understood to be readying restrictions for beer and wine advertising in newspapers and on billboards.

CONSOLIDATED



RADIO ARTISTS, Inc.

FIRST

ANNIVERSARY

PAUL WHITEMAN RUSS MORGAN DUKE ELLINGTON JACK DENNY DON BESTOR
 CLYDE LUCAS FERDE GROFE JOE VENUTI CAB CALLOWAY JACKIE COOGAN
 RITA RIO REGGIE CHILDS JOHNNY HAMP HARRY RESER LOU BREESE GEORGE HALL
 KING'S JESTERS JACK PETTIS HAROLD NAGEL JOLLY COBURN INA RAY HUTTON
 AUSTIN WYLIE EARL HINES CHICK WEBB CALLY HOLDEN CHAUNCEY CROMWELL
 JOE HAYMES CLYDE MC COY EMIL VELAZCO FRANK HODEK DON RICARDO
 HUGO MARIANI STAN MYERS JAN SAVITT BLUE BARRON LOUIS PANICO PAUL ASH
 GENE GOLDKETTE HUDSON DELANGE FLETCHER HENDERSON BOBBIE GRAYSON
 HAROLD STERN PEDRO VIA

IRVING ROSE LEW SAILEE
 FRANCIS CRAIG

HARRY LEWIS
 LARRY SIRS TED BLACK
 SCOTT HELD JACK TRACY

EDWARD KAY
 EDDIE SOUTH
 HENRY SCOTT
 CASPER REDA

HUSK O'HARE
 NED BRADLEY STUFF SMITH
 HOWARD LALLEY

ARTHUR RAVEL
 TOM BROWN
 FRANK NOVAK
 SCOTT FISHER

JOHNNY LONG
 FRANK DAILEY
 MAURIE RUBENS
 JERRY BLAINE

REX CHANDLER
 KEARNEY WALTON
 HENRY HALSTEAD
 NANO RODRIGO

KEN WHITMORE
 WINGY MANNONE
 IRVING AARONSON
 BILLY BAXTER
 HERMAN MIDDLEMAN
 EARLE TOWNER

CONSOLIDATED RADIO ARTISTS, INC.
 R. C. A. BUILDING 30 ROCKEFELLER PLAZA
 NEW YORK

NEW YORK
 CHICAGO
 CLEVELAND
 HOLLYWOOD
 DALLAS

On This--Our First Anniversary--
 We Are Grateful To All Those
 Who Have Contributed To Our
 Success as a Radio and Orchestra
 Booking Organization.

Sincerely,

Charles E. Green
 CHARLES E. GREEN
 President.

MR. AND MRS. JESSE CRAWFORD

LUCKY MILLINDER

CARL "DEACON" MOORE

CHARLIE AGNEW

MARVIN FREDERIC

NANO RODRIGO FOUR DICTATORS

ELISEO GRENET GEORGE HESSBERGER

GENE CHADWICK HARRY JACKSON

THREE EMPERORS

RAYMOND JASPER

GORDIE RANDALL

BARRY WOOD

MRS. LOUIS ARMSTRONG

LEON NAVARA

MAURIE SHERMAN

BOB CHESTER

JIMMIE C. BITTICK

ANTOBALS CUBANS

IRVING SZATHMARY

JESSIE OWENS

JERRY JOHNSON

TOM GENTRY

DIXIELAND BAND

MICKEY KATZ

LEW CONRAD

ROSA LINDA

LEG. MOJICA

ART CRIPPEN

TOM COUNT

BULOUSKI

CONSOLIDATED RADIO ARTISTS, INC.

30 Rockefeller Plaza, New York, N. Y. - Phone Columbus 5-3580

IN CLEVELAND

Keith Theatre Bldg.
 Main 3454

IN HOLLYWOOD

4253 Hollywood Boulevard
 Phone 7-74

IN CHICAGO

22 West Randolph Street
 Franklin 8300

IN DALLAS

Gulf States Bldg.
 Local 7-9384 - Long Distance 516



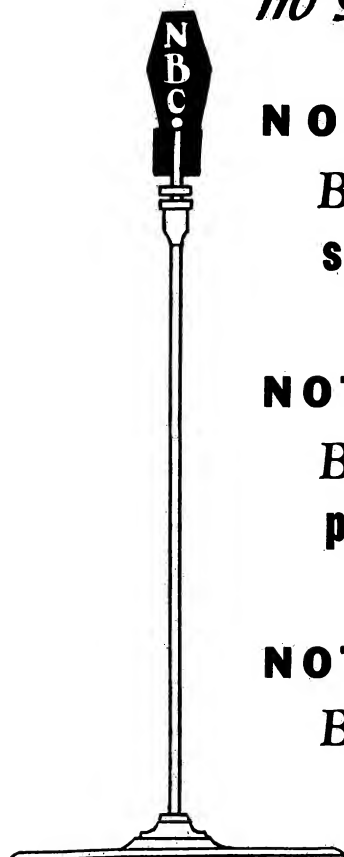
The Dean of Modern Music

PAUL WHITEMAN

AND HIS

ALL AMERICAN BAND

Something Excitingly New in Sound
110 Instruments



NOT A SYMPHONY—

*But how brilliantly it plays
symphonic music*

•

NOT A BRASS BAND—

*But how you'll thrill when it
plays a Sousa march!*

•

NOT A SWING BAND—

But how it can swing!

TOUR DIRECTION
CONSOLIDATED RADIO ARTISTS
Radio City • New York

MANAGEMENT
ARTISTS MANAGEMENT BUREAU, Inc.
17 E. 45th St., New York • Tel. MU. 2-1888

BOOKED SOLIDLY UNTIL SEPTEMBER FIRST



CLYDE LUCAS

And His CALIFORNIA DONS

Featuring LYN LUCAS

Currently Michigan, Detroit—Earle, Washington, D. C., Week June 11

Management: CONSOLIDATED RADIO ARTISTS, Inc.

GOLD COAST ROOM
DRAKE HOTEL, CHICAGO
WGN—MUTUAL NETWORK

JACK DENNY

AND
HIS ORCHESTRA

EXCLUSIVE
MASTER RECORDING
ARTISTS

Exclusive Management: CONSOLIDATED RADIO ARTISTS, Inc.

HELD
OVER
AGAIN!

THE KING'S JESTERS

And Their Queen—MARJORIE WHITNEY

NBC
RADIO
FAVORITES

BLUE FOUNTAIN ROOM

HOTEL LaSALLE

CHICAGO

Management: CONSOLIDATED RADIO ARTISTS, Inc.

BARNEY RAPP

And His NEW ENGLANDERS

Featuring Charming RUBY WRIGHT

Beverly Country Club, Newport, Ky.
WLW and NBC, Starting June 15th

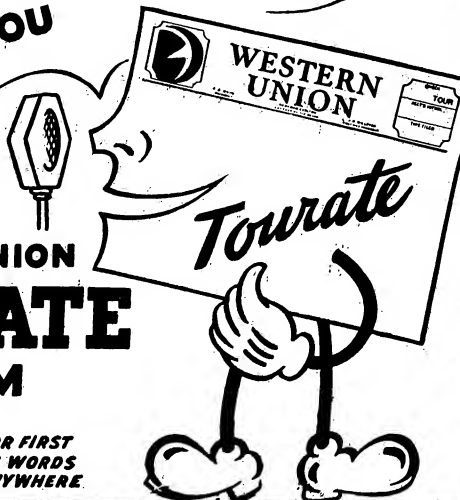
MAURIE SHERMAN

AND HIS ORCHESTRA

Featuring **BOB SHERMAN**, Vocalist

Formerly CASINO PARISIENNE (French Casino), Chicago
NOW ON TOUR FOR C.R.A.

WHEN YOU TRAVEL ...
HAVE A HEART! SEND ME HOME
THEY'RE ANXIOUS TO HEAR
FROM YOU



WESTERN UNION
TOURATE
TELEGRAM

Only **35¢** FOR FIRST
15 WORDS
ANYWHERE

RESERVE HOTEL ROOMS AND TRAVEL RECOMMENDATIONS 15 WORDS ONLY 35¢

CONGRATULATIONS

C. R. A. and CHARLIE GREEN
On Their First Anniversary

Del Delbridge and Ray Gorrell

MICHIGAN'S LARGEST
ORCHESTRA AND ENTERTAINMENT AGENCY
301 Fox Theatre Building DETROIT, MICH.

LOU BREESE

AND HIS ORCHESTRA

CASINO PARISIENNE
MORRISON HOTEL CHICAGO

Exclusive Mgt.: CONSOLIDATED RADIO ARTISTS, Inc.
BROADCASTING NIGHTLY—NBC NETWORK

EDDIE SOUTH

The Dark Angel of the Violin

NOW AT
CHATEAU COUNTRY CLUB, MILWAUKEE

Mgt.: CONSOLIDATED RADIO ARTISTS, Inc.

CONSOLIDATED



RADIO ARTISTS, Inc.

FIRST

ANNIVERSARY



--- here is *NEW* dynamite
blasting records everywhere!

AMERICA'S OUTSTANDING
COLORED SWING ORCHESTRA!

WEBB

And His Savvy Swing Orchestra

with
ELLA
FITZGERALD
"First Lady of Swing"

Personal
Management
MOE GALE
RKO Bldg. 812 City
New York
Branches in: 11
CONSOLIDATED
RADIO ARTISTS, INC.
30 Rockefeller Plaza
New York City

A Happy Birthday

AUSTIN WYLIE

And Orchestra

Featuring
TAZ WOLTER

Greetings From

SCOTT HELD

and His

ORCHESTRA

CRA—HOLLYWOOD

GEORGE HESSBERGER

Director of the

ORIGINAL BAVARIAN ORCHESTRA
AND ENTERTAINERS, SINGERS, YODLERS

C. R. A.—32 W. Randolph St., Chicago, Ill.

Congratulations to CRA

CONGRATULATIONS CRA—

Gratefully

HARRY LEWIS



Spokane Wash May 24 1937
Ellis W Levy Consolidated Radio Artists
Hollywood Calif
Taking up option Harry Lewis and Orchestra
according to contract for four additional weeks
starting June third stop Harry Lewis fine and
Orchestra one of the best stop Let us know when
we have to let you know if w want to keep them
after option runs out
Joe Crow Dessert Hotel
919A May 25 SA 28 11

CONSOLIDATED



RADIO ARTISTS, Inc.

FIRST

ANNIVERSARY

WE BROKE RECORDS AT
HOTEL NETHERLAND PLAZA
CINCINNATI
(During Lent)

THANKS
TO
RALPH
HITZ

WE DID IT AGAIN
HOTEL ADOLPHUS
DALLAS

AND NOW
CONGRESS
HOTEL
CHICAGO

DON BESTOR

HIS VIBRAHARP
AND HIS ORCHESTRA

Featuring NEIL BUCKLEY and DUCKY YONTZ

Personal Representative
GENE GAUDETTE

BROADCASTING NBC NETWORK

Exclusive Management
C. R. A.

Presenting
"Cally" Holden



and his
band movieland

COCOANUT GROVE

Dining - Dancing
Smart Entertainment

JERRY BLAINE
and His Streamlined Rhythm
Orchestra

Dinner and Supper Shows

\$1.50
75c

HOTEL
PARK CENTRAL
7th Ave., at 56th St., New York

DICK MANSFIELD

And His
ARISTOCRATS OF RHYTHM

PALMER HOUSE
CHICAGO

Mgt. CONSOLIDATED RADIO
ARTISTS, Inc.

CHAUNCEY
CROMWELL
is COMMODORES

GLORY DAVIS

Congratulations to
Charlie Green
and "CRA"

REGGIE CHILDS

And His

ORCHESTRA

NEW PENN, PITTSBURGH

Returning by Popular Demand in the Fall to
COMMODORE - PERRY HOTEL
DAYTON, OHIO.

NBC RADIO STARS
DECCA RECORD ARTISTS

Exclusive Management
CONSOLIDATED
RADIO ARTISTS, INC.

Congratulations to CRA

FERDE GROFE

Guest Conductor
PHILADELPHIA SYMPHONY ORCHESTRA
JUNE 22ND

Currently Conducting
BANKERS PROGRAM
CBS Network, Fridays, 10-10:30 P.M. EDT

Guest Conductor
HOLLYWOOD BOWL
JULY 22ND

Success to C. R. A. from
FRANK HODEK also JOHN SWALLOW
N. B. C.

FOR PAST OPPORTUNITIES

"DEATH RIDES THE HIGHWAYS"

NEW YORK CRITICS AWARD "FLOOD RELIEF"

"MAGIC KEY"

SPECIAL TRIBUTE BROADCAST TO ENGLAND

FIRST

CONSOLIDATED



RADIO ARTISTS, Inc.

ANNIVERSARY

Music in The Morgan Manner

R U S S M O R G A N

BROADCASTING FOR

PHILIP MORRIS

Tuesdays at
8 P.M. E.D.S.T.
WEAF • NBC

EXCLUSIVE BRUNSWICK
RECORDING ARTIST

Saturdays at
8:30 P.M. E.D.S.T.
WABC • CBS

Exclusive Management:

CONSOLIDATED RADIO ARTISTS, Inc.

Orchids from WALTER WINCHELL to

LEON NAVARA

And His Orchestra

Walter Winchell
On Broadway

"Leon Navara's Contagious hymns at the Hollywood, New York."

Walter Winchell
On Broadway

Trade Mark Registered Co.
1937, Daily Mirror, Inc.

"L. Navara's pashy themes at the Hotel St. Moritz Grill, New York."

Exclusive Management:

CONSOLIDATED RADIO ARTISTS, Inc.

CONGRATULATIONS
to CRA

HAROLD NAGEL

and His

ORCHESTRA

Returning to the

HOTEL
PIERRE
ROOF

New York
June 30th

Now Broadcasting Twice Weekly
NBC Red and Blue Network

Greetings From

CARL
("DEACON")

MOORE
and his ORCHESTRA

currently
BEVERLY HILLS
COUNTRY CLUB
NEWPORT, KY.
WLW and NBC
A CRA ATTRACTION

Congratulations to CRA

CHARLES
STENROSS

And His Orchestra

Webster Hall Hotel, Pittsburgh

• Congratulations
to

CONSOLIDATED
CHARLES E. GREEN, Pres.

JESSE CRAWFORD

And His

"MIRACLE MUSIC,"
ORCHESTRA

Featuring

HELEN CRAWFORD

and USING

"TWIN ELECTRIC" HAMMOND ORGANS

• Opening

CONGRESS HOTEL

Chicago—June 10th
NBC Radio Network

Congratulations to CRA

FANCHON and MARCO

NEW YORK

ST. LOUIS

HOLLYWOOD

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts

UMBRELLA COURT
KSTP, ST. PAUL
(With Minneapolis Journal)

Lots of Angles to Stunt

Umbrella Court, cited by VARIETY some months back as a shining example of "radio picking darfoils," swings into its 28th consecutive week on Saturday (5) night.

Bob Barclay, Minneapolis Journal promotion manager, who as "Mark Question," emcees the question and answer stint over KSTP, has been chased hither and yon from school auditoria to civic club luncheons, PTA meetings and the inner sanctum of the Daughters of I Will Arise, trying to keep up with the heavy demand for special stunt Umbrella Court shows.

Many local school teachers, too, have taken up the Umbrella Court modus operandi for classroom work, using Barclay's technique to wheedle backward studies into cramming history, geography and arithmetic info into their juvenile crania.

House parties' most current, popular pastime is hanging an umbrella from the chandelier, then pulling queries therefrom, a la the radio program. Best kick was recent Knights of Pythias Umbrella Court dance. Throughout the evening, music would suddenly stop, some terper then had to volunteer to answer a question drawn from a bumbardoon and the music wouldn't strike up again till the query was answered correctly.

On KSTP, the Journal's whammo stunt has been piling the rabble into the studio every week to SRO signs. Despite the razzoo and guffaws which "witnesses" receive upon answering Umbrella Court questions incorrectly, Mark Question has enough applications from would-be witnesses to carry him far into next winter. Quota is eight each week.

Strangely, 88% of the applicants are men. No amount of wheeling or appealing on the ether brings in enough women to keep the stunt balanced as to sexes. Although men have shown a slight superiority in the week-by-week scores, in the entire 27 weeks so far, only one person, a femme, has answered perfectly all six questions and witness receipts. Hardest grip for Barclay is thinking up questions. Having used nearly 2,000 separate interrogations concerning Minnesota people and events, Bark and his staff are now getting down to some real skull scratching. Mail each week includes many suggested questions, but most of these either have been used or re not adaptable.

Civic and luncheon clubs call on Bark to trot out the old umbrella as a means of quizzing new members and introducing them to the others assembled in the one process. Bark prepares questions having to do with the aims and purposes and by-laws of that organization, often acquainting vet members with things they themselves didn't know about their own group.

Latest wrinkle—and it's an outstander—is the Umbrella Court parlor game which contains 56 questions and answers and complete rules for playing the game at home. First printing, 5,000. New game will first be offered over Saturday (5) night's session; later it may be tied in with the Journal as a promotional stunt, with a coupon arrangement.

Each witness for the ether stint is summoned with an official subpoena. Only twice in the 28 weeks have witnesses failed to appear. On these instances Barclay cites the absent witness for contempt of court, and for this a special sound effect (cackling of a hen—'for laying an egg') is given.

Studio program workers, besides Bark, include Tim Ramsland, announcer and raspberry blower, and Arvid Cartwright, clerk of court,

who keeps the score on the official blackboard. Both are kept in a sea of perspiration during KSTP's busiest half-hour.

Isc Co. Awards Cup

Chicago. Local studios of Columbia Transcription Service, with Jerry Ellis as top exec, have put up a gold cup, to be given to performer doing best individual job on platter made in their studios this summer.

Plans made will have cup used for exploitation both in column of dailies, and to ad agency. Includes having radio editors act as judges, to select winner from among the recordings which have been chosen as their best by individual ad agency producers.

Contest opens at same time remodeling of studios is being completed, and figured that it provides a good way to call attention to new equipment and layout.

resses Up Releases

Dayton. WHIO mimeographed publicity is now sent out on an attractive blue stock with snappy cloud effect letterhead.

Stands out amidst the avalanches of stuffed envelopes hitting the radio editors.

otel Chefs' Program

Chicago. Woman's Exchange program on WJLB, running five times a week, is promoting talks by town's leading hotel chefs, all of whom are being asked to come down and air their favorite recipes.

Stunt aims to arrange with publicity departments of hotels, co-operating, and cooks themselves anxious for ether spot. Fan mail has increased ten fold, since real chefs replaced the actress-home economics reciters.

School Play Broadcast Idea

More than 2,000 pupils, seated in the auditorium of the J. Ferris high school, Jersey City, listened to Alan Courtney's "Joymakers" program last Friday (28). Some 30 honor students from the same school attended the actual broadcast.

Entire affair was special station event tied up with station's production, "Remote Control," a play wherein the stage characters must tune in on a radio broadcast since remarks coming over the airwaves tied in with the stage performance. A Ferris high instructor wrote the play.

risco Gets Its Bridge Open

San Francisco. Record amount of free air time was given last week by radio stations and networks to ballyhoos the Golden Gate Bridge festa here. Columbia, National and Mutual and California Radio System aired the official opening of the Gate span Friday morning. The NBC Blue chain on the West Coast released two other broadcasts; KFSD originated a half-hour description from a plane for the CBS transcontinental web, and CRS had a one-hour program during the same day.

Station KJBS contributed vox pop broadcasts from Folk street, which had been redecorated to resemble a mining town, and tabbed "Polk Gulch."

CBS, through KSFO, broadcast a portion of the Labor Ball at the Civic Auditorium Saturday night, at which Al Jolson, Parkyakarkas, Victor Young and Thelma Leeds headed a contingent of Hollywood personalities.

Cheer Up Show for Blind

Cleveland. Checking up on large number of blind Clevelanders who are potential listeners, WJAY worked out a sure-fire angle to catch their ears and a nice amount of publicity. Station did it by adding to its daily new "Noon Revu," which started Monday (31), a team of blind musi-

cians known as Emmett and Larry. Emmett Burke was blinded by an accident at age of 12; partner Larry Petrowski was born sightless. Two teamed up while studying at institution for blind. Both given top billing on new sustaining feature, doubling on piano, playing trumpets, saxs and singing with a spiel how they overcame their handicaps. Key note is Be cheerful despite your physical handicaps, which got definite fan-mail reactions in a few previous try-out programs. Boys asked to appear in so many "cheer-up" charity shows local institutions that they do four or five per week.

Ives Self the Biz

New York City. Vox Pop team of Parks Johnson and Wally Butterworth have run into difficulties in attempting to get a nation-wide popularity poll of the air started via their program. Understanding is that their network has advised against it because of chance that opposition stars, presumably on other networks, might get too many votes and mention on the Vox Pop broadcasts. Johnson-Butterworth combo are reported willing to take that chance to learn just how they stack up.

WCKY's Sustainers

Cincinnati. Events of 10 and 25 years ago in Cincinnati will be touched upon in the new headlines of 1912 and 1927 sustaining series on WCKY, starting June 8. Program will be aired Tuesday and Thursday nights for 15 minutes, with Elmer Baughman as narrator.

On its weekday "all-sports review" the station is describing the top race at Lakonia, and has revived "who's who in racing" series, which was popular last season. This stunt features interviews with racing officials, owners, trainers and jockeys, is on three nights a week and originates in the WCKY studio in the Netherlands Plaza.

of Everything Program

Des Moines. KRNT starts a new two and one-half hour program on May 31, running Monday through Saturday. The program is billed as "Sports Roundup," with Gene Shumate, act sports announcer, handling. Besides using baseball scores at the end of each half inning on all major league games, and all reports on current golf and tennis matches, Ben Hardman will handle a news broadcast every half hour.

Interspersed with the sports and news, Lang and Biz will give film and radio gossip and there will be oddities in the news and popular music recordings. Interviews with sports celebrities will also be used when available.

KRNT is building up the program by heavy promotion, including newspaper advertising, and a state-wide distribution of cards and heralds.

Attention-Getters

Des Moines. Gladys Greenburg, sales promotion manager of the Iowa network stations, is using cartoon ideas in plugging KRNT and KSO. Cartoons on billboards, in film trailers and on postcards and pamphlets.

Another idea inaugurated includes a galaxy of network and local stars in the station lobby.

Swor and Lubin Resume

Their Original Billing Swor and Lubin, blackface team, under contract to NBC Artists Service, have changed their label back to original after a stretch of airing as "David and Goliath."

When signed several months ago and shot out on some NBC sustaining shows, the team adopted the tag at the suggestion of the Artists Service. Last week a comedy twain from Philly informed pair that they had been using "David and Goliath" as their broadcasting badge on Pennsylvania stations for two years and hence held priority on name.

Max Hodges now staff organist at WHO, Des Moines.

Memo: How Nice We Are

Much discussed magazine ad was clipped and passed around CBS last week. Object of calling attention to the never-on-radio example was to let the lads gloat over the fact radio will accept only childlike and saintly pure copy.

Ad, appearing in a flock of glossy mags this month, was for Tornado, bed-billed "A Divorcee's Parfum for the skin."

On a page-spread, shouldered up against a nude figure of a woman, the copy ran: "If you are just back from Reno, the perfume proper is Tornado. . . . This wicked ecstacy of sophistication is a cunning bouquet of precious wood oils, a jungle redolence imprisoned in an extract from the glands of sables. Apply it, not to your hanky or gown, but touch it sparingly to six places on your ski. Then off to cocktails and may Allah protect you!"

Air Contests Increase

NBC Had 32 First Quarter of 1937—Send-in-Your-Wrappers Gag a Perennial

Ontario Clubwomen See Government Station Blur On Other Radio Signals

Toronto, June 1.

Canadian Broadcasting Corp. machinery right now is a handful of femmes in Peel County. C.B.C.'s proposal to construct a 50,000-watt transmitter at Hornby, 28 miles from Toronto studios, is meeting with squawks from Women's Institute which has backing of Mayor C. A. Martin of Milton, another town near transmitter location.

Kick is that new etherizer, designed to replace CRCT's old Bowmanville outfit and to be Canada's most powerful, would blanket reception of other stations. Women say when they each pay \$2 for yearly licenses they want reception of others as well as corporation stations.

Mayor Martin sez "I think the country as a whole should register a protest to the government." C.B.C. engineers scoff at blanketing idea and point out that reception around other high powered stations is okay. Femmes think differently, however.

Work on new station, to service Ontario, plus another 50,000-watt for Montreal, is to start early this month. Plans call for broadcasters to etherize early in October and to be on 16 hours daily. C.B.C.'s plans are to eventually have a string of 50 kilowatts across the country plus short way to relay programs to England.

A. E. Nelson's Conferees

Denver, June 1. Gerard McDermott, of national NBC spot sales, and Oliver Morton, manager of NBC Chicago local spot sales, spent several days in Denver conferring with A. E. Nelson, KOA manager.

While in Denver the two listened to more than 100 auditions on Denver talent and were entertained at several luncheons.

Willie Wynn at WIND

Chicago, June 1. New member of WIND staff is Willie Wynn, horse handicapper, who is to be assigned to work with Russ Hodges on nightly race results 30 minutes.

Wynn is handicapper who was reported as losing his job on WXXBY, Kansas City, May, 1936, because bookies helped him cost them money.

While sponsors are making fewer offers than ever the contest seems to have staged a comeback. network broadcast. In the case of NBC the commercials during the first four months of this year put on 32 contests. Like period of 1936 accounted for 28 contests.

Advertisers started dropping off the contest bandwagon in marked numbers with the turn from the depression and the downward trend stayed that way until the beginning of the 1936-37 broadcast season. Manufacturers, particularly in the cigaret field, again became impatient of slow progress and the drive was on to stimulate the turnover by the send-in-your-wrappers and see-your-dealer-for-entry-blanks methods.

Offer thing also took on some momentum at about the same time, with the result that the giveaways for 1936 totaled 383 on NBC. In 1935 the offers on that network amounted to 360.

In 1935 there were 85 contests on NBC, 47 of them coming within the first four months, while in 1936 the number of contests figured 84, with 52 of these unloaded on listeners during the last four months of the year.

35,000 AT MORMON MOUNTAIN PICK-UP

St. George, Utah, June 1.

A combination rain and snow failed to stop Memorial day one hour broadcast (to CBS) by KSL, Salt Lake City, from base of Great White Throne in Zion National Park Sunday (30).

Mormon church 400-voice choir, remote control musical program, drew 35,000 persons who braved the inclement weather to watch the broadcast.

J. Spencer Cornwall directed the choir, which sang religious and patriotic songs. Jessie Evans, soloist, Frank W. Asper accompanied on an electrically-operated organ. Richard L. Evans, former KSL production manager, now public relations official of the Mormon church, was announcer.

Regular CBS "Church of the Air" program followed choir for another half hour stint. Heber J. Grant, church president, was principal speaker. Evans also was mikeman on program.

Agnes Seward, NBC publicity, Chicago, vacationing.

DON RICARDO AND HIS ORCHESTRA
Now Completing Seventh Successful Year on the Pacific Coast
Directi —CRA

CONGRATULATIONS
TO
C. R. A.

JACK PETTIS AND HIS ORCHESTRA

NOW AT THE
TROCADERO
IN HOLLYWOOD

CURE SPECIAL EVENTS D.T.'S

What, No Elephants?

Barnum & Bailey (Davis & Schilling) Make WHB Birthday an Int. Incident

Kansas City, June 1.

Station WHB in celebrating its 15th anniversary unwrapped the bunk-roll and peeled it off in sizeable chunks for big job of combined station-advertiser-listener exploitation. Don Davis and John Schilling, have cooked up a seven-day celebration, now in progress.

Campaign, and that's what it amounts to, comes under several general heads; listeners, local advertisers, national advertisers and agencies, trade press, broadcasting industry, local big shots, Mutual system (WHB is an affiliate), WHB staff and Cook Paint and Varnish Co., who own the station.

Whole celebration points to the Saturday night (5) dance party at the Muny aud arena. Mutual will carry a coast-to-coaster from the aud. Talent for the air party will be Norvell Slater's 'Modern Choir,' and a variety show with WHB artists and a 44 piece dance band directed by Sam Bobrov. Admission to the shining will be by tickets obtained from WHB advertisers. All advertisers during the week will have special store fronts and will plug the party on their programs. Downtown drags are masses of bunting and banners announcing the station's fifteenth birthday.

Special programs will be ethered throughout the week. Including an interview with E. J. Sweeney, who founded the station in 1922 and sold in 1930 to Cook Paint and Varnish

Two station members, Schilling, general manager, and Henry Golden-

berg, chief engineer, have been with the station in those capacities for 15 consecutive years. They will be air-waved presenting snatches of WHB programs as they sounded during the crystal-set era. Schilling has unearthed a platter pressed at the Radio and Electrical Show held here in 1925. Voices on the aged waxer include, Schilling, Leo Fitzpatrick, Lambdin Kay, Harold Hough and Bill Hay. This will also get mike treatment.

Another program of special interest will be a trip down WHB's famed picture lined hallways. Alumni and guest stars whose pics are posted will get salutes via their own transcriptions and speling about present whereabouts.

Balloons, bearing merchandise tickets, will be released daily from the penthouse studios.

WHB is using one double- and six single page spreads in the Journal-Post during the week. Station is also getting out a souvenir book and special letters with an eight-page insert by the gross. Letters go to local and national advertisers, agencies, the industry (American and Canadian stations), local clubs and biggies.

Mutual talent, Ed Fitzgerald, Louis Wilcher, Norman Brokenshire, Jess Kirkpatrick and Joe Sanders will give salutes during the week to WHB on their own network shows.

Dixie Jubilee Singers quartet doing two programs a week on WCOL, Columbus. Raglan R. Reid is director, Roy Smith manager.

SEE MORE SOBER STUNTS TO COME

Broadcasters Like Special Pick-Ups for Attention-Getting Possibilities, but Ridicule of Radio Columnists Has Results

MOUSE AS MODEL!

By RAY WILSON

Special events departments will go bigger, more intelligent stunts next season.

That seems to sum up station and network executive attitude toward the stunts novelties that in the past have gone to ridiculous extremes. Razed by radio columnists for these lunatic excesses, the special events boys will improve their finesse rather than change their ambitions.

It appears that the broadcasting managements pretty generally feel that stunts have an important place. They are recognized as attention-getters and when carried out with showmanly flair, plus common sense they attract favorable publicity, printed and spoken. Radio likes the stunts remote pick-up.

From the stunt activities of stations have come also various ideas that fell into commercial sponsorship. Vox pop, community sing, job clinics and so on come under this heading.

likewise broadcasters feel novelty

Radio Under Canvas in Residential Neighborhoods to Audition Kid Ams

stuff is excellent way for radio development technically.

New trend presumably will base stunts on better 'human interest' angles, something to which little attention has been paid, heretofore. Figure that novelty alone, won't hold an audience anymore, unless there's something solid in the way of thrills or tears along with it, so the special events men are taking applications for men to be interviewed on elephants' backs, but only men with colorful pasts may apply.

Originally, stunt broadcasting was done only for publicity and increased audiences, and development of technical angles; but with radio editors nixing lineage, or else deliberately making fun of the feats, stations that half the value will be gone unless something is done to add more zing to the novelties.

Are pointing to the singing mouse campaign as the perfect built-up stunt, and the recent NBC two-way conversation between a window washer in N. Y. and one here, as the perfect human interest bit. In the latter, the men were chosen not because they were tops at scrubbing glass, but because they knew their way around. Claim that the stunt broadcasting of the future will be a combination of the mouse build up and the window washer human interest, thereby creating a program that nobody'll sniff at, and yet one which will keep the research engineers busy.

Billy Catzone, staff musician at WCAE, Pittsburgh, has organized an instrumental trio and goes into the William Penn hotel's Continental Bar for the summer.

Cleveland, June 1.

Amateur audition shows were put under canvas last week, staged on suburban vacant lots by Edward Alcott of WTAM's artists bureau to find juvenile talent for a novel commercial to be sponsored by Cleveland Electrical League.

Good-size tent with portable stage and P. A. system are used in giving two shows each Monday in various neighborhoods. Electric refrigerator groups is footing expenses for five preliminary weeks. Winners of nabe auditions get a broadcasting chance over WTAM every Saturday night, besides touring with the unit. Best ones to be picked June 26 for commercial program.

First week's winners were Patsy Pace, Elaine Sebrant, Junior Boya, Mary Isabelle, Buddy Dally and Pint-Size Hillbillies, most of whom have appeared on kid programs before. School season, which sponsors overlooked, cut down matinee attendance, but about 320 parents and kids showed up at initial evening performances for try-outs. Larger crowds expected when school lets out.

No Summer Cocomalt

Cocomalt (R. B. Davis) has decided to fold its Sunday half hour on CBS altogether June 27. Account had been considering a substitute program for the one now headed by Joe Penner.

Penner will return Oct. 3 under a new agreement which guarantees him another 39 weeks.

MORE

Radio Homes in America Because of WLW

Pioneering throughout the years in power increases has brought radio to thousands of homes which might otherwise have been denied its benefits.

Constant experimentation in the field of program improvements has attracted the attention of others whose interest in radio could not have been aroused otherwise. This is why WLW is

THE NATION'S STATION

JOE LAURIE,
Comedian
ROYAL GELATINE
Thursday, 8 p. m., EDST
WEAF-NBC, New York
(J. Walter Thompson)

Standard vaudeville headliner for years, musical and legit comedian, Joe Laurie, Jr., returned at long last to the kilocycles to guest on Rudy Vallee's program last Thursday (27). Just in case anybody's forgotten, Joe is a very funny lad.

They said they wanted the latest dope from Hollywood—so here I am, piped Joe in his best 'Lefty' manner. Which may not be classic comedy, but was unerringly tickling as Joe said it.

And so was the steady flow of fooling that followed. There's nothing smart Alecky about Joe Laurie, Jr.'s nonsense. But there's a droll point to every line of his chaff. It's all completely goofy, without the slightest trace of sense and is entirely hilarious. Hobe.

"BOTTLE BOYS"
Instrumental and Vocal
15 mins.—Local.
Glass Container Assn.
Thursday, 7:30 p. m.
WEAF, New York
(U. S. Advertising)

Instrumental setup behind what sounds like a male warbling trio. Their point is that beer in bottles is best. Just how many times a week they advance this theory not known.

What is unusual about the program is the excellence of its orchestra. Obviously not a big combination although the instrumentation, as it stands, is both sufficient and efficient. Ditties are in the swing vein with orchestration sweet. Band plays much in the Paul Markin (Frisco) manner, similarly being immediately apparent through the featuring of an electric guitar and the style in which it is played. There is, too, the prominent accordion and, as a twist, use of a small organ. Arrangements do not overreach, while the singing is standard and without frills. A commercial lyric opens and closes.

It's all pleasant and brief. No question that the musical background is major league and a first division club besides. So much so that the quality of the orchestra invites elaboration and further specialization in the vocals. As currently unwinding the band is pulling the ingers along. It's a cinch that even an established warbler would appreciate the opportunity of working in front of this group, and should.

In Baltimore, it's
WEAF
NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.

ANNA MAY WONG, FLORENCE REED
Dramatic Sketch
ROYAL GELATINE
Thursday, 8 p. m., EDST
WEAF-NBC, New York
(J. Walter Thompson)

Strange aspect of this presentation, at first consideration, was that Anna May Wong, the American-born Chinese girl sounded not a whit Chinese, while Florence Reed, whose only Oriental background is that she earned considerable note by playing 'Shanghai Gesture', was the aged Chinese grandmother to the letter.

However, Miss Wong was playing a Chinese girl returning to her native country after spending virtually all her life in America. For another thing, Miss Wong hasn't Miss Reed's Oriental background. For Miss Reed probably the Chinese grandmother was merely a minor dramatic skirmish.

As for the sketch itself, it was a fairly moving yarn on the blood-will-tell motif, scripted liberally with hoke by Arch Oboler, regular on that stint for the Vallee show. Miss Wong's performance tended to be expressionless and without depth, faltered slightly on one or two lines.

Miss Reed put over a strong trouping job, showing the sense of timing and variation that comes with experience. Every opportunity for persuasive hoke.

Presentation was hardly the punchiest portion of a punchy program, but it underlined the varied showmanship which typifies the Vallee series. Hobe.

CHILDREN'S RECESS
Questions, Answers
20 Mins.
RELIABLE FURNITURE CO.
Saturdays, 6 p. m.
WHCC, Rochester

WHCC is doing a good job and developing plenty interest in children's version of quiz idea. Charlotte Edwards as teacher does a smooth piece of work and keeps the program on as fast a tempo as practicable.

Ten children are in the studio to answer questions which are submitted by other youngsters. Prizes for both angles, thus widening interest. Children represent two age groups all under 15, with separate boxes of questions, more difficult for the older group.

Youngsters tell name, age, home address and grade in school before answering first question. Among questions were 'What Biblical character built the ark?' Tell difference between ascend and descend. 'What equipment would you take on a trip through a desert?' Enough of the children become stagefrightened to add element of uncertainty, but Mrs. Edwards leads them along nicely and gives them as much leeway as good taste demands. Idea of fun as well as educational element is carried out.

Announcer Morden Buck gives main belly midway of program and prizewinners are announced at close. Cord.

WILLIAM A. BRADY
'A Free Soul'
Dramatic Playlet
22 Mins.
4 & 7 P.
Thursday, 9 p. m., EDST
WABC, New York
(Paris & Pearl)

William A. Brady, the Broadway producer, proved himself a grand trouper in this elongated skit. Also showed familiarity with radio technique. Kate Smith gave him build-up imposing figure in the theatre, both as an actor and producer.

Brady didn't have much assistance from the script, excepting for that meaty speech to the jury. Otherwise, it was a handicap. Story jumps about. Supporting cast, uncredited, was only so-so excepting trim portrayal of the 'Ace' Wolfson role.

'A Free Soul' was originally produced by Brady as a stage production back in 1928, with the vet producer taking over the lead when the leading man fell ill soon after the play opened.

Brady waved sentimental in his informal closing with La Smith, putting in a plug for the idea that all the actors had not quit Broadway. Wear.

HITS OF THE WEEK
With Paul Spitalny, Red Barber, Three Smoothies, Ruth Lyons, William Stoess Orch.
Variety
30 Mins.; Local
MAY STEIN & CO.
Tues., 9:30 p. m., EST
WSAI and WKRC, Cincinnati
(Frederic W. Ziv)

This is the first commercial to be carried simultaneously by two opposition stations—WSAI, NBC and Mutual affiliate, and WKRC of the Columbia web. Sponsor's aim is to enjoy double-barrel coverage, as if carrying a page ad in both local afternoon papers.

All talent from Crosley's WLW. WSAI staff except Miss Lyons, who is on WKRC payroll.

Stanza caught, first of 52-week series, was filled to the brim with novelty and sock. An important angle was the excellent treatment of blarney. Brief and well-spotted references that one of the 'hits' of the program would be the bankroller's sales special, which was announced near the tailend, with listener interest still held by the orchestra.

Red Barber, WSAI sportscaster, contributed his idea of the sports thrill of the week—a tense moment in a Reds-Phillies National League game, with a clever dramatization of the Cincy infielders huddling on the play that won for their club.

Orchestra, swell on volume and quality, played 'One in a Million' as the hit tune of the week. Smoothies, Babes, Charlie and Little Ryan did their special 'Swing' song in big-time fashion.

'A Star Is Born' was offered as the hit film of the week, with a dramatized sketch by Crosley talent. Paul Sullivan, WLW newscaster, aided by Crosley dramatic staff members, linked a human interest story of two hobnobbers talking over the death of John D. Rockefeller and praising the oil magnate. Koll.

Follow-Up Comment

Bob Burns returned last week to the Kraft-Phenix program (NBC-red) after a fortnight's absence to fish the trout streams in the High Sierras. He had been sorely missed during his siesta, so he stepped right in, sounding fresh and helped lift the period to its oldtime level.

ing Crosby seemed exuberant with Burns' return, and displayed more pep than he had on the two previous editions.

ZaSu Pitts was guest on show, and not too impressive. Her singing of 'Melancholy Baby' was choppy and didn't seem bravely ventured. Interruptions caused by Burns' mild kidding detracted further. An announcement and several repetitions that Miss Pitts would carol in forthcoming Wanger production, '52d St.' (UA) wasn't too good a ballyhoo in view of performance.

Boys and comedienne wound it up with a skit on Chris Columbus putting the touch on Queen Isabella for his voyage of discovery. Burns was the seaman and Crosby King Ferdinand. Bit was quite funny.

'Hollywood Hotel,' on its last Friday (28) episode slumped 'way below its recent standard all-around. Pic, 'Cafe Metropole,' was dramatized during last half, proving not only wholly dull, but actually despairing at times.

First-half had soprano Frances Langford o. k. in her usual type on program; ditto Anne Jamison. Jerry Cooper, on his third stanza on program, needed better material for speed and sparkle of pace and patter. Raymond Paige's orchestra sounded its usual slick self, especially standing stalwart with variations on the time-tried 'How Dry I Am.'

Phil Spitalny's All-Girl Orchestra brought distinctive entertainment to the 'Heinz Magazine of the Air' in a brief guestier over CBS Unit, labbed as broadcasting, for three years on 'The Hour of Charm,' gave an ear-easy rendition of Gilbert and Sullivan's 'The Lost Chord.' It was mainly vocal, accompaniment being subdued although a piece obligato stood out. A contralto led at times. The bit was sufficient to whet a listener's appetite for more of the femme unit's lush music.

Second feature on this edition was Nina Wilcox Putnam, who spoke at some length on 'The Disappearing Home.' Novelist affected a breezy, slangy style, sprinkled with semi-wisecracks and puns. Mrs. Putnam's approach was different from the dead seriousness of many speakers on the feature and as such was probably welcome. However, her humor sounded a little strained in spots. Underlying observations were sensible. Mrs. Putnam's voice had a high pitch for smooth radio reception.

Alice Duer Miller, another literati contributing to Heinz Magazine spoke in interesting fashion on 'Writing for the Movies.' Contrary to the usually-sketches picture of the film industry hiring name authors at generous stipends and then neglecting them on arrival in Hollywood, Mrs. Miller portrayed picture people as giving 100% cooperation. Everyone knows his or her job and evidences a desire to help. Mrs. Miller stressed, with an example, the assistance given to writers on research. Said she thought the main reason established fictioners went to the Coast, instead of remaining at home (where they could earn as much money), was they had 'more

fun' at their work, generally lonesome. Mrs. Miller described Hollywood as 'vital to an incredible degree.' She displayed a modulated voice and cultured accent.

Millon Berle's start on is new background tack for Gillette on CBS Sunday night (30) was anything but a happy one. Not only was the script itself far under par, but loose production was responsible for Berle and his stooges frequently stumbling in one another's way during the later crossfire passages. About the only time that the comedy had zest and pace was when Berle had Dan Seymour as his one foil. A studio hotel is the latest mythical locale of the act's highjinks, with Judge Hugo Straight (Tommy Mack) posed as a lifesaver and Mischea Moody as the house dick.

Program still seems to be suffering from too much community singing. Past weekend's installment had one commercial that was a dab with windy repetition.

Vague commercial copy is achieved in the Childs restaurant quickie program (Mondays and Wednesdays) at 7:15 p. m. via WOR, N. Y. When caught Monday (31), a titia announcement about 'New Childs' sounded like so much blank verse. Before the band broadcasting from Childs cafe in the Paramount building finally swings into its orchestral tunes, the average listener is able to decipher from the ad copy that it is a bally for Childs restaurants. Some explanation is finally forthcoming near the sign-off as to just what 'New Childs' means and that is the familiar chain in N. Y. being plugged.

Mulholland Joins WCOL

Columbus, June 1.
Roc Mulholland, local ex-band leader and, formerly, of WIOD, Miami, has joined the announcing staff at WCOL.

Robert E. Lee, part-time WCOL announcer, leaves to join radio staff of Cleveland Great Lakes Exposition.

Bob McKee, announcer at WCAE, Pittsburgh, gets his degree at the University of Pittsburgh commencement exercises next week.

KXBY

**Is Doing Top Spot Job
For Advertisers In
KANSAS CITY, MO.**

HAL R. MAKELIM, Manager
Ferguson & Aston
New York Chicago Detroit

**IS THIS GONNA
BE MY
LUCKY SUMMER?**
Turn to page 45

THE STATION THEY'RE TALKING ABOUT

Programmed to the taste of over one million people in the second largest market in the fourth largest state. WSAI has correlated a major portion of this wealthy audience through its civic, baseball, and network features.

WSAI is the Cincinnati buy.

- Basic Red Network, N. B. C.
- Mutual Broadcasting System
- The WLW Li

Robert G. Jennings, in Charge of Programs and Sales, Cincinnati.
Representatives: Transamerican—J. Ralph Corbett Chicago and New York

CINCINNATI'S OWN STATION

WSAI

THE CROSLY RADIO CORPORATION

WITH an extra million dollars a day clinking into Colorado cash drawers, summertime is the time of times to bear down on the selling throttle in Colorado.

KLZ DENVER

Affiliated in Management with WKY and the Oklahoma Publishing Co.
Representative: E. KATZ SPECIAL ADVERTISING AGENCY



BUGHOUSE RHYTHM
With Dr. John Meekin Orch., G. Archibald Presby, Charles Jacobs, Ezy Harrington and Holley Burgess
15 Mins.
Sustaining
Friday, 7:45 p.m. D.S.T.
WEAF-NBC, New York

CBS has had success with its 'Saturday Night Swing Session' during the past year. NBC's effort to match it, from a swing student's standpoint, much sicker. And it has enough to hold almost any listener.

The cats on this session air from 'Fris' and when they label their output 'Surrealist Swing,' they bat the ball on the nose.

It's strictly newborn syncopation, of the sort the most ardent devotees and pro musketers will revel in. Program should, however, be elongated to full half-hour.

Meekin's crew sounds swell. They swing out with a Meekin composition, 'Shoot the Chutes,' basically a fantasy, but altogether delicious swing the way the boys sent selves. Piece seems at bottom a piano concerto with a dissonant tonality on the brasses swarming all over it.

They crazed 'Waddlin' at the Waldorf' (originally called 'Dorsey Derbish' when written by Jimmy Dorsey and Larry Clinton), and since Dorsey is a saxophonist of the first-water he made it plenty strenuous for the gogglehorn licks. But Ray Harrington handled ably.

Windup and outstunder was the arrangement given the w.k. 'Carnival of Venice.' Charles Jacobs, B-Flat trumpeter, solo'd doing the piece straight, while orch backed him with jam juice, for what became a battle of styles. Jacobs led off with a classic cadenza, worked down to variations, first eight-notes, then eight-note triples. Meanwhile the orch heated hotter, and Holley Burgess, on a wacky trumpet, got loose on licks that were really 'surrealist swing.' Finally Jacobs acquiesced, after having been converted, and the whole crew went unadulterated jam.

Program is nicely laid out, in that quaint, croaking narrator, G. Archibald Presby, treats each piece and player with the dignity accorded a symphonic group of windjammers. No one is termed by his nickname, all are intro'd and referred to as 'Mr.'

If a scateroo inger could be slipped in, and program lengthened, all the swing addicts in the universe would heave and howl upon listening.
Bert.

ELSA LOHR
Interview
ROYAL GELATINE
Friday, 8 p.m., EDST
WEAF-NBC, New York

(J. Walter Thompson)

Isa Lohr, the girl who rides diving horses at the Steel Pier, Atlantic City, to throw the resort vacationists every summer, spends her winters as a waitress in the basement restaurant of the RCA building, N. Y., where the WEAF studios are located. Some of the studio lads, unintentionally combining business with lunch hour, discovered the gal's real career and Rudy Vallee spotted her as a guest on last Thursday (27) night's broadcast. It was a natural.

German-born femme still retaining trace of Teutonic accent, Miss Lohr has a dead-pan style of spilling that garners plenty of chuckles. Had Vallee broken up and it sounded the McCoy.

'I wanted to come to America,' so I came,' she said. Just like that. She wanted to see the seashore, so she did. Nothing to it. Got a job being shot out of a cannon. But landing in the water was too tough.

—Miss Lohr got bruised, And Vallee brought out in the interview that two gals who replaced her were killed—or, so he said.

Anyway, Miss Lohr switched from cannons to horses. Horses are nicer, and besides, they like to dive. So does Miss Lohr. She isn't scared, she doesn't worry any. When she gets too old to ride diving horses she guesses she'll get married. Any trouble finding a man? No, when she decides to get married, she'll just get married, that's all.

Whoever scribbled the script for the act knows his comedy. All but the final moment, which sounded forced and not up to snuff. Hobe.

EMILIO CACERES
Swing violinist
30 Mins., Local
Sustaining
M-T-W-T, 11:30 p. m.
WGB, Buffalo

This town, which uncovered Stuff Smith, has another hot bow man in Emilio Caceres, who has been for half a year at Chez Ami.

Billed as 'the Mexican King of Violin Swing,' Caceres includes a couple of rumba and tango numbers in each airing, but it's in plain U. S. ride numbers that he excels. He is Mexican, although born in San Antonio, Texas, as were all the band members.

Orchestra itself is ordinary, with Caceres as the standout. Reed.

CARLOS SALVEDO
Harpist
ROYAL GELATINE
Thursday, 8 p.m., EDST
WEAF-NBC, New York

(J. Walter Thompson)

Carlos Salvedo, who's been plunking a harp on various programs around the ether ticket, put in an appearance on Rudy Vallee's Thursday night (27) shot last week. Okay as a novelty.

Salvedo offered two solo numbers. First, his own composition, 'Song in the Night.' In the classical vein and the combination of that and the single harp carried unmistakable touches of an old-fashioned music box. But nothing happens. For which the blame goes right to Salvedo himself, it being his writing and his playing.

Second number, 'Believe Me If All Those Endering Young Charms,' was much better radio fare. Exploited the presence of the harpist on the show. Had surprising amount of life and vitality for type of music. And revealed that the kid yanks a wicked string when he gives himself a chance. Hobe.

BEULAH BONDI
Interview with Radie Harris
M-G-M Movie Club
8 Mins.
GLOSTORA
Friday, 8 p.m., DST
WHN, New York

Beulah Bondi, introduced as the woman of 1,000 faces, gave this program a tremendous lift because of her simplicity of expression. To screen fans her appearance on Radie Harris' interview stint was a distinct treat. Though crippled by the usual crossfire chatter and plugs for current picture, even the toughened film critics felt real interest in the veteran character actress' attitude towards her profession. Mike personality was not far from that projected on the screen.

After identifying her as having started in Hollywood pictures with 'Street Scene,' interview traced her activity on the Broadway stage, and stock companies previously. Reference was made to her superb characterization as Rachael Jackson in 'The Gorgeous Hussy,' with Miss Harris taking a light dig at critics who failed to sense her marvelous supporting performance. Heaviest build-up was for Miss Bondi's portrayal of the Grandma Cooper role in 'Make Way for Tomorrow,' in which she plays opposite Victor Moore. Really overboard in praise for her performance and the picture. Wear.

DEL CASINO
With Walter Stewart, Milton Hirth, Ray Block Orch.
15 Mins.
NOXZEMA
WABC-CBS, New York
(Ruthrauff & Ryan)

A slick show with speedy pace, crammed to the Adam's Apple with entertainment for so short a program. Sunburn lotion sponsor is ballooning ad budget for the first time to include network flowering, has ideally timed its ballyhoo. On Friday nights the program gets to the mob just as they are about to beat for the beaches, and on Mondays when they're groaning as a result of sopping up in their skins too many of ol' Sol's shafts.

Most attractive angle is the super-snappy pace. Del Casino, upcoming tenor whom CBS has been carefully coaching toward important air assignments, tops the talent. Milton Hirth gives out hot novelty swing stuff on a Hammond organ, and Ray Block's orch backsports the bunch.

A sturdy pillar supporting quite a segment of the program is a Hollywood gossip-gurgler named Walter Stewart. For some reason his identity is trying to be kept under the hat—probably because he has no established name as a prattler. He is very good, equipped with swell authoritative voice that talks right out straightforwardly sans the leering innuendoes that afflict some other practitioners in his field. His 'gossip' is pure-breathed, and he services the listeners by answering their perplexities: anent pix and pic figures.

LORENZO JONES'
With Karl Swenson, Betty Garde, John Brown, LuLu Mae Hubbard, Ed Jerome
15 Mins.
PHILLIPS MAGNESA
Daily, 4 p. m., EDST
WEAF-NBC, New York
(Blackett-Suple-Hummert)

Quarter-hour late afternoon serial exploits the feminine-appeal idea that husbands are goofs. Lorenzo Jones is a big boob. Impractical, weak, vain, improvident. In fact, he owes his survival in the world to the superior character, intelligence and foresight of his wife.

A program with such a theme must inevitably give a lot of harassed housewives a glow of complacency. Whatever would the human race do if it were not for them? What with Charlie so extravagant about ten-cent cigars.

Written in nice, clear one-syllable words and acted out with clear labels on everything. Land.

CHARLES BERGER
Songs
Sustaining
15 Mins., Local
WGY, Schenectady

Young man, soloist with Union College Glee Club and of a Schenectady church choir, sounds like one of the most promising vocalists brought to microphone by WGY in some time. He is a baritone with a range approaching that of a tenor. Might be described as a romantic baritone; concentrates on ballads and operetta numbers of the tender-sentiment type. The robust, marching-song style of the usual baritone does not seem to be his on the air at least. For a newcomer, Berger handles himself pretty smooth around the amplifier. His treatment of vocal bits is good, with the unusual range, rather distinctive. Occasionally Berger appears to strain a little on reaching for a high note.

Would be interesting to hear him sing with an orchestra, against a chorus and in a mixed duet, in order to obtain a more accurate line on his adaptability to general radio work. As is, Berger suggests commercial possibilities, locally. A. O. Coggeshall, veteran WGY program director and choir director, thinks the collegian is a find. Heard twice on early-afternoon programs. Jaco.

CLOVER KERR
Talk, Readings
15 Mins., Local
Sustaining
KFWB, Hollywood

Gus Edwards used this 20-year-old girl, who lost both legs and an arm in an auto accident, on his 'School Days' broadcast after hearing of her pluck and messages of cheer to other unfortunates. So great was the mail response that Manager Harry Maizlish spotted her daily. Gesture has drawn comment in the dailies and hundreds of clubs and organizations in Southern California. No station hereabouts has a better good will builder.

Miss Kerr is remoted from her home in nearby Huntington Park. She calls the first half of her program 'Bridge Builders,' during which she expounds her cheerful philosophy and gives talks on faith, courage, self reliance and other human endeavors that is the span of those who, like herself, are handicapped.

Lloyd Douglas, author of 'White Banners,' heard Miss Kerr on the air and readily assented to her reading from it on her program. Every day's mail brings scores of poems which she reads. Her biggest following is among the lame and halt. Helm.

Say It With*

50,000 WATTS

WCAU

PHILADELPHIA

ROBERT A. STREET, Commercial Manager

* A Bouquet to The Florida Telegraph Delivery Association

Labor Uncertainties Stalls Release Of Ward Baking One-Minute Discs

Campaign of one-minute transcription by Ward Baking has indefinitely postponed. Sponsor is holding back because of labor trouble in its plants, in some instances actual, others a feared possibility.

Discs have all been delivered by World Broadcasting, but at present will remain shelved. Campaign had not progressed as far as selection of stations when the postponement was decided.

Wax campaign now getting under way. For Dodge Motors on hefty number of stations was originally planned for a January start, but held on leash till now because sponsor was jockeyed with labor its plants.

Dolberg Quits KFI

Hollywood, June 1. Lenn Dolberg out as program director at KFI-KECA after six-year stretch in the spot.

Don Clark, a writer and producer at the station, steps into the vacancy.

Pete MacArthur's Feet Grief

Des Moines, June 1. Peter MacArthur, producer of the Iowa Barn Dance Frolic for WHO, was operated on for a foot infection. Recovering satisfactorily.

IN
Atlanta
USE
WGST
5000 watts day
1000 watts night
Rep. E. HATZ SPECIAL ADVERTISING AGENCY

CFCF MONTREAL
MOON OVER MONTREAL
Metropolitan Montreal is responding well to late evening commercials on CFCF. There's some good Class A time open.
N. B. C. RED & BLUE

Claudette Colbert Series

Claudette Colbert has been signed by Young Icam to do a series of guest appearances. International Silver when that account starts its new program in the fall. Dramatic shows will inate from Hollywood.

Miss Colbert's irer is set for Oct.

Low Goodkind Resigns

June 1. Lewis Goodkind has tendered his resignation as radio manager and publicist the Lord & Thomas Chi

Heading vacation until August ill continue in radio, likely on his own in some new phase of the bi

Bob Howard at Liberty

Chicago, June 1. John Van Cronkhite and Associates have absorbed Roesler & Howard, foreign rep firm. George Roesler will affix to the Van Cronkhite concern.

Bob Howard migrati into a new field.

Staffing WRTD, Richmond

Norfolk, Va., June 1. San Lawder of Washington, D. C., and Ernest Bowman of WTAR in as announcers for WRTD, Richmond. Claude Taylor, WGH, goes there as production manager.

Mildred Williams, WSOC, Charlottesville, takes job as secretary.

Wagner as WESG Prog. Dir.

Elmira, N. Y., June 1. Harold Wagner, former staff announcer, has been named program director of WESG, Elmira, while Ernest Oliver has become local sales manager.

Newcomers to the station's announcing staff are Glenn Williams, John Newhouse and Woodrow Ott.

Edgar's Operation

Norfolk, Va., June 1. E. E. Edgar, Norfolk manager of Station WGH, had tough tonsil operation, having two hemorrhages after operation.

Back on job May 27.

Carries Own Critic

St. Paul, June 1. Wayne, who reads Minneapolis Star Junnies over WCCO as station's Uncle Jim, takes Teddy, his offspring, with him every Saturday eve.

Tiss figures it reduces wear and tear on the old larynx, saving him from reading the laughs later at home. Also kids first-hand kiddie reaction to his studio speling. When the tike frowns, Wayne snaps up his pat.

Payoff came recently when on their way home from WCCO unk asked his pater to stop off at a newsstand and buy him a Journal (competitive) funny paper, as he wanted to see what Dick Tracy was doing.

Pacific Coast Notes

Barbara Luddy left the Coast for Chicago to continue her 'First Nighter' broadcasts.

Martin Gersch buried in scripts (he says) on the Mexican coast over the holiday week-end.

Joe Cunningham scripting a newspaper series with Reine Davies as commentator for agency look-see.

Constance Bennett guesting on Chase & Sanborn show June 6.

Dave Rubinoff's tootlers massed their talents for a ditty called 'When Rubinoff Leads the Band.'

Cecil Underwood turned his 13th year in radio. He's producing Fibber McGee and Molly in Hollywood.

Ben Gage made the jump from a singer to the Hollywood announcing staff of National Broadcasting.

Joe Twerp at KEHE (Los Angeles) as comic and scripser.

Gertrude Berg says she will be back on the air in the fall with a new 'Goldberg' series.

Ev Meade, Young & Rubicam producer, says most comics' gag file is double cross indexed.

Eddie Peabody doubling between KFVB (Hollywood) and Catalina.

Nate Tufts, producer, and Ken Englund and Don Prindle, writers, will confect new comedy situations for Joe Penner during the show's summer layoff.

Harry Conn has several writing deals cooking back east which he will attend to soon.

Lloyd Yoder a barrister would be. He's taking his schooling at night.

Al Jolson did three Arthur Caesar one-acters in succession on his soap-cast.

Wayne Miller checked out as KHJ

Inside Stuff—Radio

Possibility of the Canadian Broadcasting Co. accepting commercials for the 50,000-watt stations it is building outside of Montreal and Toronto, was indicated by L. W. Brockington, the CBS's board chairman, in a broadcast talk. Brockington promised a greater variety of entertainment fare, including comedy, which he described as 'so sadly lacking' in Canadian programs. He also gave assurances of a better and more colorful news service from Canadian Press and added that the company proposed to set up a school for training radio announcers.

NBC has issued separate rate cards for the red (WEAF) and blue (WJZ) networks, effective July 1. Only change in rate is that of WOAI, San Antonio, which goes to \$260 an evening hour, while the cards include the 19 outlets tacked on since the last rate card came out, Dec. 15, 1936.

WTMJ, Milwaukee, and WIBA, Madison, make up a new North Central group, while WEBC, Duluth-Superior, becomes a supplementary available for blue or red customers and KSTP, Minneapolis, is the basic red link outlet.

Ship-to-shore radio-phone service on Great Lakes awaits okay of Federal Communications commission following signing of agreement between Radiomarine Corp. and A. T. & T. last week. Coastal stations would be built on the lakes.

Contracts for installation of apparatus on ships already signed, FCC approves, service similar to that now obtainable on transoceanic vessels would be established.

NBC employees grumble privately over being kept on the jumpy seat up to eight weeks for a 'yes' or 'no' response from the management on requests for salary tilts. This is due, reputedly, to the ruling that only Lenox Lohr may okay alterations in the pay vouchers and being a very busy guy the president of the web doesn't get around to the little matters very fast.

Another example of the care which radio comedians must exercise in joshing various products, companies, etc., came to light in the announcer's 'squaring' statement on the Ford CBS broadcast by Al Pearce's Gang that its funny man in his mention of a perfume on the previous week's salvo did not intend to refer to the Houbigant Company. Later concern, said the announcer, was 'a fine one' as were its perfumes.

John Carl Morgan, Jr., mikesman for WTAR, Norfolk, takes daily dip at Ocean View during spring and summer. Was in several days ago and saw body of boy floating nearby. Dragged it ashore and being a Red Cross exami started first aid. Kid had been in water too long for saving.

'Beating' of Mickey Cochrane, manager-catcher of the Detroit Tigers, in New York last week, gave local stations and newspapers a lot of timely news bulletins. Stations kept mikes open for last-minute reports from Cochrane's bedside, some of local outlets breaki into almost any program to air latest dope.

(Los Angeles) publicity head to write daily newscast for Richfield Reporters. Seymour Peiser moved in.

James Bloodworth made continuity editor at KHJ (Los Angeles). Up from the scribbling staff.

Irving Fogel left Associated Cinema studios in Hollywood where he was production head.

George Fischer now has a 'Little Nell' rounding up chit chat for his Mutual gabber.

Sam Hayes will bark the news in his old 10 p.m. spot for Bank of America along the Coast.

C. W. Myers of KOIN, Portland, has signed up General Petroleum as a sponsor for all Rose Festival broadcasts.

Carey Jennings, Merton Bories and Clarence Tolman of KGW-KEX, trooped to Oregon State College at Corvallis to lecture students on 'Changing Scene of Radio.'

Charles Cashon at KEHE (Los Angeles) as news editor. Formerly on the Hearst Chicago sheets.

Don Curlin down from Frisco as barker at KEHE (Los Angeles).

Lewis Tee Garden, nouncer, grabbing off a

Clarence Olmstead in from New York to be Hollywood talent buyer for Young & Rubicam.

Lud Gluskin renewed for 13 weeks as musical director on Ken Murray show.

Earle Anthony, KFL-KECA (Los Angeles) owner, penned the lyrics for Johnny Green's 'Coral Isle.'

Niles Trammel flew to Hollywood

for a few rounds of golf but was rained out.

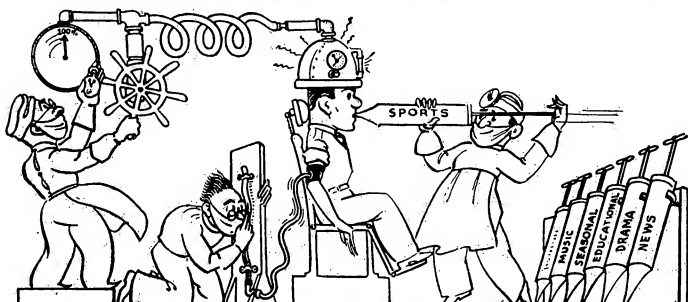
Billy Wilson grabbed off a singing spot on Johnny Green's summer Packard show.

Linn Church, for six years chief (Continued on page 51)

THE NEW CRY OF THE OLD WEST
KFEI
GENE O'FALLON, Manager
Rep. by JOHN BLAIR & CO.

ROCHESTER PREFERS WHEC
CBS

IS THIS GONNA BE MY LUCKY SUMMER?
Turn to page 45



WE HAVE IT ALL FIGURED OUT

A WELL BALANCED RADIO DIET

We don't just tell you, we have made the remarkable discovery that a well balanced radio diet may buy the very product you need. It is as varied as to include every type of product.

... TREATMENT ...

... INCORPORATED

LEO SAYS:

Naturally, New York's No. 1 Showman-ship Station produces some of the best star-studded shows on the airwaves. Our affiliation with Loew's Theatres and Metro-Goldwyn-Mayer gives us the inside track on the world's greatest talent.

WHIN DIAL 1010
AFFILIATED WITH M-G-M-LOEW'S



Toscanini's NBC Super-Symph Robs Detroit Orchestra of Its Crack Men

Detroit, June 1.—Raid on Detroit Symph orch members—NBC Symph scouts, seeking talent for super-symph NBC plans to put on air next fall, is causing a lot of concern here over future of local symph.

Already the following musicians, considered in the top flight of Detroit symph, have been signed to contracts: John Vander Graf, bass; Phil Sklar, bass; John E. Wummer, flutist; Frank Stagliano, tenor horn, and Jascha Schwarzmann, cello. Latter three have been heard regularly over Ford Sunday Evening Hour (CBS), which uses Detroit Symph under guest conductors.

With annual symph fund drive, now in progress, running under previous years, localities are wondering if the raids, plus the 5,000 free seats weekly for Ford concert, will eventually mean complete disintegration of Detroit symph.

Today Only

WHN, N. Y., Monday (7) debuts a weekly half-hour program on which amateur poets will be given a chance to spout their output. Expecting to be availed by poets-penners, station will give applicants the qualifying test of filling in the last line of four-line limericks. Evidently WHN has not too much faith in the literary futures of those rhymers aired. Title of program is 'Today I: Am a Poet.'

NBC DOING OWN SOCIAL SEC. RATING

Nettled by Uncle Sam's slowness in arranging the status of radio performers for social security purposes, NBC has taken the matter in own hands and has temporarily classified all those airing over its nets.

In a letter mailed yesterday (Tuesday) to all agencies and sponsors with which it does biz, NBC proposes that it will take care of all sustaining performers, either tabbing them as employees of the webs or independent contractors, according to which opinion NBC takes.

In view of the fact that the broadcasting company acts as either the manager or agent for performers on commercial programs, and not as employer, NBC has thrown the question up to the agencies and sponsors to decide whether the general performers are indie contractors or employees of either.

Musicians, contracted as they are through unions, are figured by NBC of such status that the network, and either sponsor or agency, are liable for social security taxes. But to save agencies and sponsors and duck wrangles, NBC has decided to assume obligation alone.

Orch leaders and instrumental soloists are given over to the sponsors and agencies to decide on whether these employees are indie contractors or working for either. As regards NBC's 'complete package' programs, which it furnishes from time to time, the web will assume the obligation.

Agency and sponsors are not asked to pay the taxes on NBC mike-men, producers, engineers and other personnel, since these are covered by the facilities charge slapped on commercial programs. In the event, however, of NBC agenting a producer, announcer or script scribbler to an ad firm or direct sponsor, the buyer is expected to decide whether he will have to assume the tax obligation, or declare the talent he gets through NBC's agency as indie contractor.

This plan of the network will stand until the Social Security Board gives out its rulings on the matter. At present, NBC legal lights are working with George Link, Jr., attorney for the AAAA, in an attempt to get the Social Security Board to show some act.

'Snow Village' Melts

Loose-Wiles' circuit 'Snow Village Sketches' fades from the NBC-red June 26 after a run of 39 weeks. It's on Saturday nights, 9 to 9:30 EDT.

Account may return the show to the air in the fall. Newell-Emmett is the agency.

Girls Change Billing

Those Three Girls (Rosenberg Sisters and Jeanne Galbraith) have switched their billing and also their station. Now calling themselves The Three Little Maids, they've moved over from WJAS, Pittsburgh, to WCAE and are being built up on Hearst station's new sustaining series. Trio also has a weekly commercial spot on WCAE's 'Night at the Inn' program.

Muse-Art May Be Oke In Philly if Horse Race Clause Is Eliminated

Philadelphia, June 1.—uest of the Muse-Art Corp. for a franchise to disseminate 'music, entertainment, news, matters of general interest and advertising' over leased telephone lines, was considered by City Council last Thursday. Measure granting franchise will probably be passed this week after it has been rewritten to exclude distribution of horse-race info.

A bombshell was tossed into the hearing by Councilman Harry Trainer after a colleague had suggested the anti-racing info amendment. Trainer said the gambling racket is all 'sewed up here' and it is impossible for outsiders to muscle in, so the amendment is needless.

Teleflash, Inc., which operates this same type of service in New York and other cities, declared yesterday (Tuesday) that it had no connection whatever with the proposed Philly project.

Heyer at WBBF

Rock Island, June 1.—Chair Heyer from KXBY, Kansas City, is installed here at WBBF. Has title of national sales manager.

Saturday Morning Prize Air Time As Five-Day Work Week Spreads

Double Jeopardy

Lauretta Hopton of WMCA, New York, recovered from operation last week and left hospital.

She went home to recover from spring flu fever, which she contracted in hospital from flowers sent by friends.

Program Similarity

Toronto, June 1. Ken Sobie and Horace Brown, CFRB and CRCT producers respectively, both use 'strange coincidence' all i to explain this one.

Friday nights at 8 CRCT and Canadian Broadcasting Corp. net airs 'Futuristic Melodies' during which listeners are asked to guess handles of tunes played by Sam Hershenoren orchestra. At 8:30 same night CFRB carries 'Musical Mystery' with same i.

Both shows use 'What's the Name of That Song?' for theme. Only diff is that CFRB pays first listeners to guess names.

ago, ale of a 60-minute Saturday morning period to Drug Trade Products by WBBM last week, and renewal, for 13 weeks, of a like period by Nelson Brothers, leaves the Columbia key station with but 75 minutes of unsold Saturday daytime space.

Formerly unsalable, Saturday daytime airings have taken a sudden spurt here as elsewhere since advent of five-day work-week, and particularly among local accounts who are reputedly sharp time buyers. Both Drug Trade Products and Nelson Brothers are in this class, both buying blocks of time by the year.

Norman Gregg on Own

icago, June 1. Norman Gregg, for the past 10 years publicity chief of the Erwin-Wasey agency here, has resigned to open his own press office.

Gregg, as an indie operator, will continue to handle publicity for Carnation Milk's 'Carnation Program', which is placed through the E-W agency.

Social Security Talks Are in All Radio Languages

Social Security Board's publicity dept. has lined up 144 stations, Coast to Coast, and had 'em agree to air foreign-language programs explaining tenets and twists of the S. S. Act.

Broadcasters sorted out and approached by the Board were those which habitually ozone foreign-lingo programs. Program folios of the stations were scrutinized to see just what audience they had, to enable the Board to spot specific languages.

Al Pearce Hits Road

Philadelphia, June 1. Al Pearce Gang, aired on Ford Tuesday CBS program, leave on transcontinental p.a. tour tonight immediately following final New York etherizing from Hotel Astor. Troupe will strut before Ford dealer audiences in 36 cities, and will stick in Los Angeles for nine-week stay.

Broadcasts will be pumped from Detroit June 8; Chi., June 15; Denver, June 22; San Francisco, June 29. First from L.A. July 6.

C. C. Dill Visits Coast

Seattle, June 1. C. C. Dill, former U. S. senator, now radio attorney in Washington, D. C., was here for three days on a busy mission. Cloistered with broadcasters in executive offices while here.

HAPPY BIRTHDAY STUFF

WFBF Finds Other Stations Want To 'Donate' Salutations

Baltimore, June 1. Radi station Chl suddenly palsy-walsy here. WFBF, planning elaborate anniversary program for itself on June 5, decided to allocate some of advertising budget set up to sell event to radio as well as local newspapers. Had its agency inquire about attitude of other local stations regarding acceptance of announcements. WCBM and WBAL wouldn't take coin but offered time gratis and WCAO not decided yet. Old timers in local radio circles can't get it.

Emil Mogul to Austin Emil Mogul, formerly with Schil-lin Advertising Co., is joining the Alvin Austin agency this week as exec. Will handle all lines of advertising instead of radio exclusively as heretofore.

James Peyton Upped

Duluth, June 1. James Peyton has been made program director of Station WBBB here. Was announcer for nine years.

NORTHERN CALIFORNIA

PLUS

OREGON

IDAHO

NEVADA

KPO

50,000 WATTS

TOPS IN SPOT

LONG regarded with highest favor by Northern California listeners, KPO offers advertisers an important PLUS—thousands of listeners in Idaho, Nevada and Oregon. Altogether you can reach 1,101,420 radio families at exceptionally low cost.

A Pacific Coast Red Network Station programmed and represented by NBC.

Irvin Stewart Quits F.C.C. June 30; Successor Stirs Much Speculation

Washington, June 1. Unexpected retirement of Dr. Irvin Stewart, vice-chairman and advocate of up-to-the-hill regulation of broadcasters, at the end of his current Federal Communications Commission term was announced last week. Half-dozen candidates immediately revealed their willingness to take his \$10,000-a-year place. Stewart, who has been ringleader in attempts to curb chains and one of the most aggressive members of the Commission liberal faction, said he is not a candidate for reappointment. Instead he takes a three-year job, reputedly at a \$15,000 figure, as director of newly-formed Committee on Scientific Aids to Learning, set up by the National Research Council. Will punch the clock immediately after his three-year F.C.C. term runs out June 30.

Revealed retirement touched off much guessing contest in political and radio circles. Patronage-grabbers were not long in entering candidates, although there was no hint from the White House that the vacancy will be filled in a hurry.

Leading contender, as far as gossip was concerned, appears to be former Congressman Dennis J. Driscoll of Pennsylvania, who was instrumental in unearthing fake telegrams sent legislators during the 1935 fight over regulation of public utilities. Driscoll now is chairman of the Pennsylvania public service commission, holding ten-year ticket.

Mention Lanham

Well-informed Congressional circles heard that Rep. Fritz Lanham of Texas is a likely selection. Never before affiliated with communications, he is widely known as a hard-working lawmaker and has been deeply interested in copyright matters. Broadcasters, however, think he might be too sympathetic toward American Society of Composers, Authors, and Publishers.

While these names were mentioned most frequently, several other individuals figured in the speculation. Comdr. T. A. M. Craven, now F.C.C. chief examiner; Hampson Gary, the Commission chief counsel, and Carl Arnold, member of the legal staff, were talked up, although little hope was given them. Since he was one of the original F.C.C. septet, Gary was given the best chance of the trio.

New work Stewart will undertake is related directly to radio. Principal object of the committee is to delve into educational aspects of films, broadcasting, and other similar developments. First assignment will be a survey of the work and results of the National Advisory Council on Radio in Education, one of the pedagog groups which has been criticizing the F.C.C. for failing to give educators adequate broadcast facilities.

Although he was chairman of the

3d Generation Hillbilly

Philadelphia, June 2. Arlette Pickard, three-year-old daughter of Bub, making first regular radio appearances with 'Pickard Family,' now filling in on WCAU for 'Sleepy Hollow' troupe, which is on p. a. tour.

Arlette is third generation of hillbilly family heard on program. She sings and recites on Mondays, Wednesdays and Fridays.

Methodists on Air Via Discs Seeking Funds

World Service, organization that bathos combination of various Methodist Church activities, has had World Broadcasting press a series of 13 quarter-hour e.t.'s dramatizing lives of w.k. missionaries.

Will spot a test campaign in mid-west. World Service wants to attract contributions to help the Methodist missionary work.

Several Catholic missions and charity-dispensing orders have been regularly on sponsored time for couple of years.

SPORTS EDS ON WIND, BUT NOT TRIB'S WARD

Chicago, June 1. General Foods has four of the local sports editors to guest on the WIND 'baseball' play-by-play series. Those tapped are: Warren Brown, of Herald-Examiner; Marvin Brown, of Times; Lloyd Lewis, of News, and Ed Cockrane, of American. Only paper not represented will be the Tribune, sports editor Arch Ward having declined the bid.

Each sports ed will guest for six days on the baseball program. telegraph division, Stewart found time to pay close attention to broadcast matters. He was known in industry circles here as the leading dissenter from F.C.C. decisions, having written several eloquent opinions condemning his colleagues for disregarding regulations and policies. He sponsored a study of means to control networks, was a leading crusader against newspaper invasion of broadcasting, and made a continuous study of economic and social trends in the radio field.

Agencies—Sponsors

Peter-Paul Co., makers of Dreams and Mounds candies, have taken five-minute spots on WCAE, Pittsburgh, five days a week for 13 weeks. Program consists of cash prize offers for best last line rhyming with one plugging the product and is being handled jointly by Bob McKee, announcer, and Stephanie Diamond, of station's dramatic staff, latter reading off contributions of femme wi

Duquesne Brewing Co., renewed Norman Twigger's ightly news broadcasts on WCAE, Pittsburgh, for 13 weeks more, the third lift in his option by beer-makers.

Dog Food WOR with twice weekly five-mi. e.t.'s labeled 'Dog News,' presenting pooch info. Brisacher Staff, San Francisco, agented.

H. D. Lee Mercantile Co. of Kansas City has, through J. Sterling Getchell, placed spot series over the five Pacific Slope stations comprising KFBR, Sacramento; KWG, Stockton, Calif.; KMJ, Reno; KERN, Bakersfield, Calif.; and KOH, Reno. The product plugged overalls, with campaign aimed to catch the various rodeos paraded for early summer throughout region.

Werner W. Williams named production chief for the Thornley-Jones agency, outfit springing to existence last month with downtown N. Y. offices.

Gabriel Heister adds another sponsor on WOR, New York, starting July 14, standard Air Conditioning will bankroll Wed. and Fri. night quarter-hours.

Quality Furniture and Vellonos Jewelry Store underwriting both 'Romany Romancers,' Buster King and Jimmy De Placido, at WELI, New Haven.

Willis Dealers renewed Bigelow Twins on WELI, New Haven.

'Sunday Call,' Southern New England Telephone Co. musicale, faded at WDRC, Hartford.

Ford Dealers in the Vermont-New Hampshire area are sponsoring over WNBX, Springfield, Vt., a 10-minute, nightly Sports Review by Hollis Wright. Dodge Dealers have on same station twice-weekly transcription placed through Ruthrauff & Ryan, and Chevrolet has renewed its two weekly platters featuring Rubinfon. Newport Clothiers and National Grange-Mutual Liability Company are advertising over WNBX via UP five-minute news bulletins, broadcast over station, every hour.

J. Walter Thompson has taken time on WGY, Schenectady, up to March 31, 1938, for 300 one-minute daily announcements for Emerson Drug Company, Baltimore, Md., on Bromo Seltzer.

BBD & O's Buffalo office spotted one-minute announcements for Jacob Dold Packing Co. (meats), Buffalo, thrice weekly, to Aug. 13, on WGY. Moser & Cotti, Utica, placed one-minute spels for Durr Packing Company (meats), Utica, six times weekly for one over WGY.

Interstate Co., operators of Feather River Inn, Cal., spotted six one-minute announcements on KGO, San Francisco, last week, through Drury Co. Weekly quarter-hours with Tod Powell, fish and game expert, begin June 1. Six broadcasts scheduled.

Chevrolet Motor, through Campbell-Ewald, has renewed its Musical Moments transcription for another 13 weeks starting June 7, over KGO, San Francisco. Records are aired twice weekly.

Schoell Mfg. Co. (foot comfort appliances), through Donahue & Coe, New York, using five announcements, June 7 to 11, on KGO, San Francisco.

Crazy Wells Water Co., using announcements on KYA, San Francisco, three mornings a week for one year, starting May 24.

Angle California National Bank, San Francisco, has signed with KYA for six dramatized announcements daily, three before and three after 6 p.m., PST. Started May 31.

Wisconsin Congressman Says Boylan Wattage Tax 'Not Tough Enough'

New Twist on Old Gag

Philadelphia, June 1. Pat Stanton, WDAS program editor, supervises playing of more than 2,500 phonograph records a month on his station. But he missed a train to New York for an important agency conference last Friday while he sat in a station lunchroom to hear the end of a nickelodeon number.

Washington, June 1. Congressional scrutiny of proposed taxes on broadcasters is likely this year despite general belief the idea of putting a price on franchises will not get serious attention.

Although currently occupied with other fiscal problems, House Ways and Means Committee, which originates Federal revenue measures, is described as impressed with the potentiality of a wattage levy from the cash standpoint. Ventilation of the sliding-scale fee system proposed by Rep. John J. Boylan of New York is in prospect.

Whether special hearings will occur on radio levies or whether the committee will ponder the idea in framing a bill to continue present nuisance taxes is unsettled. Several committeemen have advocated special consideration for the radio tariff, but leaders still are hesitant about taking up individual revenue bills.

Coincident with disclosure that the Boylan bill is attracting lawmakers' attention, came a suggestion from Rep. Harry Sauthoff, Wisconsin Progressive, that stiff charges be imposed in order to curb development of chain and protect local transmitters. He advocated a scale of charges far heavier than that embodied in the Boylan bill and conceived by Federal Communications Commissioner George Henry Payne. Under the Sauthoff scheme, which probably will be incorporated in a formal bill, the top cost for a broadcast privilege would be \$10 per watt, more than triple the maximum in the Boylan-Payne formula. This means super-power operators like WLW, Cincinnati, would be soaked \$5,000,000 per annum. He under the Boylan-Payne plan their rap would be only \$1,500,000. Following are the brackets which the Wisconsin would put in the law:

Up to 1,000 watts, \$1; up to 5,000 watts, \$2; up to 15,000 watts, \$3; up to 25,000 watts, \$5; over 25,000 wat, \$10.

This program, Sauthoff estimates, would yield at least \$10,000,000 in contrast to the \$8,946,000 from the system developed by Payne.

OREGON TESTS RADIO TOURIST BAITING

Portland, Ore., State Highway Commission is contemplating a series of 26 broadcasts over either the NBC or CBS network. Two test programs have been used, one on each chain, exploiting Oregon highways as a land of recreation.

KOIN produced the first program in its studio, using a glee club choir, studio orchestra, and Governor Charles H. Marti present. The speaker, Frank Branch Riley.

In its bid to get this account for NBC time, KGW sent Riley with a staff of production men and technicians to the University of Oregon campus at Eugene. Musical background on this occasion was the University's glee club and symphony orchestra. Governor Martin was miked again and Riley did the big selling job.

This is the Oregon State Highway Commission's first trial of either as a means of attracting tourist travel.

Hugh C. Ernst, formerly with NBC artists bureau, has gone into in radio merchandisi and program business, ith office in New York.

CBS ADVERTISERS ON WHIO . . .

October 1, 1936. WHIO became a member of the Columbia Broadcasting System. Today, these CBS Advertisers buy a total program time of 29 hours on WHIO every week.

- | | |
|------------------------------|-------------------------------|
| ★ American Tobacco Co. | ★ Kolyas Company |
| ★ Association of Banks | ★ Lady Esther Company |
| ★ Bisodol Co. | ★ Lohn and Fink Products Co. |
| ★ Campbell Soup Company | ★ Lever Brothers |
| ★ Chevrolet Motor Company | ★ Liggett & Myers Tobacco Co. |
| ★ Chrysler Corporation | ★ Morris, Philip and Company |
| ★ Colgate-Palmolive-Peet Co. | ★ Nash Kelvinator Corporation |
| ★ Continental Baking Company | ★ National Biscuit Company |
| ★ Ford Motor Company | ★ National Ice |
| ★ Ford, J. B. Company | ★ Pontiac Motor Co. |
| ★ Gillette Safety Razor Co. | ★ Reynolds, R. J. Tobacco Co. |
| ★ Gulf Oil Corporation | ★ Servel, Incorporated |
| ★ Heinz, H. J. Company | ★ Sincials Rolling Company |
| ★ Kelvinator | ★ Texas Company |

THE TEST STATION OF THE NATION DAYTON, OHIO

Natl. Representative, JOHN BLAIR & CO



A swell place to **SPEND** The Summer

Spend this summer in Colorado Springs where summer tourists will spend \$15,000,000 and retail sales the year round are double the national average. Take your share of this region's EXTRA summer business by being on the station they'll be listening to.

KVOR Full Time 1000 Watts
COLORADO SPRINGS

SEATTLE LIKES NAMES, BUT \$1 IS TOP

Seattle, June 1. rianon (John Savage) ballroom, capacity 5,000, dancers, which steps up to 7,500 during summer when outside "Garden" is opened, is playing record number of outside bands this year, usually week-ends and grossing around two or three grand on a Saturday night.

Ran Wilde booked June 4-5, Phil Harris, July 9-10, and others being negotiated for include Ted Fiorita, Glen Gray, Goodman, Jan Garber.

For the visiting bands fare is \$1 for man and 42c for the ladies. Savings found \$2.20 too high for Guy Lombardo year or so ago.

Most Played on Air

Combined plugs on WEAF, WJZ and WABC are computed for the week from Sunday through Saturday (May 23-29).

*Where Are You?
*September in the Rai
*Never in a Million Years.
*There's a Lull in My Life.
*They Can't Take That Away.
Love Bug Will Get You.
*It Looks Like Rain.
*Let's Call Whole Thing Off.
Little Dream Ranch.
Carelessly.
*Sweet Lelani.
*Where or When.
*Sailboat in Moonlight.
*Turn Off the Moon.
*Blue Hawaii.

Me and You That Used to Be.
*Wake Up and Live.
*Boo Hoo.
*Toodles.

*Sweet Is the Word for You.
*You're Precious to Me.
*I'm Hatin' This Waitin'.
*Was It Rain?
*Swing High.
*Little Old Lady.

* Indicates film musical song
† Production Number.

PARIS EXPO'S YANK SWING URGE

American Society of Composers, Authors and Publishers sees a chance of American pubs increase French royalties appreciably by sending over arrangements of swing and hot tunes for free distribution among French band leaders. ASCAP got the idea from a letter addressed to it by its general European rep, Hugo Bryk.

Bryk wrote that he has received many requests for such American orchestration from dance units currently playing the Great Paris Exposition. As a rule, Bryk added, foreign agents for American pubs do not make the orchestration available in printed form.

At ryk's suggestion ASCAP is urging its affiliated publishers to send over 10 orchestration each of swing or hot compositions. Bryk, advises the Society, will place them in spots where the royalty payments by licensees of the French Performing Rights Society are substantial. ASCAP thinks that it's worth the speculation, since there would be an increased participation in French performing fees for the American pubs.

Young Musicians Meet Death in Auto Smash-Up; Rumble Seat Saves One

West Cossackie, N. Y., June 1.

Four youthful members of Ken Reeves' Orchestra, headed for a summer engagement at the Sugar Maples Hotel, Hensonsville, near Catskill, were killed and two others were seriously injured when a front tire on their coupe blew-out causing the car to swerve and crash head-on into a heavy truck-trailer.

Impact caused the truck laden with paint and lined oil from the Du Pont Company's New Jersey factory, to burst into flames. These developed the coupe, bumpers locked with the front of the truck and forced off the road and held suspended over a concrete culvert. Musicians and the truck driver were hopelessly trapped in the vehicles, as flames shot 100 feet into the air, burning overhead telegraph-wires.

The dead: Harold Bloom, 20, Dorchester, Mass., owner of the coupe and driver on the all-night journey from South Boston; Carl Bacheofsky, 18, Boston; Jacob Paster, 21, Lynn; Isadore Goldstein, 18, Revere; and Leonard Flemington, 40, Englewood, N. J., chauffeur of the truck.

Injured: Robert Novak, listed at Catskill Hospital as aged 16 and leader of the orchestra who suffered fractures of both legs and major body burns, and Joshua Cohen, 21-year-old saxophonist, who escaped with a fractured left arm. Thrown clear of the rumble seat, Cohen returned to drag Novak and Bacheofsky, who had been riding with him, into a field some distance away.

On the Upbeat

Hal Kemp orch plays a private party tomorrow (Thursday) night at the Madrid Ballroom, Harrisburg, Pa. Affair is farewell tender tossed by friends for Jack Kelly, Democratic leader of Philly, who is stepping out as state secretary of revenue. Music Corp. booked date.

Mike Nidorf, manager of the one-nighter department for Rockwell O'Keefe, Inc., was reported yesterday (Tuesday) as recovering from a severe pneumonia attack. He became ill a week ago.

Tromar Ballroom, Des Moines, featured Bob Crosby's band on May 29th and Charlie Agnew's band on May 30th. Agnew is widely known in Des Moines since he served as emcee for a long period at the Paramount theatre during the Public regime.

Ill Powers' Orchestra opened the season at Sycamore Park in Des Moines on May 28, featuring Bobby Brace, tap dancer, and Mary Rogers. (Continued on page 63)

Last Week's 15 Best Sellers

*September in the Rai	Remick
Carelessly	Berlin
*Never in Million Years	Robbins
*Sweet Lelani	Select
Love Bug Will Get You	Santley-Joy
*There's a Lull in My Life	Robbins
*Where Are You?	Feist
*Little Old Lady	Chappell
It Looks Like Rain	Morris
*Blue Hawaii	Famous
*Was It Rain?	Santley-Joy
*They Can't Take That Away	Chappell
Boo Hoo	Shapiro
*Too Marvelous for Words	Harms
*Moonlight and Shadows	Popular
*Indicates film musical song, † Indicates stage production song. The others are pops	

\$1,450 GROSS RECORD

Kay Kyser Reported hitting New Mark in Lincoln Spot

Lincoln, June 1. Kay Kyser, touring the midwest for the last two months, set a new record for the Turnpike Casino here last week (21) when \$1,450 poured into the till. Scale was \$1.10 per advance, \$1.65 per at the door.

Herbie Kay on an 83c scale held record previously with \$1,059. Jan Garber is set to close the spot for the summer, coming in June 29.

PETRILLO WARNS ON DANCE AUDITIONS

Chicago, June 1. James C. Petrillo, as chief of the Chicago Federation of Musicians, last week issued a stern warning to all union members that dance bands must not give any auditions for casual single engagements without first securing special permission from the Board of Directors. This edict followed the discovery that many of the local dance bands were given such auditions for these engagements despite the fact such procedure is strictly banned by the union.

Music Notes

Claude Lapham has become staff arranger and conductor for the Sam Fox Publishing Co., confining himself to scoring for pictures. Lapham's book on dance arrangements has just been released in England and in this country.

Irving Berlin, Inc., has tied up with Selznick International on the exploitation of the song "Gone With the Wind," which Allie Wrubel and Herb Magidson authored.

Eddie Cherkose is writing the lyrics for an untitled number to be spotted "Music for Madame," Jesse (Continued on page 49)

Paine May See Paris

John G. Paine, gen. mgr. of the American Society of Composers, Authors and Publishers, may attend the 14th Congress of the International Confederation of Performing Rights Societies. Event opens in Paris June 14 and will last six days.

I Hum a Waltz

From 20th Century-Fox's "This Is My Affair"

Without Your Love

From Hal

Kitchy-Mi-Koko Isle

England's Novelty Success

MILLER MUSIC, INC.
1010 BROADWAY • NEW YORK

Warren and Dubin Greatest

YOU CAN'T RUN AWAY FROM LOVE
I KNOW NOW
THE SONG OF THE MARINES
CAUSE MY BABY SAYS IT'S SO
THE LADY WHO COULDN'T BE KISSED
NIGHT OVER SHANGHAI

REMIK MUSIC CORP., N.Y.C.

WARREN AND DUBIN TOP THE LIST WITH SEPTEMBER IN THE RAIN

REMIK MUSIC CORP.
1250 Sixth Ave., RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

M.P.P.A. WARNS MAG DISTRIBS

Music Publishers Protective Association has issued a warning to magazine distributors in all parts of the United States to get out of the business of distributing bootleg song folios to news dealers. MPPA's circular letter disclosed that the association was on the verge of directing its legal fire against this quarter of the contraband sheet racket and that it had decided to put the distributors on notice before turning over evidence involving them to the federal authorities.

Letter pointed out that these distributors would not only be liable under the criminal law, but that they could be sued for huge damages. The distributors were urged to investigate the source of any song or lyric sheets that were offered them for placement with dealers. They were also told that under the law they could be held equally liable with the printers.

Des Moines Park Opens

Des Moi Abe Frankel, owner of Riverview amusement park, has signed Dick Teala of KSO and KRNT to emcee at the Riverview ballroom for the season, May 29 to Sept. 26. Jerry Gates' orchestra will open the season.

ROY SONGS RUSTY HINGE

Swing Fox-trot
Decca Record No. 1273-A

WE CAN'T GO ON THIS WAY Torch Ballad

A Waltz with a New Twist:
ON A LITTLE SHIP SAILING THE SEA

ROY MUSIC CO.
1010 BROADWAY, NEW YORK, N.Y.

FOX FLASHES

And Now The New Novelty Song Sensation That is Stopping All Shows!

'THE ORGAN, THE MONKEY AND ME'

A SMASH IT ON EVERY PROGRAM!

SAM FOX PUBLISHING COMPANY
1135 LEXINGTON AVENUE
NEW YORK, N.Y.

With pleasure we announce a great musical score from MGM's forthcoming production **FEATURING THE MARX BROTHERS**

"A DAY AT THE RACES"

The swell score, by Gus Kahn, Kaper and Jurnmann follows:

TOMORROW IS ANOTHER DAY
A MESSAGE FROM THE MAN IN THE MOON
ALL GOD'S CHILLUN GOT RHYTHM
BLUE VENETIAN WATERS

ROBBINS MUSIC CORPORATION • 799 7th Ave., New York

HOLLYWOOD SONGS

English Swi Novelty Hit

'CUBAN PETE'

Watch This Number Sweep The Country!

Still the Nation's Waltz Favorite

'SEVENTH HEAVEN'

HOLLYWOOD SONGS
RCA BUILDING-RADIO CITY-NEW YORK
MIL ROSENBLUTH, Gen. Mgr.

GORDON and REVEL Click Again!

in 20th Century-Fox's "WAKE UP AND LIVE"
Featuring Walter Winchell, Ben Bernie and Alice Faye

NEVER IN A MILLION YEARS IT'S SWELL OF YOU
THERE'S A LULL IN MY LIFE WAKE UP AND LIVE
I'M BUBBLING OVER

Robbins Music Corporation • 799 7th Ave., New York

NEW YORK LOCAL HITS WAX

40% of Royalties for SPA

Terms Worked Out to Settle Dispute on E. T.'s and Sync Rights

Music Publishing industry is ready to give the members of the Songwriters Protective Association 40% of the royalties collected on transcription and film synchronization rights on compositions which have been turned over to publishers after June 1, 1937. This compromise was arrived at yesterday (Tuesday) by a special publishers' committee which was named the week before last to

confer with officials of the SPA on the latter's demand for the sole right to administer the licensing of transcription and sync rights.

At a meeting with SPA reps the Tuesday before (25) this committee had set 50% as the tentative splitting figure, but during the ensuing week it was found that the rank and file of publishers would not agree to make it more than 40%. Under the old contracts the writers are entitled to but 33 1/3%. Yesterday's meeting voted that the 40% offer would be predicated on the SPA's agreement to enter into a long term uniform contract with the publishers and to waive Article IX of the SPA's by-laws, as affecting the administration of mechanical rights, during the term of this proposed new contract. Under Article IX the right to license the transcription and sync rights is automatically transferred by a writer member to the SPA.

RAPS BALLROOM MECHANIZATION

Advance Propaganda Seen Certain to Flower in Strict Rulings by National A. F. of M. Convention

WARN LEADERS

Executive board of the New York musicians union last week cleared the decks for drastic action on the use of recordings in radio and other media at the forthcoming convention of the American Federation of Musicians. After drawing up a set of resolutions on the recordi issue for submission to the AFM meet, the Local 802 board instructed band leaders to refrain from making any sort of recording contract without first submitting the papers to the union. Orders were given at a meeting in the Astor hotel Friday morning (28).

Leaders were particularly cautioned against accepting any document which contains a clause holding the recording company to be the sole owner of the master and or any stipulation which gives the manufacturer the exclusive right to determine how the disc shall be used. Local 802's officials have aligned themselves with the Chicago local in a drive which is expected to culminate in the convention's passage of legislation circumscribing the public performance of phonograph records and regulating the distribution of transcriptions.

Assembled maestros were also told of an order from the International union which prohibits them from doing any work for a company that is being organized to supply dance halls with one-reelers showing name bands in action. With the hall properly dimmed, the short subjects could be used in place of live dance units to furnish music for the shufflers. AFM is resolved to prevent this latest threat of increased unemployment from getting anywhere. Any member who participates in the making of such reel will be automatically expelled from the federation.

TOMEI RAPS PICKET SNUBS BY IATSE

Philadelphia, June 1. A. Tomei, proxy of Philly Musicians' Local, will bring up several matters at Louisville Convention this month. Declares he will bring up A. F. of M. relations with IATSE affiliates such as stage hands and operators. Tomei is riled because he says members of these branches regularly walk through picket lines of the musicians.

'We must come to some definite understanding with the IATSE,' he said. 'Either we make an alliance that means something and that sticks, or we give up any trace of an agreement and fight it out alone.'

Another annoying thing, Tomei said, is 'stroller acts' in nightclubs, referring to musical acts that don't stop at their regular turn, but continue to provide 'lull' music.

He declared he has no objection to musical acts, but performers who play three or four hours of music a night are 'infringing on the rights of union musicians and should join the Union or stick to their regular turns.'

ASCAP Attacks Wash. State Law; Not Waiting for Montana Appeal

Without waiting for the decision of the special statutory court in Montana, the American Society of Composers. Authors has Published last week moved to have invalidated the Washington law which bars the society from operating in that state. ASCAP counsel filed a petition with the U.S. Court of Appeals in Tacoma asking that three judges be assigned to hear the society's plea for an injunction against the local statute. Similar action will be taken this week in the case of the Nebraska anti-ASCAP law.

It had originally been planned to hold off litigating the issue in Washington and Nebraska until the Federal tribunal in Montana had handed down its finding on the plea against the Montana law, which had been argued several weeks ago. Montana and Washington statutes, aimed against ASCAP, each seek to make the matter of licensing music users a state controllable business. Nebraska law is framed along the lines of the recently passed Florida bill which gives the purchaser of a sheet of music or orchestration the automatic right to perform it without further cost.

LEGIT LADY'S 250,000 SALE

With the sheet sales having already gone over the 250,000 mark, 'Little Old Lady' rates as the first click out of a legit musical since 'When Smoke Gets Into Your Eyes' helped hypo 'Roberta' into success three years ago. 'Old Lady' derives from the score of 'The Show Is On,' which opened in New York Christmas Eve.

Chappell Co. first picked Vernon Duke's 'Now' in the same musical as a likely hit but when this failed to materialize the publishing firm shifted its plug concentration to 'Old Lady.' Since the latter part of February the latter tune has averaged 20 plugs a week on the major networks, which has meant plenty mentions for the musical.

What makes the sales total of 'Old Lady' notable is that Chappell has been getting 25c for the sheet copies, as against the 18c which prevails for the general run of music, with the result that 'Old Lady' brings 35c over the syndicate counter and 40c in the case of indie dealers.

Coast Benefit Lands Jobs for Five Musikers

Hollywood, June 1. Five of those who participated in Bing Crosby's five-hour swing band concert at Pan-Pacific Auditorium for Joe Sullivan have obtained jobs as a direct result. Sullivan picked up a check for \$3,200.

Jerry Bergen and Ben Pollack got film calls and Barney McDevitt landed as p.a. for Casa Loma ork. Mrs. Sullivan goes into the office of Santley-Joy and Select, music publishers, and Segar Ellis is spotted in Club Casanova with his band.

Witmark Presents
From "CHEROKEE STRIP"
Starring DICK FORAN
THE GREATEST WESTERN BALLAD IN YEARS
MY LITTLE BUCKAROO
M. WITMARK & SONS
1236 Sixth Ave., RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

Scattin' AT THE Kit KAT
Arranged by JOE HAYMES
RECORDED ON MASTER AND VARIETY RECORDS
Caravan
EXCLUSIVE PUBLICATIONS, Inc.
1517 BROADWAY, NEW YORK, N. Y.

Topics
Another "These Foolish Things"
THE YOU AND ME THAT USED TO BE
The No. 1 Song
CARELESSLY
Just Released
A STAR IS BORN
The Greatest Song of the Year
GONE WITH THE WIND
IRVING BERLIN, Inc.
799 SEVENTH AVE., NEW YORK HARRY LINK, Gen. Prof. Manager

icture, "NEW FACES OF 1937"
OUR PENTHOUSE ON THIRD AVENUE
LOVE IS NEVER OUT OF SEASON
IT GOES TO YOUR FEET
and So my Fair
THE WIDOW IN LACE **NEW FACES**
By Walter Dullock and Harold Spina By Charles Henderson
LEO FEIST, Inc. 1629 BROADWAY • NEW YORK

Philadelphia, June 1.
A. Tomei, proxy of Philly Musicians' Local, will bring up several matters at Louisville Convention this month. Declares he will bring up A. F. of M. relations with IATSE affiliates such as stage hands and operators. Tomei is riled because he says members of these branches regularly walk through picket lines of the musicians.
'We must come to some definite understanding with the IATSE,' he said. 'Either we make an alliance that means something and that sticks, or we give up any trace of an agreement and fight it out alone.'

Another annoying thing, Tomei said, is 'stroller acts' in nightclubs, referring to musical acts that don't stop at their regular turn, but continue to provide 'lull' music.

He declared he has no objection to musical acts, but performers who play three or four hours of music a night are 'infringing on the rights of union musicians and should join the Union or stick to their regular turns.'

Carl Ravell With Brunswick
Carl Ravell's band has gone exclusive with Brunswick.
Unit makes its first batch of records under the Brunswick agreement this Friday (4).

Here Is Your Summer Song of Songs!
Just Released! Hot Off the Presses!
A Smash Melody—A Sure-fire Lyric!
IS THIS GONNA BE MY LUCKY SUMMER?
By Benny Davis — Rubie Bloom
TODAY I AM A MAN **WHERE IS THE SUN?**
The Comedy Sensation of 1937 Thrilling Torch Tune from the Cotton Club Parade
HEART AND SOUL **OLD PLANTATION**
The Ballad That reathes of Summer Romance Striking Song of the Southland
SERENADE IN THE NIGHT
The Loveliest of Love Songs
MILLS MUSIC, INC., 1619 Broadway, New York

VISIT OR WRITE
TEN O'CLOCK TOWN
(From 'See Legs')
YOU'RE PRECIOUS TO ME
A-HUNTING I WILL GO
IT'S HIGH TIME
WHAT A HEAVENLY NIGHT
TWO ROCKING CHAIRS
STARDUST ON THE MOON
IF WE HAVE A RAINY SUNDAY
Orchestrations 50c each
RADIO CITY • N. Y.
MOVIETONE TOPICS
Announcing
Three Big Song Hits
from "SING AND BE HAPPY"
The New 20th Century-Fox Musical
'Sing and Be Happy'
'What A Beautiful Beginning'
'Travelin' Light'
MOVIETONE MUSIC CORPORATION
SAMUEL BUSHNETT
1250 SIXTH AVENUE
NEW YORK

Niteries, Hotels Splurging on Names; Not Enough B.O. Orchs to Go Around

Bookers and agents report an unprecedented demand for names of all kinds for dance spots.

teries, the smaller spots which got along on nameless floor shows and bands for years suddenly yelped for marquee strength.

The trend throughout the niteries is for strict sensationalism, on names, no matter whether they be the McCoy or slightly phoney. The name can be Whiteman or that of a girl nabbed in a raid on a stag party, as long as it's a name that has publicity value.

For the bands, there aren't enough names or orchestras to go nearly around to satisfy the urgent demand. Spots which never before went in for name strength are already seeking top monkeys to stretch across their ads in bold type. Drake hotel, Chicago, which mopped up with Paul Whiteman's orchestra last month, is discussing the hiring of Fred Waring's crew.

Chez Paree, Chicago, three weeks ago put Jimmy Durante on top of already highly budgeted show, at an extra cost of \$2,000. Chez now has Ted Lewis' band as headliner, besides floor show which itself costs around \$3,000.

Orchestra names are in particular demand, with the niteries operators having almost universally decided that a moniker orchestra is cash in the box-office.

Music Corp. of America, Consolidated Radio Artists, Rockwell-O'Keefe and other agencies report that aren't enough name bands to satisfy the demand.

Femme Imps, Banned From Detroit, Invade Cleveland Nite Clubs

Cleveland, June 1. Banning of femme impersonators in Detroit and other midwest cities has resulted in a small army of imps descending upon local niteries, where gendarmes look on with a more or less tolerant eye.

Jackie Maye and Li-Kar, with four others, went into Stan Jabin's Torch Club Saturday (22), which is building up its summer shows. Reason for that is over-abundance of imps available who are not asking for much. Chateau and Regal Clubs also booking nearly a dozen more.

Though cops still okay them, rules are being made more strict to avoid any kicks from reform groups. Minnie aren't allowed to mix with customers between shows at Torch. Manager also threatens to fire any who strut around in femme clothes, either inside or out of the club. Couple of street fights in recent months caused latter taboo.

UNION RULE MAY OPEN HOTEL TO PENDARVIS

San Francisco, June 1. Paul Pendarvis, whose orchestra has been idle since the hotel strike in San Francisco, is dickering for Jimmy Gri's spot in the Altmore Bowl in Los Angeles. If the L. O. musicians' union forces Gri to make a decision between his radio and hotel work, Gri may retain his Fibber McGee and Molly and Joe Penner commercials.

Grier is said to be in favor of sticking with radio in which case Pendarvis is expected to go into the Bowl.

Dick Gasparre's opens at the Mark Hopkins as soon as the San Francisco hotel strike is over. Will Osborne's band is tentatively set to move into the Fairmont Hotel June 15.

Osborne may be on the Ford commercial when Al Pearce and his Gang broadcast from here the latter part of this month.

Lyman's Detroit

Following a couple of one-niters, Abe Lyman's crew goes into the Westwood Gardens, Detroit niteries, July 5.

Date is for two weeks.

Pitt. Hotel Shelving 1 Niteries, Enlarging 2d

Pittsburgh, June 1. Long considered an eyesore for an ace hotel, the Chatterbox at the William Penn will be chucked next Fall and management intends to spend around \$25,000 to do over Italian dining room for a supper dance spot. Chatterbox was originally built for a convention hall, but has been used during Fall and Winter for dancing, Urban Roof being the Summer hangout.

Capacity of Italian Room is only about 350, less than half that of Chatterbox, but it will be enlarged considerably and William Penn expects to put it on a swank basis, with ace floor shows to complement music. Dick Stable's band, which wound up successful three-month stay at Chatterbox last Thursday (27), will open the new room around the first of October.

CRAWFORD'S ORCH SET FOR CONGRESS, CHICAGO

Jesse Crawford orchestra, which includes Helen Crawford, opens at the Congress hotel, Chicago, June 10. Floor show which has been booked in with the band by Rockwell-O'Keefe includes Charles Carille, Diaz, Don, Dolores and Demis, Tommy Trent and Bernhardt and Graham.

WLW Unit Into Dayton

Cincinnati, Ohio, June 1. WLW show, drew good biz in its initial engagement at the Shubert early in April, has been booked for the RKO Colonial, Dayton, O., week of June 11, and the indie Lyric, Indianapolis, the week following. All acts from Crosey staff. Dates, on guarantee and percentage, arranged by Fritz M. Witte for the station.

Huff's New Chi Spot

Chicago, June 1. Formerly operator of Lincoln Tavern here and Hollywood Country Club, Hollywood, Fla., Jack Huff has taken over the Crystal Lake Country Club and will run it as summer resort. Opening show has Frank Hall as m. c., with Alene and Evans, Bernice Hart, Consola and Melba.

Magician's Convention

Professional and amateur hocus-pocus enthusiasts gathered in Albany, N. Y., last week for the ninth annual three-day conference of the Society of American Magicians held at the Ten Eyck Hotel. Officers elected were Theodore T. Golden, president, and four regional vice-presidents: Caryl S. Fleming, W. R. Walsh, R. F. Schaefer, and Louis H. McCord. Richard DuBois was elected secretary, Royal Heath, treasurer, and Philip T. Thomas, reporter. Next year's convention will be held in Cincinnati.

Saranac Lake

By HAPPY BENWAY

lady's Stern, ex-Saranac, now connected with a Gloversville, N. Y., beauty shop.

Ben Schaffer said the M. D. told him he was lackadaisical and salubrious, but he'll have to stay in bed. Wilma Karl, Ethel McCowan, Patsey Maxwell and Grace Scherer are doing things in a big way at the Adirondack Grill.

Tommy Vicks, ozoning at Rochester, New Hampshire; Bill Headly is back here for that air route; ditto Francis Sumner.

Chris Hagedorn to Scarsdale, N. Y., and B'way for a look-see.

Monty Fisher, ex-burles, now sells Packards up here.

Write to those you know in Saranac and elsewhere who are sick.

Freeman's Texas Trip

Charles J. Freeman, Paramount booker in New York, leaves end of this week for Dallas and the opening there June 11 of the Greater Texas, Pan-American Exposition. Freeman has been booking the stage attractions for the Expo through George Marshall, director.

Par booker will continue on to the Coast before return to N. Y. in about a month.

SHUFFLING PITT NITERIES BANDS

Pittsburgh, June 1. Warm weather is changing the band set-up here almost completely, with flock of new orchs moving into town to take care of usual summer increase.

Happy Felton, with Sande Williams' four-piece, for fill-in music, is opening William Penn hotel's Urban Roof, with Artie Shag going into spacious Willows, Reggie Childs into New Penn and Charley Gaylord into Bill Green's.

Prince Albert and his septia crew have checked into Harlem Casino, Ralph Harrison returns to Webster Hall for its Spanish Gardens and Hunk O'Hana moves into Balconades, new 450-seat spot just a block away from Bill Green's on Route 51.

Pines has Grady (Moon) Mullins from Duke University, Kennworthy Park, Ray Pearl and West View Park, Val Garvi until June 15, when Blue Barron comes in for in order. Eddie Payton has his own crew once again at his niteries on the Stuebenville Pike. Only spots remaining as is are the downtown cafes, with Herman Middleman sticking at Nixon cafe, Etzi Covato at the Plaza and Al Marsico at the Show Boat. New Penn now under exclusive CRA franchising will follow Childs with Johnny Hamp and Don Bestor.

No Strike, But 2 Philly Niteries Have Pickets

Philadelphia, June 1. Niteries, bartenders and cooks unions were added Thursday (27) to those of the musicians' local besieging mid-city 20th Century Tavern.

The cooks, waiters and bartenders strike was called in sympathy with the toolers. Although the service employees are highly organized, they refused to walk out at the call of their chieftains. So there is actually no strike. Pickets are not former employees. Employees were fined \$99 a man by the union for refusing the call. They say they won't pay and will probably be expelled.

Musicians' picket are likewise not former employees, but union conscripts. Their plaint is employment of a non-union band. A scuffle between a couple of oiled customers of the place and the pickets took place Friday night. Albert London, one of the sign-carriers, got a black eye before police arrived.

Pickets are also parading Chez Michaud. The union charges Joe Foll was put out and three Filipinos were installed in his place. Bandmen also surrounded Cocoanut Grove for a few days last week. Charged management was behind in weekly wages to orchestra. Matter settled when men got their.

26 Weeks in China Spots Set for Theresa Rudolph

Chicago, June 1. Theresa Rudolph is set for 26 weeks at Park hotel and Ciro's South Club, two Shanghai, China, niteries.

Both deals by Sligh & Tyrrell office here.

Organist Spotted

Rochester, June 1. Con Maffie, singing organist, has been booked in Loew's, Rochester for 12 weeks, starting June 4. First outside stage talent in main stem house in more than a year.

Organist Maffie moves in from a 12-week stand in Loew's Syracuse house.

Cleve. Niteries Ops Expanding in Hopes Expo Will Attract Plenty of Tourists

Philly's No. 1 Niteries Will Stick Through Summer

Philadelphia, June 1. Arcadia-International, top Philly niteries, will definitely not shutter to duck heat wave. Reports that the place would pull the blinds were current this week, and Art Padula said he was considering such a move if waiters, cooks and bartenders' union didn't permit him to pare force for slower summer biz.

With union around to his way to thinking, niteries will continue through summer.

HOSS OPRY PIC STAR ONE-NIGHTS IN UNIT

Ritter, hoss opry film star for rand National, starts p.a. tour 18 in Springs, Kansas, which will comprise around 10 weeks of one and two-day stands and wind up in the east. Tour is being arranged by Marti Wagner, of the William Morris office in N.Y. Ritter's stage show will run 20 minutes, including besides the screen cowboy, Snub Pollard, Augie Gomez and Princess White Cloud.

15 YEARS AGO (From VARIETY and CH)

Producers complained that Japs were not only pirating their pix but copyrighting them after adding native titles.

Demand for Rudolph Valentino pix so great Universal was getting coin on reissues of earlier features. Earliest films had him 'Rudolph de Valentino.'

Marx Bros. back in N. Y. after a tour to the Coast. Act roughed up and too tough for the Palace, where they played. Doing 45 mi.

Frank Ward had a full turn of nothing but finger dancing. Act needed variety, but managed to get by.

Francis X. Bushman, playing the N. Y. Riverside, had voice trouble and almost inaudible, but still a hit. Working with Beverly Bayne and the team regarded as a real money getter.

Eight acts at the Brighton theatre, Coney Island, and only four used the stage pi no.

Recent development of a radio set that could be plugged into house outlets credited with help to a sale of 3,000,000 sets. Blamed for poor vaude biz.

Hays appointment gave the Producing Managers Assn. ideas, but they finally nixed a czar for their own outfit.

Character comedians were streaming into vaude from burlesque. Roger Imhof led procession. They faded the more polite vaude comics and got the preference.

Managers of airmodes were putting in vaude acts. Delayed night-fall made it necessary to do something else to catch an eight o'clock crowd.

John Emerson given another year as Equity head. Annual report showed a loss of \$26,313 on an effort to organize pix. Surplus was stated to be \$83,304, but that included dues in arrears and other unsubstantial assets.

Four new shows for B'way a single week. Three were dramas. Other was McHenry and Heath in 'Red Pepper.' Not so good.

American Society Authors, Composers and Publishers, cracking down on radio for royalties. About 200 stations were notified to ante up or else. They anted, eventually.

Cleveland, June 1. Niteries managers could have taken a vacation in the past three weeks, business is so much in the dumps, but reopening of Great Lakes Exposition is the gold-rule that keeps them running and even planning summer expansions.

Half of them are setting up new cabarets in fair's streets of World's section, doubling in brass. Load of national conventions attracted here by expo also. responsible for opening of several new downtown niteries, for the hot months with hopes of catching visitors' shekels.

Herman Pircner, burg's most energetic promoter, has four spots going at the same time under his Tyrolean banner. One is the Showboat at the expo, a ferry-boat converted into dance-and-dine place, with two bands. Last year it was operated by Theo DeWitt, hotel man. Second by Pircner will be expo Alpine Village, with Otto Thurn's band; third, his downtown Hofbrau and fourth, a suburban Alpine Shore Club.

Mayfair Casino

Instead of shutting its dining room, Mayfair Casino will run its stage revues through June and perhaps July, if it doesn't get too hot. For at least the next month Harry Propper is increasing size of shows and hiking the ad budget.

Joe Bock and Chuck Goldberg, hotel operators, are backing the new Skillet variety in theatrical area, which will be ready about June 20. Nick Pinardo, formerly partner in Back Stage Club, is blossoming out with Towne Casino to catch sight-seers' trade. Tony Regnatz's reopening his old Regnatz's Gardens for the same reason. Gene Beecher's band went into Lotus Gardens last week, following Emerson Gill's, and is adding floor shows to summer schedule for first time.

Expecting business to duplicate 1936's landslide record during expo's first season, all hotels are booking in new bands. Hollenden's Vogue Room has Sammy Watkins' set, plus intimate revues every two weeks with no let-up.

Liquor Raids

Besides a general cleaning up campaign, which caused operators to dress up their nudies, police are now bearing down on cabarets' curfew and liquor ordinances as result of too many violations. Auto deaths started it. In a surprise series of raids, cops and state liquor-control officials pinched owners of 33 cafes for selling likker on Sundays, with possible loss of license as penalty.

City councilmen are now drafting a new ordinance that would force all-night spots abusing their privileges to close doors as well as bars at about 3 a.m. Something else the law aims to stop is that of professional hostesses. Owners face a stiff fine if any femme entertainer or employee is found drinking at tables with customers, or getting commissions on drinks sold.

Illinois Track's Niteries Tieup to Hypo Biz

Chicago, June 1. Setting aside of a Ted Lewis-Chez Paree day at Washington Park Saturday (28) continues the new policy of the oval to use vaudeville and niteries performers as a means of selling the races. tarted off with opening day being free to everybody in show business.

With both Ted Lewis and Chez Paree girls in attendance, and in spotlight, the cafe figured it to aid business, so co-operated fully, including giving trophies and furnishing tallyhons for girls to drive around track. Trophy for the Ted Lewis race was a 400-pound cake.

Edwin Burke is acting as m.c. for all special events at the track, and Max Halperin heads special exploitation work.

Hall Orch for N. Y. Par

George Hall's orchestra goes into the Paramount, N. Y., June 16. Contract includes an option for a second consecutive week. It's Hall's stand in this spot.

Dolly Dawn and Peter Higgins will be on the same bill for the vocal assignments.

RESORT SHOW BIZ BOOM

Sylvester Z. Poli, Master Showman, Dies of a Heart Attack at His Home

Sylvester Z. Poli, 77, one of the outstanding vaudeville showmen in his generation, died at his home, Woodmont, Conn., of a heart attack following pneumonia. Last Friday he attended the wedding of an old friend, was chilled by the rain, and returned home to fall a victim to an attack of pneumonia, which presently was complicated by heart trouble. He had been inactive since the sale of his theatre properties to William Fox in 1928, though he was forced to operate the theatres on, foreclosure from Fox when the latter's business troubles prevented him from making payments on the mortgage. Later, he sold his Lakehurst interests after he had rehabilitated the chain. He was reputed to have received \$30,000,000 for the properties.

Mr. Poli was in Lucca, Italy, and was apprenticed as a lad to the Museum Craven, Paris. When a French group established the Eden Musee in New York, in 1881, Poli was brought over to make the faces of the groups and to remodel such as had outlived their vogue. He later went to the Egyptian Museum, Philadelphia, and from there he moved to Chicago. Here he obtained permission to model the seven men under sentence of death for complicity in the Haymarket bomb-throwing during an anarchist meeting. The case attracted nationwide attention, and with this group as a nucleus, Poli set up a small exhibit at Ontario Beach, near Rochester. With the arrival of cold weather he went to Troy, N. Y., where he opened a small theatre, which later burned down.

Start
Scouting around for a new location, he happened upon an upstairs hall in New Haven, used for fairs, itinerant shows and similar ventures. He installed a waxwork show and a small theatre. In the latter he originated the presently famous four-a-day policy. Other continuous houses played acts two or three times a day. Poli made his acts show four times. It was an uphill fight at first, but he won out and was able to get an extra performance out of the lesser acts, which permitted him to give a better show.

Because of the small size of his auditorium he was forced to operate on a small budget, and frequently Friday found him without a headliner for the Monday opening, but he always contrived to book a good name act, often on a disappointment. Acts were willing to cut for Poli because it was known that everyone else took a cut. For the same reason the smaller turn would "do four" even while refusing to do three turns in the Keith houses. Acts bitterly complained of the small salaries, but it meant a week's work instead of idleness. He booked through William Morris, who materially aided him in getting good bills.

Later he went farther afield and took over houses in Bridgeport, Springfield, Watertown and Worcester. With the coming of the motion picture, he was quick to perceive its possibilities, and he built or leased houses in Baltimore, Washington and many Pennsylvania towns.

He was one of the last holdouts against the Keith booking office. He felt that such an affiliation would greatly increase the cost of acts to him. On one occasion he was talked into joining and as soon as he had left the office Phil Nash proudly displayed to the actors in the waiting room Poli's membership check.

Poli went to lunch in the old Morton House, sitting by an open window, talking over the move with William Morris. An actor looked in the open window and canceled an early date because he did not want the Keith office to know he would work for so little. But I'm not with the Keith office, protested Poli, and the actor stormed back to the booking office in the St. James building to tell Nash, who could only wave the check again. A couple of days later the check came back stamped "Payment Stopped" and it was some (Continued on page 82)

At Least They Eat

Minneapolis, June 1. Local 620 club, cafe and niterie, has issued membership cards to favored patrons in what it calls its 'Carcas Club.' Membership card admits the holder to the establishment after closing hours to permit him, or her, to partake without cost in the leftovers on turkeys which the establishment has served during the day and evening.

DRIVE ON PHILLY SPOTS SERVING MINORS

Philadelphia, June 1. Action against swank niteries charged with doling out swizzle juice to kids was indicated along several fronts here last week.

Rumpus began when the father of a high school boy complained to police Thursday (27) that he found his son playing dice and drinking in one of the spots. It was fanned to a blaze Saturday when a 17-year-old blonde was found, shoeless, disheveled and bleeding, yelling hysterically in the middle of a road at 4 a. m. A police surgeon pronounced her drunk.

State Liquor Control Board has begun an investigation into previous charges of liquor sales to under-ages. The father of the youth found at the dice table said he had given the board a list of places that do 80% of their biz with kids. The board declared immediate steps will be taken to revoke licenses.

Spots along the Main Line are being doubly careful now as a result of the ruckus and getting themselves into plenty embarrassing positions. Afraid of serving to stoolies, waiters are going nuts trying to figure who's over 21 and who isn't.

RADIO ART'S COMMERSSH STAGE SHOW IN WEST

Denver, June 1. Captain Ozie Waters and his Colorado Rangers, long on station KILZ and various radio stations, have gone stage and now appearing at several theatres in this territory. Group is appearing for Lue Barrel soap and the setup includes a requirement that children must have Blue Barrel soap wrappers to see the show.

Theatres dated the Oriental, Egyptian, Jewel, Santa Fe, and Center, in Denver; the Longmont, Longmont, Colo.; the America, Fort Collins, Colo.; the Sterling, Steril, Colo.; the Lincoln, Cheyenne, Wyo.

Philly Gets Showboat

Philadelphia, June 1. Wilson line here has converted one of its Delaware plodders into a showboat. Boat leaves Philly every night except Monday at 8:30 and returns about three hours later, after putting down to Chester.

Entertainment includes 40 minutes of vaude, two pictures, dancing, deck games, a bar and slot machines. Harry Taylor's orch provides dance music. Show features Katherine Wolff's Six Continental Girls; Les Hall, juggler; Joe Ranki, xylophonist, and Kelo Brothers.

BORSCHT CIRCUIT GETS INTO ACTION

Mountain and Beach Spots Hiring 20,000 Assorted Performers, Emcees and Entertainment Promoters

BUDGETS VARY

The borscht circuit reopened over the Memorial Day weekend and m.c.'s, life-of-the-party boys and girls, plus more vaude acts than ever before, totalling around 20,000 performers, started on seasonal jobs at 2,500 eastern mountain and beach resorts. This year the business is going a little classier than in previous summers, the smetina belt shelling out a more coin than usual for entertainment.

Helping to inject class are some of the better established N.Y. agents and bookers, who are beginning to look upon the borscht time as a pretty lucrative source of income. Through them the resort owners are getting a better grade of talent, necessitating, of course, a greater expenditure of coin, with the inevitable elimination to a great extent of the former amateur comedians which so distinguished the Catskill and Adirondack mountain resorts.

Some of the offices now getting a slice of the resort bookings are William Morris, Music Corp. of America and Fanchon & Marco. F&M, for instance last year produced the shows at Grossinger's, one of the classic Catskill resorts at Ferndale, N. Y., on a budget of \$20,000. This year Harry Delmar has taken over the job, but not at quite so steep a figure for the entertainment.

Average entertainment nut of most of the over-sized farmhouses and under-sized hotels ranges between \$700 and \$1,000 for the summer. Many of them, however, average nearer \$5,000, and it's these latter spots that are attracting the agents and bookers as well as the vaude acts. Salaries aren't large, but a job at these spots means summer's board and lodging for the acts in what has always been a dull theatre season.

Salaries

M.c.'s of some reputation command \$50 weekly, plus their living quarters and food; singers, dancers, etc. get around \$15 weekly, while musicians command from \$21 to \$27 weekly, the average band including four. Highest salaries are paid to the social directors, who double as producers, directors, songwriters and dancing partners for wallflowers. They rate as high as \$100 weekly.

With the injection of class into the borscht belt's entertainment end, there has come also the elimination to some extent of the petty rackets practiced by the agents who dominated this field for so long. The "auditi" gag, one thing, has been dropped to a great extent. This entails bringing performers to the various spots which have weekend shows only for supposedly seasonal jobs; talent works the Saturdays and Sundays gratis and then told they don't fit. Kickbacks from performers and musicians to the summer resort bookers were also common, but now reported infrequent.

Elimination of the chiseling was only natural when the better type of acts started playing the mountain time. Some of the standard acts set for resort spots this summer include Benay Venuta, Al Shayne, Beatrice Kay, Tricie Wells, Girl Band, Sylvia Froos, Block and Sully, Charles Carlie, Baby Rose Marie, Ann Lester, Radio Ramblers, Deauville Boys, White and Mace, Jack Guilford, and Dunn, Irene Beasley.

MONTREAL ROOF OPENING

Montreal Royal hotel, Montreal, opens new roof June 15 with Lloyd Huntley band. Show not set as yet.

75¢ Slander Suit Faces Philly Crusader, Who Got Idea Spying on Dressing Room

Teasing in Reverse

Balboa, C. Z., June 1. Panama honky-tonks have a reverse strip-tease idea. It's a strip-dress routine, the girls starting from scratch, then reversing the Minsky motif by adding clothes.

The m.c.'s at the niteries here make capital of the publicity anent the burly padlocks by stating the new trend now is for the fanner or stripper to come onto the floor with a minimum of coverage, and then coverup as the routines progress.

MICH. MAY BAN ITS SUDS GARDENS

Detroit, June 1. Elimination of beer gardens and return to the old-time saloon is provided in the first drastic revision of state liquor-control laws since repeal, which awaits approval of the state senate following 70-to-20 okay by the house last week.

With elimination of thousands of present-day taverns, many of which use bands and floorshows, the sale of liquor to minors would be banned, thus disqualifying about 250,000 patrons between 18 and 21 who now pour cash into nocturne coffers.

While the loss in beer gardens would be made up by a like number of hard liquor spots, it's figured excess charges and coverts, necessitated by higher licenses, etc., will drive thousands of present payees to home consumption, thereby not only cutting nitery grosses considerably, but likewise making a wide swath in entertainment end.

Similar gross slump is expected to result from the proposed revision permitting stand-up drinking at bars in place of the present required chairs. Latter have been a boon to femme sippers and it's thought their elimination will mean a dropping off in femme patronage, who won't stand and no like table.

Bill provides, however, for more spots in Detroit and suburbs, which should mean more to the talent side than to operators' pocketbooks. Also planned to extend Saturday night curfew from 12 midnight to 2 a. m. Sunday, thereby giving spots two more hours of grace on week's biggest night.

FRANK TINNEY IN N. Y. PLANNING COMEBACK

Frank Tinney, who was under treatment in Philadelphia for years, has been in New York for several months, again planning a comeback. Understood that Bill Hardy, of the 'Gay Nineties,' is considering living Tinney a try-out.

Joseph E. Howard, who was away from the night spot, has returned. Another old-timer, is Leonard, is also appearing there.

Brighton Beach Policy

Brighton theatre, Brighton Beach, N.Y., last year operated a stock legit policy by Jack Linder, is year is playing vaude-presentations. First show went in last week. Bankrolling the vaude policy is Sam Risman, with Kenneth Rogers doing the producing. Shows change weekly.

Philadelphia, June 1. A one-man-and-a-blondie crusade against lewd entertainment and violations of the State Liquor Control act in Philly niteries, ended last week with two constables and a deputy sheriff seeking the crusader. The sheriff is seeking him to serve a capias in a \$75,000 slander suit brought by the licensee of Benny the Bum's. The constables are hunting him to serve warrants for failing to appear on a perjury charge.

The one-man crusader is Robert Gray Taylor, one-time candidate for the senate, who does his investigating on lime juice and ginger ale. His blonde co-crusader, Barbara Borey, 23, does her's on champagne. Object of the clean-up was Benny's and Boo Boo Hoff's 1214 Club. Licenses of both spots were arrested and later discharged by a magistrate because Taylor couldn't produce any evidence against them.

In testifying against the niteries, Taylor said he got the idea for his crusade because he could look from his hotel room into a dressing room for show gals at 1214. He admitted he didn't pull down his blind and go to sleep.

Instead Taylor—who has a wife and three kids—got Miss Borey and went to Benny's. He said a colored gal shook her legs at him and sang an immoral song. He said he ordered lime juice and ginger ale for himself and champagne for Miss Borey. She also characterized the entertainment as lewd, but refused to give an exhibition of the type of dancing.

Magistrate Henry then said that since he had issued the warrants for Morris Winokur, licensee for Benny, and Jimmy Blake, licensee for 1214, he had made a personal investigation and found everything okay. He released both men. At that point a constable handed Taylor a summons on a warrant sworn to by Winokur, charging him with perjury. Taylor failed to appear for a hearing and another warrant was issued. In the meantime, Winokur started the \$75,000 slander action.

RECEIVER NAMED FOR LONDON'S VIC PALACE

London, June 1. Victoria Palace, straight vaude house operated by Kurt Robitschek's \$50,000 corporation, Vaudeville Plays, Ltd., is winding up with an official receiver in charge of assets valued at \$30,000.

Show current in the house, 'Wonderful World', with several American and English names, is being negotiated for transfer to the London Palace next week. Trope prepared to accept a percentage of the intake at the Palace, conditional on Robitschek remaining at the helm.

Victoria Palace will continue policy of playing straight vaude, under Torvic, Ltd., lessees of the house. Under the new set-up, Robitschek will remain in charge on a straight salary arrangement.

Det. Nitery May Be Shut Because of Strip-Dancer

Detroit, June 1. Hearing before the state liquor control commission is set for Thursday (3) on revocation of license of the Corktown Tavern, which is charged with permitting indecent dancing in floor shows. Action is on growth recent arrest of Chang Lee, stripper, for alleged nude hoofing in nitery May 1. She was convicted, paid \$100 fine and ordered to leave town.

Recommendation that spot's license be revoked was made late last week by Edward W. McFarland, chairman of state commission, following a hearing of charges against Richard J. Thomas, proprietor. Latter's attorney requested and got hearing before the full commission.

Nitory Reviews

DES AMBASSADEURS
(PARIS)

pen again at the select spot it occupies near the Place de la Concorde, the Restaurant des Ambassadeurs is following the same policy it pursued last year in making a grab for the upper strata of night life. At the present it is starting the day with a special luncheon offered for \$1.50 followed by a tea d'ansant, dinner and an after theatre supper.

As was also the case last year, the floor show is produced by Clifford Fischer with music by Willie Lewis, lately of Chez Florence, and the Verdu Tango Orchestra with the singer, Drena. Prices, as a whole, are not as near stratospheric levels as one would expect in a spot like this, but every effort is being made to bring the after-dark customers in in evening dress.

First show-augurs well for what is to come when more formidable presentations are promised once the real summer season augmented by the great influx of expo visitors expected is in full swing. The Abbott Girls featuring June Taylor, Max and His Gang, Dario and Diane, smooth stepping dance team, and George Campo and Elsie Roy make up the bill offered on the first round.

The 10 Abbott girls with a waltz routine which flows to easily please pave the way for June Taylor whose symphonic movements in a solo waltz offering topped by some neat one-arm hand springs turned, with easy grace grabs plenty in this spot.

Max works with four small dogs whose antics offer little in the extraordinary but act is well presented with finale of one canine helper staying atop while Max does somersaults garnering best.

Four of the Abbott girls follow with some mystics concerning varicolored papers, lighted cigarettes in handkerchiefs and umbrellas rolled in papers to produce bare ribs (umbrella) with handkerchiefs attached. Presentation and steps in between tricks help a lot to put over this number.

Dario and Diane offer a waltz and jazz fox-trot to catch on plenty well. Team's smoothness is liked here and they are among the toppers appearing in Paris at the moment.

George Campo and Elsie Roy with some good burlesquing of an apache dance are tops for laughs and returns. Campo's dead paning is effective as are his faked struggles with a dummy partner.

Willie Lewis and his boys still stand out a brand of jazz liked in this town while Verdu emits all the good tango music necessary. Albert is back again from Maxin's as maitre d'hotel.

If spot maintains present policy because of its locations and the class of entertainment offered it should catch on well during the summer here. With the expo visitors to add to the regulars, everything is in its favor.

Hugo.

SURFSIDE
(ATLANTIC BEACH, L. I.)

This ranks as one of the most ambitious roadhouse ventures ever tried in the Metropolitan vicinity, both in the type of show and band it is offering, and at the price to the public. If looked at strictly as an entertainment buy, it must also rate as tops, but as a commercial venture it will have a hard road to overcome its nut and achieve profits.

Surfside is the former Sun and Surf Club, and is now being operated by the Kings Brewery, Brooklyn, owners. Latter sunk a pile of cash into remodeling the spacious building, including a large swimming pool, and the club's private beach. They've extended the main dining room to seat 1,200; built a bar and sandwich counter on the beach to cater to the bathers, and cabanas for seasonal guests. Now they're offering the ocean and pool bathing, full dinner, the floor show, and dancing all for \$3 per person. To spell the difference that comprises a full and cheap day's outing, especially when considering the talent and band the spot is offering. But the Surfside must be looked on as almost strictly a weekend draw—and the turnover cannot be great enough in two days to make ends meet.

As an idea of the ambitiousness of the new operators, first show which debuted Friday night (28) is topped by Benny Fields at \$2,500 weekly. Other acts are Rosita and Fontana, one of the more expensive ballroom teams, and Paul Sydel and Spotty. Music is provided by Shep Fields' orch., a very expensive crew, with a small rumba outfit alternating. The spot's spending plenty of coin for entertainment, and the Surfside, from opening indications, isn't stinting on the dinner. Which means that the beach and upstairs bars will have to spell the difference between red ink and profits.

That's where the rub comes in. The complexion of the summer residents at Long Island's south shore beaches, notably Long Beach, has changed vastly in the past few years. Formerly they attracted a money crowd; cloak and suiters and Broadwayites. But that's changed almost 180°, and has been reflected in the cheapening of what were once the swanky hotels and neighborhoods in that vicinity. All this sums up into quite a gloomy picture for the Surfside's bar business, except, of course, on weekends. On weekdays the spot can't figure to do very much.

Surfside now has a weekly wire over WABC because of Shep Fields' broadcast on Woodbury. That may help hypo the beach roadhouse in the six weeks Fields is contracted. His dance music, per usual, excellent, with his show-play on par.

First floor show is in for only two weeks, and is punchy from start to finish. Benny Fields, for one, is an extremely popular type of singer for a spot of this kind. He proved this opening night, when the mob was reluctant to let him go even after nearly a dozen songs. Rosita and Fontana's expert terpsing and the flashy balancing tricks of Paul Sydel's two terriers also rate high. There's no line of girls and no wisecracking in Shep Fields handling the introductions briefly and capably, the policy being quite similar to that of the Versailles in New York. Opening night's show was augmented by some of the visiting

celebs. Ed Sullivan, N. Y. News columnist, taking over the m.c. duties and bringing on Jimmie Durante and Lou Clayton, Wini Shaw, and Dan Healy impromptu singing and dancing. It was the first time Clayton, now the Schnozzola's manager, had danced in some time, but the roughhousing with Durante covered up the fact that Clayton is no longer familiar with contracts than hopping the buck.

Cabaret portion of the Surfside, in fact the entire building, has been very tastefully decorated. For a large room, the visibility is surprisingly good, and for the romancers who want to sit out dances there's a spacious veranda overlooking the ocean.

Scho.

DORCHESTER HOTEL
(LONDON)

The second edition of "Just for Fun," Henry Sherek's cabaret production at the Dorchester Hotel, which opens May 18, now has Maurice and Cordoba, the Albertina Rasch Girls and Joe Jackson. Performance now only runs about 45 minutes, and is well entertained.

Interest centres around the first appearance here of Maurice and Cordoba and their dancing is warmly applauded. The Albertina Rasch Girls cavort as only Rasch-rehearsed dancing troops can perform. They are a large cut above most other erspishoren ensembles, and while they are new to the stage make up for quantity by quality.

The other newcomer is Joe Jackson, who cut down his act to conform to the exigencies of a cabaret performance, and who, naturally, is unable to get as much out of it as he would upon a stage rostrum.

Naughton Wayne, who is an emcee, and Gretzy Gint does one or two acceptable impersonations of local stage celebrities.

Show full of action from start to finish.

Jolo.

GLEN ISLAND CASINO
(NEW ROCHELLE, N. Y.)

Glen Island Casino, on the Sound up in Westchester, officially opened the roadhouse season in the New York vicinity Thursday night (27). Always one of the more popular spots in the Metropolitan sector, this waterside dance-and-eatery looks to repeat again this summer.

But, in the new show, using only a band and no floorshow, it has excellent cuisine and bar service, plus a near-perfect location for ribbies who want to escape a hot night.

First of the new season's bands in the spot is Nye Mayhew's, a new crew sponsored by Hal Kemp. Latter brought his own crew and opened night to hypo his protégé's premiere and furnished the only floorshow the Glen Island Casino will see this summer. Mayhew's crew came from the New York area and includes Maxine Gray, his blues warbler, Kay Thompson and her Rhythm Singers (10 girls-3 boys), who, plus Kemp's musician-specialists, gave the Westchesterites who haunt this spot quite a show. For the dancing Mayhew took over and his rhythms are plenty good for the 'Shag' and Westchesterites who go in for Pelham youngsters. This type of dancing, incidentally, holds plenty of entertainment for the sightseers.

Mayhew is a personable, young maestro, with a youthful crew behind him. He should build up quite a following with the juves this spot attracts.

Scho.

WILLOWS
(PITTSBURGH)

Pittsburgh's biggest roadhouse is under new management again this season, having been taken over by a syndicate of young fellows who are sinking plenty of dough into the venture in an effort to bring it back to its former affluence. Five or six years ago under Tony Conforti (now devoting his time exclusively to Nixon cafe), Willows was the summer place to go, but it's been abandoned indifferently ever since he pulled out.

Group now operating spot has for its on-the-scene representatives Bernie Conroy and Jimi Bloo, neither with any previous cafe experience but from the looks of things willing to take advice from those who know something about the biz. Willows has two rooms, one inside, seldom used except when there's an overflow crowd, and the new Marjorie Room.

This is in the open, but there's a roof over it and it's been fashioned smartly into a replica of a boat deck, with the band-stand shaped like the fore of a ship and a series of three huge ventilators stretched along both sides. Lighting was rather ineffective opening night since it failed to bring out nature of the room and wasn't particularly flattering to customers, especially the females, but that's since been corrected.

Physical end of the road and the same goes musically. The more important item in a place that caters chiefly to the dance crowd. Rockwell-O'Keefe is booking the bands here and for an opener Art Shaw's the attraction. In last month or so Shaw has changed his act-up completely, discarding all

strings and going in entirely for brass a la Benny Goodman.

It's loud, but effective, and there is no half-way about the reception for Shaw's music. They're either going to like it whole hog or thumb it down completely, with the chances highly in favor of the former. He's a swell front for any band in appearance and general behavior, and his mastery of the clarinet will get him plenty of attention from the kids who like to hang around the bandstand and see what the m.c. is up to. That put Dick Stable over at the William Penn's Chatterbox and it's likely to do the same thing for Shaw.

Has a couple of vocalists, a hot-chatter fellow from the band itself, and a doll named Dorothy Howe, who, with the looks she owns, doesn't have to be too strong on the pipes. Opening night reaction to Shaw in general was particularly favorable. In on the ground floor of the swing movement, Shaw stands better than an even chance of going places with his present combo.

Willows calls its cover a 'music charge,' six bits a person Wednesday, Friday and Saturday, and 50c the other three nights. Drinks and food priced moderately enough to meet even the collegiate pocketbook, and Willows is counting heavily on this patronage.

Cohen.

THE SUMMIT
(BALTIMORE)

Baltimore, May 30. This is a landmark in Baltimore summer nocturnal doings. Built by the late Joe Brothman 15 years ago, the spot has been a consistent money-maker since. Now being run by Fred Weber, Summit is presenting a new cover policy with floor shows twice nightly, and considerable stress given to the food angle. Weber hopes to build up a dinner trade, always a rather tough undertaking in this city of homes.

Located in ritzy section of local suburbs, with ample accommodations in main building, porch and lawns if necessary, spot can play to 600 or more, and has no competition locally. Nevertheless, Weber has taken the rubber band off the bankroll and is wisely spending some real dough for talent and music.

Current layout has Bernie Thall and a 10-piece crew for show and d'nsation, and a five-act layout for the floor shows. Thall, one of the few local leaders able to maintain a set personnel the year through, has established a considerable following for his smooth and rather classic type of music. Features some rather nifty exclusive arrangements that offer a welcome respite from the usual stock stuff presented by local outfits. Fronts band with accordion and m.c.'s shows in straight introductory manner. Could dispense with latter stunt to good advantage, attending to his duties on the stand, particularly in the lulls between sets, when the room dies down to nothing at all. A little lessening between dance sets would help things considerably.

Current floor show features Marjorie and Gallo, Lita Moya, Spanish dancer; Eve Lane, blues singer; Jeffrey Gould and Sarah Leamon, musical comedy singers; and Nadine Waltz, a stripper. With the exception of the latter, they make for classy entertainment, somewhat above local nitory standards.

Marjorie and Gallo, nice-looking team, contribute a Bolero, whirl, wind, medley and a travesty waltz. Workmanlike duo, they sell nicely. Lita Moya presents four numbers, beautifully gowned and executed with

plenty of finish and fire. Makes for a nice change of pace in current layout. Vocal portion of doings by Eve Lane, in blues, and Gould and Leamon, in musical comedy stuff, capable enough. Gould has nice pair of pipes, but could sell more effectively with some attention to timing and reserve. The numbers by Miss Waltz, clad in filmy veils, is decidedly out of place, with final strip to nothing at all, very bad taste here, with lights full up and set-up so intimate. When caught, act didn't get a ripple.

As laid out at present, with minimum charge on weeknights a buck and week-ends a dollar and half, Summit should repeat.

Burns.

VERSAILLES, N. Y.

Tschaikowsky in a nightie. That's sumpin'.

But the Versailles, in its current show, gets away with it, as danced by Patricia Bowman, ballerina. Which, in itself, is something to think about. Ballerinas have appeared in night spots before (Gambly once played at the Hollywood, didn't she?) but not simply in their own regulation ballet routines. And not without girls or production.

So the Versailles goes merrily on, in its own very much separate track, dishing out shows on a different tangent from the norm. And still very vaudevilly.

Current session, after Miss Bowman gives the startled audience a taste to start things off, settles down to Jean Travis, a singer who is not at all bad, but who needs to spend a bit of time thinking about her repertoire, and Clyde Hagar, potato peeler 'n' all, in his sidewalk harangue to the kids to get away from home because they bother him. This act, too, seems strange in a night club, but there are laughs in the old gags yet, and Hagar gets them. The customers like it.

Miss Bowman now comes back in a new dress for two more numbers and by this time the customers are ready for anything at all, so the excellent toe-work doesn't seem so much out of place any more and they don't mind being quiet and listening and watching. And Miss Bowman's work is, of course, excellent.

Kauf.

MAYFAIR CASINO
(CLEVELAND)

Cleveland, May 23. Shifting into summer speed, Harry Propper has dusted off his 800-capacity Mayfair theatre-restaurant from top to bottom, pepping it up with a new band, fresh chorus and a new type of stage revue tagged "Propper's Brevities."

Talent is better than the banal title. Clinton Noble, succeeding George Duffy's band, is a suave syncretist as well as a Cleveland lad who has shot up in the past year. Twelve-piece outfit is not so expensive, but it mixes swing stuff with sweet rhythms much to the satisfaction of this spot's peculiar clientele than a lot of road (Continued on page 61)

AGENTS

Birthday, Everyday, Convalescent Greeting Cards
In Boxed Assortments
Very Liberal Commissions
Write for particulars
DOROTHEA ANTEL
224 West 12nd St. New York, N. Y.

ALWAYS WORKING
'WHITE' ROBERTS.

Last Week, Auburn and Portland, Me.
'cek, Princess Theatre,
t. Johns, Canada

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

WILLOWS
(PITTSBURGH)

Pittsburgh's biggest roadhouse is under new management again this season, having been taken over by a syndicate of young fellows who are sinking plenty of dough into the venture in an effort to bring it back to its former affluence. Five or six years ago under Tony Conforti (now devoting his time exclusively to Nixon cafe), Willows was the summer place to go, but it's been abandoned indifferently ever since he pulled out.

Group now operating spot has for its on-the-scene representatives Bernie Conroy and Jimi Bloo, neither with any previous cafe experience but from the looks of things willing to take advice from those who know something about the biz. Willows has two rooms, one inside, seldom used except when there's an overflow crowd, and the new Marjorie Room.

This is in the open, but there's a roof over it and it's been fashioned smartly into a replica of a boat deck, with the band-stand shaped like the fore of a ship and a series of three huge ventilators stretched along both sides. Lighting was rather ineffective opening night since it failed to bring out nature of the room and wasn't particularly flattering to customers, especially the females, but that's since been corrected.

Physical end of the road and the same goes musically. The more important item in a place that caters chiefly to the dance crowd. Rockwell-O'Keefe is booking the bands here and for an opener Art Shaw's the attraction. In last month or so Shaw has changed his act-up completely, discarding all

JOE LOEW'S

LOEW'S STATE, NEW YORK
THIS WEEK (MAY 27)

AND DOUBLING NIGHTLY AT
THE FROLICS, NEW YORK

RUFF DAVIS
ROXY, NEW YORK
(Week May 27th)

Just returned from Hollywood after completing my first feature
picture Engagement in Paramount's

"MOUNTAIN MUSIC"
MUSIC CORP. OF AMERICA.

MUSIC HALL, N. Y.

It's possible that some of the out-towners in fact, the holiday week-end wondered a bit about the current stage show at Rockefeller's showplace. Unacquainted as they probably are to the class at the Radio City Music Hall, it must have appeared to the visiting freshmen that the house, among other things, was offering a cure for insomnia.

Up until the finale and the only appearance of the Rockettes in the show, this Russell Markert production ranks as the dullest Music Hall affair in months. It is a succession of slow, quiet episodes, highlighted only by the colorful stage settings and backdrops provided by Nat Karson. In one of its duller moments, the show also tries to get spicy with the male glee club, adorned as white wings, singing a takeoff on "I Love a Parade." If there are any laughs in the lyrics, the audience, which the Thursday night catching apparently didn't hear them. And if there's any subtlety in the glee club, something one would think is necessary in handling such a special at this theatre, then it must've been under wraps.

Show opens with an operatic solo from Barber of Seville by Robert Weede, baritone, who holds the immense stage all by himself and, despite excellent vocalizing, looks very much like a nervous wreck. A cleaning episode, which is certainly piling on plenty of tonsiling, with a haunted house sequence, entailing the ballet, Philip Stark and George Church, immediately following. In the latter the show reaches its zenith. It's dark and it's dark and it's dark. Probably won't be very many addressees of M. H. audiences this week, but the few who get there aren't going to like the spookiness very much.

Only outside act in this week's show is the team of Park and Child. One of the top hand-balancing turns around this male pair, however, is handicapped here following so much duelling. They are a slow, graceful duo themselves and would stand out more with zing behind them. However, they score admirably.

Show's finale is based on the song "Wake Up and Live," with Robert Landrum delivering the vocals and the Rockettes hoofing on graduated platforms. As frequently the case, they provide the only real sock in the show.

Pic is "This Is My Affair" (20th) and big Thursday night was fair.

Scho.

EARLE, PHILLY

Philadelphia, May 28. Feverish mercury took strong toll at Earle today despite vaudeville combo hyped well beyond par with strong marquee. The show, which brings Benny Meroff crew, aided by Anna May Wong, while film is "Pick a Star" (Metro).

Meroff, not particularly well-known or popular in Philly, but with adroit pres-agency of new type music he claims to be tossing off, got considerable advance notice and makes a highly creditable showing.

On other hand, Miss Wong, thrown into bill to add 'glamour,' is popular with film-goers but as a p.a. act hasn't what it takes. Gold.

The Chinese star may be okay when carefully directed but hasn't the showmanship so necessary to a troupier on vaudeville. In addition to that despite a pleasantly slinky appearance, she has a harsh, metallic voice.

Act actually consists of recitation of a biographical speech, chirping of a Chinese folk song, dramatic curtain about a half-caste girl and a syrupy bit about the good old American gal.

Meroff crew is extra-long on comedy. In fact, humor follows so thick and fast that the quantity of music suffers. And could well stand more of stuff Meroff intones as "Jibe Music," which he is hoping will replace swing. That it will seems unlikely because melody is too much submerged. The show is a bit discordant harmony with a woodpecker rhythm. It is obtained by jibbing one instrument or group of instruments against another. There is also use of two bums to pound numbers to accentuate bass beat.

Three numbers are played in the new formula. Best is the velvet-voiced, piece specially written for jibe. Others are "Gals," "Somebody Loves My Gal," "Sal Fra-zella," clarinet tooter, who looks much like Goodman, does some great work.

Most of time, band is clowning under leadership of laugh-grabbing Meroff. Bateoner works hard himself, doing specialties on numerous instruments and the "intriguing" of time vaude bill in which he enacts all roles. He does juggling acts with balls and high hat and sketches. Inasmuch as he isn't tops in any of these pursuits, it's hard to see how he could well be eliminated. One of strongest band novelty stunts seen here in long time, however, is finale. In this, band imitates various newswires announcing a sensational story. It finishes off with Meroff doing an imitation of Sonja Henie skating. House and stage are dark

with Meroff in a spot that flashes on and off. The old lobster score frames; the old lobster score. Trick use of the light makes it look like real ice skating.

Two principal funnybones in band itself are Jackie Marshall, who, in addition to other things, works hard at making faces, and Larry Powell, who capitalizes on his Yiddish face. Shippers are Miss Sonja Henie (sister) and Miss Gast. Both are blondes. Former starts off slow, but ends with strong arrangement of "Let's Call the Whole Thing Off." Miss Gast does more clowning with Meroff than singing, but is exceptionally comely.

Stage not so nicely set this week as during some recent engagements. Band seems too much strung out across the boards.

Herb.

CHICAGO, CHI

Chicago, May 29. Maybe old plea of 'bookin' difficulties' can explain the completely unsuitable presence of Autry, cowboy yodeler, on this bill with a picture as metropolitan as "I Met Him in Paris" (Par). But 'bookin' difficulties' certainly isn't an excuse for the presence of two other singing turns with Autry. And it doesn't apologize for one of poorest stage setups this house has seen in a long time.

Autry is completely out of place here. The audience starts walking on him as soon as he makes his appearance in chaps and on a horse. They mostly had never even heard of him before. His westerns are primarily small-town diet. The hill-billy nasal twanging is all right enough; it sounds like all other hill-billy yodels. He has a comedy stooge who has dug up all the old crowd laughs from way back, and this audience was murmuring the punch line before the act got around to it.

As Autry isn't doing enough singing, the bill has a femme vocalist in the form of Marjorie Griswold, who evidently doesn't know just what she wants to do. Does two numbers, both of which are long, winded special material but about not wanting to sing high-class songs. Finishes with a semi-classic number, but Miss Griswold evidently wasn't in particularly good voice when caught.

More singing from the Radio Ramblers, a trio that wanders around the stage, and a comedy act, which is material. The boys don't know what kind of act they want to do; first they're impersonators, and not good ones. Then they're comedians, and not good ones either.

At the beginning there is Tommy Trent, who does well with his Punch and Judy novelty, though he doesn't get the amount of laughter this particular routine is capable of getting. His big item is his encore bit—a colored marionette truckin'. It's a neat little thing, but catches the fancy, backed up with a song accompaniment that does much to put it over.

House this week, as always, must thank the line for genuine entertainment. When all else fails, there's always the line to deliver its portion of real performance. However, that opening drop should be taken back to the storehouse and kept there. It remains the ugliest hanging piece in the entire Balaban & Katz list of scenery.

Business wasn't good at the last show, Friday.

LOEW'S, MONTREAL

Montreal, May 30. The near-miracle of making a pint-size vaude show look like a big one is one of Harry Anger's bag of tricks that gets hands and encores which clock the current entertainment at this house to the regular 50 minutes in a well-diversified bill.

There are only four acts, but these are nicely spaced with a 16-girl line of jokers and stppers that earns nearly as much applause as the headliners. Eddie Sanborn and his musicians provide what amounts to an extra turn with spotlighted instrumentalists and soloists, besides giving the standard support throughout the show.

The girls group front stage tapping and dancing and get a hand before they have finished opening the show, introing Camilla's birds, cockatoos, who walk around on a stage, runway backstage, working out stunts and stunts and revving globe. Crowd likes it, with good applause.

Marcy ros. and Beatrice, tumblers, contortionists and dancers give out what it wants in this class of act.

Line puts on Hindu dance against electric sparks at the finish. This, too, earns a good hand, and brings in Paul Regan, impersonator, who imitates Joe E. Brown, Edward G. Robinson, Ned Sparks, Winchell, and closes with Lionel Barrymore in speech to jury scene. Regan does his turn without make-up, and has to beg off.

Line again for close as bathing beauties introing the Liazeed Troupe of 10, who do a variety of pyramids and end with human ladder, up which the spot comes and almost disappears in the flies.

I Promise to Pay (Col) and "You're in the Army Now" (Emp) on the screen.

Lane.

EMPIRE, PARIS

Paris, May 24. Presentations in this house are on the downgrade with this bill not coming up to the level of those which have preceded it. Scarcity of name acts is strikingly noticeable and can only lead to the conclusion that this house will continue to drop coi.

At the show caught the whole first half went by without genuine applause. Toppers of bill are Rene Lefevre and Raymond Cordy, both in films here, who star in a one-act play.

Openers are the Trio Norwich. Usual routine of the porters and the usual black-face in a trunk. Nothing out of the ordinary, but what there is well done to pull o.k. at this spot.

Ventriloquist Charles PELLE and his dog Moxie follow. Dog is well trained to make motions of talking, but the line of patter can be improved. Dog's master helps them into a fair but not a great act.

Jean Grainer made his name in radio here. Lack of stage experience is obvious (he still stunts at the lights), but his songs and recitations are enough to put him across in this show.

The absence of American George Prentice puts Rose Amy in the next spot. The songs of this blonde singer are completely French and are presented in a manner that warms things up somewhat. She knows what showmanship is, but only uses it in spots.

Okito's magic garners the best hand in the first half. His string of Oriental mystics are nothing out of the ordinary, but they were presented smoothly. Fishing line goldfish out of the air and the usual escape from a tie-up are the best-laid stunts.

The orchestra, now under the direction of Fred Mele, is given the usual play at the beginning of the second division with a clarinet and a trombone being spotted. Jena, Jac and Jo bring about a first solid applause. The three French singers have a good sense of comedy and put their stuff over in a way the localities like. A good indication of filler at the wind-up, with plenty of goose stepping, clicks.

The cast of the playlet includes Rene Lefevre, Raymond Cordy, Maxudian, Simon, Cesar, Hec, Hec, Hec, and Robert Moor and Guy Rapp. Scene is laid in an insane asylum where Marchand and his fiancée, Mlle. Cerdan, are both held.

Action revolves around the attempts of Lefevre and Raymond Cordy to bring the two lovers together from their opposite parts of the institution. Although the bill gets a bit out of the line of comedy the lines draw laughs and the skit is acted well enough to put it over.

Juggling of Bobby May is tops. His odd, but smooth, stage personality mixed with spectacular work with dumbbells and tennis balls makes this act stand in a place by itself, although it's not quite as good as that of other American artists.

The Six Marvels, two women, four men acrobatic dancers, wind up the show with a lot of good work. The four burly girls exhibit their manly torsos to no end and in between times they toss the girls around. It speeds up the show, and the act is proved by just that much. The stunts they pull are o.k., but repetition and slowness saps applause in half.

Hugo.

FOX, DETROIT

Detroit, May 28. Another corking performance by Gae Foster girls, added a week ago as a permanent house line for the duration of summer, puts current show above the so-so category. Otherwise an entertaining 40 minutes, with no names and heavy on the musical side.

Besides the 16-girl line, built up nicely and accorded top billing, card include Cappy Barra, Swin, Harmonica, NBC novelty; Six Varsity Coeds, femme warblers; Davis and Coed, musical artists; and Marym Bellitt, a girl with a fine exhibition and tap routines, specializing in high kicks, and other man works single.

All are better than good, and a single loose-voiced woman with snake arms is a pip. Done in full dress, femme making three changes during the turn.

From rascals comes Lynn Martin and the Merry-macs, who have every thing it takes including talent, wit and appearance, but nobody's ever heard them that present-day vaudeville is to get in and hit hard by quick. Consequently, they're singing a slow bunch of numbers that would be great if they were playing an old radio rep.

Closing bill are the Seven Danwills, Arabian acrobatic and spring-woman, with six men and one girl. Specialties being four high from springboard, and three from floor leaps. "Hit-Parade" (Rep.) and last show on opening day was main floor and mezzanine capacity, and enthusiastic.

STATE, N. Y.

Louis Sobol and Ed Sullivan are Broadway columnists who slotted into the Loew house twice per year, probably welcomed by each as a b.r. reprieve. This time it is Sobol's turn. His contribution runs along the familiar although satisfactory formula, but the stage section of the show this week need not be particularly strong, what with the hit act and the comedian.

Being an habitue of the night clubs which have absorbed much of the remains of vaudeville, it is from that source that the columnist has most of the talent that makes up their acts. Again the pit band is spotted on the stage for the 55-minute stage show interlude.

Chicago's Joe Lewis is Sobol's comedy relief, doubling from the Frolics hot spot. First couple of days a trailer was parked outside the stage entrance, it being a Lewis stunt, but the seat was taken over the holiday. Entertainer is on for a moment now and then, but isn't trying, because Sobol is no actor, no matter what he thinks.

Pete.

TOWER, K. C.

Kansas City, May 28. Stage section comes in two parts current week. First three acts presented in straight vaude followed by a hodge-podge minstrel built around Frank Mack and Harry Van Fossen. Last half is better forgotten with exception of a bangup job by Lester Harding who pipes "Glorious Road."

He is "Good as Married" (U). It is fair.

Beverly and Billy Bemis walk off with all honors with their smooth tap routines in the first section. Youngsters having plenty of new work easily and sell solidly. They smack out three routines, each dressed with humor.

Serge Flash balances a rubber ball catches it on a stick clamped by his cuspids when heaved from the audience. Act needs bolstering by a couple of other tricks, the ball stuff doesn't hold for the eleven minutes.

House has gotten into a steady run of impersonators. They're all doing the same stock characters (most of em deserve a long rest). However, Johnny Ford's impersonation of President Roosevelt.

Tagged the "Modern Minstrels of 1937" the second half of the show goes with Frank Mack and Harry Van Fossen as end men and Harlan Christie as interactor. Band is in the pit this week and minstrel act catches it on a stick clamped by his cuspids when heaved from the audience. Act needs bolstering by a couple of other tricks, the ball stuff doesn't hold for the eleven minutes.

House has gotten into a steady run of impersonators. They're all doing the same stock characters (most of em deserve a long rest). However, Johnny Ford's impersonation of President Roosevelt.

Tagged the "Modern Minstrels of 1937" the second half of the show goes with Frank Mack and Harry Van Fossen as end men and Harlan Christie as interactor. Band is in the pit this week and minstrel act catches it on a stick clamped by his cuspids when heaved from the audience. Act needs bolstering by a couple of other tricks, the ball stuff doesn't hold for the eleven minutes.

PALACE, CHI

Chicago, May 28.

New bill finally got in here after four weeks and a good one. Holdover for fifth week is Red Skelton, who'll never be able to say that he hasn't had a chance. They're going to have a good time—allowing him to take over the running of the whole bill. Is doing a good job, introducing acts, working bits and backouts with a girl stooge, and a seemingly forever. He wants, wherever he wants. Skelton does the how-they-do-it comedy with a light, breezy style all his own, and is so.

Hoyle.

Bill Robinson is the headliner, and one whose name just can't be put in big enough lights. Feet clicking out a symphony accompanied by weird string arrangements, telling sure-fire gags without using a microphone, and finishing with a reminiscence of his 35 years playing for Frank Smith, with Danny Russo in the pit, that's both sincere and great showmanship. Bill Robinson proves again that he's an act performer.

Opening the bill are Mann, Dupree and Lee, two-man and woman dance trio, with a pianist. One man and woman team, with exhibition and tap routines, specializing in high kicks, and other man works single. All are better than good, and a single loose-voiced woman with snake arms is a pip. Done in full dress, femme making three changes during the turn.

From rascals comes Lynn Martin and the Merry-macs, who have every thing it takes including talent, wit and appearance, but nobody's ever heard them that present-day vaudeville is to get in and hit hard by quick. Consequently, they're singing a slow bunch of numbers that would be great if they were playing an old radio rep.

Closing bill are the Seven Danwills, Arabian acrobatic and spring-woman, with six men and one girl. Specialties being four high from springboard, and three from floor leaps. "Hit-Parade" (Rep.) and last show on opening day was main floor and mezzanine capacity, and enthusiastic.

Loop.

It is at the close that Lewis scores, first with a parody on "She Shall Have Music" and a kidding number based on his namesake, Ted Lewis. Just around the corner, just the gag that the fellow with the battered top hat gets \$8,000 weekly for Lewis' bell ringer, however, is the comic lyric, "You're a Good Fellow, You're a Good Fellow." It's a smile-bringing comic from a fellow having a suit with eight pair of pants.

Sybil Dwan, with character impressions furnishes additional comedy. Her routine of three numbers starts with a dash of Beatrice Lillie delivering a torch number. A Gloria Swanson number, presented under an idea of Mrs. Roosevelt addressing a girl scout meeting topping. Harry King and the Sinclair Twins are the first act introduced by the columnist. They do a "White Horse Inn," complete with King having the major assignment.

Boy Foy provides the change of pace with crack juggling stunts while up on unicycles, high and low. Lead around the night club crowds, where he looked more effective than on the stage. Jackie Heller has three song numbers before the mike. He is a popular half-pint, doing especially well with "Little Old Lady," no show credit being given, and ending with the lively "How Could You?" Melissa Mason, long-legged eccentric dancer who was in "White Horse Inn," completes the Sobol assortment.

Tbe.

ROXY, N. Y.

Stage show this week is a spotty 45-minute period, sans names to draw 'em in, and provi uneven entertainment of a hit or miss sort. Topping the billing are Buster West, knockabout comic dancer, recently in "White Horse Inn," and his wife, Lulu, who does a lot of work around the house, who work hard throughout.

At the start, Miss Paige, in slinky red and silver, does an oriental dance on a raised platform, with the 24 Foster girls, in black with death-head masks in their hands, assisting in some weird formations under green lights.

Misao, a magician in top hat and tails, comes on the apron with a tall variety of sleight-of-hand tricks, cards, handkerchiefs, white rabbits and colored balls. He ends up his brief turn with the lighted cigarette routine, which is one of the inevitable cigar and pipe for the finish. Misao, despite his lack of originality, is a smooth worker.

Curtain part at this point revealing a nautically presented march the Foster girls, in white sailor attire, to do a fairly effective drill with white and red signal flags, clanking and clanking, and a flourish by Franz Hug, who handles two large flags with dexterity. This bit is rather meaningless, however.

Buster West follows on the apron with 10 minutes or more of clowning that garners laughs, even though most of it is old stuff. Attired as a go, with Miss Paige and an unprogrammed male assistant as an uproger. West goes to town with his familiar bag of tricks. His brand of comedy dancing and mugging gets returns, and a funny bit is the exploding milk can, which is a bit of a gag. Paige contributes an intricate contortionist dance, clad in blue sequins and a yellow hat, and the turn ends on a Spanish comedy song by West and the girl, with the duo dance stunts.

Rufe Davis is next with his guitar and an amusing series of sound imitations, including the sound of the N. Y. Paramount non long ago. In hick country, he runs the gamut of musical instruments, train whistles, cat and dog fights to Donald Duck. He took two weeks when caught.

Finale of the bill is a farmyard setting introduced by the Foster girls, in green satin costumes with broad-brimmed hats, going into a number of poorly arranged precision routines ranging from time steps to a bit of waltz clogging. Miss Paige is back, in a Sis Hopkins getup, to warble "I'm a Little Bit of a Country." To be joined by Foster for a lively comedy dance bit, which leads into the finale, with the girls and Rufe Davis on for a bow.

Picture Film on "Flings Over Honolulu" (U). Biz off when caught at the Friday (28th) first show. Rowl.

Embassy Newsreel, N. Y.

Newsreel with 11 and Fox with 12 items from the week's current services lead the reportorial selections in the selections which comprise a varied, and interesting 50 minutes at the Embassy. In addition to camera recordings of events, also contains the latest 'March of Time' release which brings the show to the full lips from the other three major companies number. Paramount, five, and Metro, one, first time weeks the conspicuous by omission. Only British governmental happening which is recorded is an editorialized comment (Pathe) on Premier Baldwin's resignation and a brief interview with the assessor, Neville Chamberlain, who draws a comparison between the English balanced budget and the new deal deficit. Royalty gets its share on the screen, however, in a brief story of human interest around the 25th anniversary of ascension of Denmark's King (Fox). They take these things in stride, apparently. Denmark, as not much fuss was made over the event. A repeat shot from former releases shows the ruler in an early morning horseback ride through the city.

Professional sports of all kinds dominate the program, both Paramount and Universal providing the views and comments about the three-cornered tennis championship scramble, with Fox supplying views of Donald Budge at tennis training for the Davis Cup matches, and baseball's recent triumph when Mickey Cochrane is downed by a pitched ball.

Other sport events are War Embassy's turf victory described by Clem McCarthy (Pathe) and handling of yearlings (Metro), and some very beautiful marine photography of the preliminary spins of the international tango races (Metro), with some intimate views of Commodore Vanderbilt operating his \$580,000 toy.

Universal's views and interviews of the trial flights in the New York Bermuda overseas plane service, and the same company's story build up of the Russian flyers at the north pole are unusually well handled in dignity and beauty in the dozen episodes (also U.) which make up the story of the passing of John D. Rockefeller. However, handled the camera press and the newscaster's entry to Pocantico Hills should be pleased with the intelligent and tasteful editing of the event.

The doings and happenings of the planes, the scenic beauties of the north woods and far away places, are meekly viewed by Embassy audiences. The crash of the Hindenburg does not arouse interest in the display of a single sit-down strike view, a flash of a WPA banner, or a congressman pleading for lower taxes and more interest in the economy and the better it is used, the better they like it. That's why the scenes of a family being moved by the government from the brown bowl region in Colorado to more fertile land, across the mountains (Para) gets a round of applause. There are charming and engaging comments from the left section of the auditorium when sit down striking miners (Par) tell why they are out to fight it out on their backs if it takes all summer. The operator who promises that food will be provided and all protective measures for the men's safety will continue during the strike is received with jeers. Fin.

CAPITOL, WASH.

Five straight acts make a varied and not too long bill this week. No attempt to mix 'em up, as is house's usual practice to attain revue effect, except using Phil Regan to vocalize with Mr. and Mrs. Jesse Crawford's encore at finish. Phil Lampkin's regular, a maestro, is away for a week, so concert master Max Zinder does smooth job with 'Long Live the King Overture', medley including 'My Maryland' and 'Romania', introduced during abdication excitement and repeated as tie-in with Windsor's wedding. Local soprano, Helen Robicheau, oke in straight warble of 'Romania'.

Lampkin's absence also throws in introduction of acts to Lew Davis, a coming over p. a. anonymous in spels lacking Lampkin's personal touch, but perfectly adequate. Five Tip Top Girls start footlight parade with a swift succession of group and solo acrobatic dancing and tumbling. Three of the girls have round out head interlude. Lucy, Harry Foster Welch, and a girl, eve and maintaining characterization even through bow, takes over tickle tickle mood, and costume strip character imitations and Lew Davis bit got only scattered hand, at best performance caught. Finally, in which he conducts opera 'Carmen', imitating symphony, bulls, crowd noises and four opera stars.

gets him off with fine applause, however. Lime Trio follows with baggage men and blackface dummy in con-tortionist pantomime, put on with some polio that has been rav-ling here at each booking. House lights go out for entrance as Regan trots out on the runway to do tunes into mike in front of pit. Character better than his brief, informal and gets house on his side from start. 'Was It Rain?' and 'Trust in Me' with 'Irish Eyes' as encore, have him singing pretty, but 'You Were Mine', which follows curtain speech over stage mike, seems to be carrying it a bit too far, especially in view of fact that he was to surprise 'em in workout with Crawford's.

Crawfords, using two Hammond organs in sylvan set, make instru-ments talk, not only with trick ef-fects but with a series of singing. Jesse does medley to demonstrate in-strument's versatility, and intro-duces the Missus as the girl he mar-ried because she was his biggest rival, which she proves through torrid ren-dition of 'Dinah' with banjo spot. Workout together in waltz medley and encore with Mrs. Crawford sing-ing up 'Tea for Two' and 'Boo Hoo'. Regan comes on with this-is-so-un-expected patter, which is pretty ob-vious, but both boys can handle dia-logue and all three of 'em turn 'Where Are You?' into effective windup. (Pic is 'They Gave Him a Gun' Metro).

STANLEY, PITTS.

Pittsburgh, May 28. Town's become plenty skate-minded since the sock Ice Follies of 1937. played three successive en-gagements packed houses at it-queens garden, so Stanley's smartly shining in that he had with set, Moritz Ice Ballet is a great novelty for a film house stage at any time, but particularly so during hot weather when the incongruity of the whole thing lends itself to the b.o.

Shallowness Stanley stage makes it plenty tough on silver-blade experts and likewise reduces gen-eral effectiveness of presentation, in com-parison to arena arena, but for a 20-minute flash, it's well. Stan-ly-prepared rink is hardly big enough to accommodate chorus of 16 girls, and stumbers endanger life and limb and all three of 'em almost out at end of orchestra pit.

Show opens with the line, sans skates, doing a good-looking number with sports shorts and leads into Three Nechalas, who work on the canvas-covered ice. Male trio in knockabout comedy tumbling is about tops in this sort of thing and pack the five minutes with laughs and thrills.

Ben Yost's Varsity Eight is male octet is flashily costumed in capes, capes and skin tight and plenty effective on vocal and as well. Smartly concentrate on the rousing march numbers, get in a plug for their pit work with the sailor chanty they get to follow 'The Fleet' and wind up with a medley of college songs.

Paul Howard, who later serves as commentator for the ice ballet section, is next in line and he's a hon-est contortionist who seems to be made of rubber. Lad has a crack collection of tricks. Finish act with an effective chorus number, includes some com-edy drunk stuff and spins by Douglas Duffy; a bit of fancy figure skating by Dick and Irene; barrel-jumping by Phil and Irene; and a demon-stration of her speed form and tops everything off by joi in Haddlet in the barrel tricks.

Ice ballet opens with an effective chorus number, includes some com-edy drunk stuff and spins by Douglas Duffy; a bit of fancy figure skating by Dick and Irene; barrel-jumping by Phil and Irene; and a demon-stration of her speed form and tops everything off by joi in Haddlet in the barrel tricks.

HIPP, BALTIMORE

Baltimore, May 28. A regular vaude layout of the Hipp this week and a welcome relief from the avalanche of bands and units re-cently being brought the flesh and of this combo house. And audience likes current doings, which run 47 minutes. Four act layout made up of Sybil Jason, Herman Timberg and the Flying Coats and the Three Sophisticated Ladies make for plenty of entertainment and variety. Comets, skating act, made up of three young girls, get show off to a good start with routine of usual spins and balancing. Working full stage on circular set, quartette makes good flash and even-thing about midway in proceedings. Three Sophisticated Ladies, sock knock-about trio, follows, keeping up the pace in great style with their rough and tumble acts. Girls can take it all right and audience is quick to respond to their routine, usually associated with male combos, as well as their own. Sybil Jason, on next to close, using

special material and selling very nicely. Does three numbers and an encore, skillfully routine. Opens with a cute type of talking song. 'I'm the Captain's Kid' and follows with the rather timely 'The King is Still My Prince Charming'. For closer does a tear jerker, 'Mike, My Little Black Scottie', which gets her off to a stable hand and a well earned encore. 'I'm Rolling in Money', which carries it to impressions of Garbo and Mae West. Juve has an appeal-ing assurance about herself and sells simply and smartly with a sharp and well defined diction a decided asset. Audience seems to know her, first entrance getting nice ovation.

Herman Timberg in closing spot and making every minute of his stint count. Veteran knows what it's all about and audience is quick to re-act to his efforts. Assisted by Her-man, Jr. George Freems and An-drew Parker, Timberg presents a skillful blend of crossfire, hoofing, imperativeness and the inevitable violin to excellent returns. Espe-cially good are the Arliss of Freems and the Heppburn of Miss Parker. Herman, Jr., is taking on some added assurance and polish and is a valu-able asset to the old man. Act has plenty of punch and makes a perfect closer to a very solid bill.

Fin. 'The G. O. M. My it' (RKO) plus the current issue of 'March of Time'.

Pacific Coast Notes

(Continued from page 40)

mikeman at KYA, San Francisco, has resigned, effective June 13. He gets his vacash before leaving.

Alba Cravero, violinist, the staff at KYA, San Francisco, this week, to succeed vibraphonist Herb Sanford in the Trio Celeste.

Ilip G. Lasky, of KSFO, San Francisco, planning to attend the Pacific Coast Advertising Club's powwow in Salt Lake City and the National Association of Broadcast-ers' confab in Chicago this month. Mrs. Lasky will go as far as Salt Lake City. Laskys will vacash in Yellowstone before returning to San Francisco.

Elma Latta Hackett aired home economics hints last week from the site of the new transmitter now under construction for KSFO, San Francisco, at Islais Creek. It was one of a series of broadcasts in which KSFO ballyhooing its building activities.

Louise Landis, of the NBC press staff in San Francisco, vacating in Rio del Mar and Yosemite Valley this week and next.

Rush Hughes, NBC's Langendorf Pictorial aircaster, in San Francisco from Hollywood for the Golden Gate Bridge Fiesta, set out to be the first to bicycle across the span last week but had to complete his crossing on foot after the front wheel jammed in an expansion plate. Hughes was thrown from the bike, injuring his hands slightly.

Frank P. Newton is now an ac-count exec with Gerth-Knollin Ad-vertising Agency, San Francisco. Formerly with Compton agency, New York City.

Leo Cleary and Ken Gillum, Charles Marshall and his Mavericks, and Vera Vague (Barbara Jo Allen) make a p. a. at the RCA Manufac-turing Co. banquet in Oakland, June 2. Larry Allen, of NBC Artists Service, San Francisco, spotted them. Cleary, Gillum and the Marshall group are with NBC, San Francisco; Miss Allen planes up from Hollywood weekly for the Carefree Carnival.

Martin, NBC conductor-ar-ranger-guitarist, gets a new trans-continental spot on the Blue web from San Francisco Sundays start-ing this week. The Three Chees, Phil Hanna, J. Dennis and Travis Hall Hanna, on both shows with Martin's instrumental combo.

Caryl Coleman, of Botsford, Con-stantine & Gardner agency, San Francisco, hired by the Golden Gate Bridge Fiesta Committee to produce the radio show at the Civic Auditorium last week.

Leo Cleary is the new Old anger on the Death Valley Days programs over the coast NBC-Red web from San Francisco. He replaced Rand, who held the spot for four years.

Bill in, for WOW, Omaha announcer, joining WGN, Chi-ribune station, staff.

Wilbur Michelsen is the newest juve on S & W Junior News show.

TEMPTATIONS OF 1937

(FAY'S, PHILLY)

Philadelphia, May 26. is a highly entertaining unit component parts, but one that lacks the spark which would make it surefire. Principal difficulty is short time, times 58 minutes and is actually a 44-minute show. Nice paring would be a boon to any audience, for stretching material isn't the way to popularity.

Unit not only borders on burley, as many units do, but walks right into field of Minsky-esque. Show is built precisely like those on the wheels, with one duo weighted with all the comedy, another the fancy terping and a line of girls and show-off husk.

Actually go into burley for gag team, Abbott and Costello. Pair, which has earned many faces at Shubert here, keeps 58 minutes away from anything that even resembles blue in present setu. Real flesh approach to burley is achieved by lines of girls, most of them strip-ping, but nothing that would actu-ly count in a genuine take-it-off house. Hip-singing itself, though, is plenty feverish. Line and show girls also reveal sufficient make-up grandpa enjoy himself, but not squirm.

Lid-lifter is usual presentation of girls, in this case line of 12 supplied by lines of girls, most of them strip-ping, but nothing that would actu-ly count in a genuine take-it-off house. Hip-singing itself, though, is plenty feverish. Line and show girls also reveal sufficient make-up grandpa enjoy himself, but not squirm.

Parade of Nations follows without pulling velvet together. Parade is actually parade of flesh, bringing on six more girls in costumes represent-ing different countries. These femmes on the whole are not up to the line as lookers and too often show fringes and undergarments by a mile. Some of costumes exhibit plenty skin. Grab off hand at finale by bringing on 'Miss United States'.

Four Comets is at top of heap in skating acts. Two stuns and two girls, all classy lookers. Males make neat appearance in tails, while both femme twirlers are blonde and scenic. They do a few neat twists. Much of stuff is usual. Are showmanly in making it look hard. Get some of strongest hand-pat of unit.

Roy Rogers does drunk act which

over the NBC-Red network from San Francisco. He debuted last week.

Rudy Erickson, for many years with CHWC and CKCK, Regi-Sask, transferred to CFAC, Calgary, as chief eng.

Hugh Studebaker off to the Coast to join Fibber McGee and Molly act.

Edwin urke, WCFL staff an-ouncer, doubling as special events man at Washington Park track, Chi-cago.

Joan Children' Today's

Norman Ross, free lance an-nouncer-ucer, opening offices program consultant in Merchandise Mart, Chicago.

il Fortman, former WINS press department, to NBC publicity, with John Blair, Stai

Coast to to

Jean Sablon, ported and hai Service, s-lamp aramini

Margaret Johnson ('Honey Chile') femme foil for Bob Hope on signed by Columbia Artists.

Albert Maltz, play-penner, has an original scri 'Red-Head Baker', being dramatized on Columbia Workshop program over CBS, June 13. Piece deals with reformatory school life.

moves along at tortoise-like pace. Does some falls that are 'bush' and gets hand on old trick of folding newspaper, tearing it, and unfolding it to find it whole. Eating what ap-peared to be live goldfish also sur-prised and, but the slow motion kills entire act.

Ginger Harris, hip-slinger, spotted second from close, with Abbott and Costello making last appearance be-fore finale. Drupe-closer usual stuff, nothing hot.

Winter Garden Revue

(CAPITOL, ATLANTA)

Atlanta, May 30. Overburdened with terp, this unit definitely did not please the half house that attended Cap's opener. Sunday. Harry Clark, now shows usually please down this way, should know by this time that this house's customers won't go for a steady dance diet.

Nearest thing to sock offered is the Lampinos—Prince and Lily—who occupy stage 11 of the 39 minutes the unit has to run. Prince and Lily Weber and Fields dialect, rundles on huge bass drum in which woman is concealed, and after doing some card manipulation, mixed with com-edy, pounds on drum and reveals his assistant. Then they go through some hokum trickery, managing to expose each stunt as they pull it. They finish up to a good hand with a swift trunk escape trick, man changing places with femme, locked and strapped inside trunk, quicker than the proverbial wink.

Show opens with brief overture by band, six with show, seven house standbys, led by Frank Arnyud, who helps out with a line of girls. Li of five girls comes on for rou-tine of stepping. They're followed by Phil Murray, about 16, an al-though yo-yo man, who, while spin-ning a couple of the spoils tells a few inane jokes while the house feels sorry for him. His reception was decidedly mixed. He has a fairly creditable tap dance barely breaks the ice for him in the way of ap-plause.

Jeanne Doree is then joined by Cleo Coree from the line in a tap routine to 'Shine'. Femmes, garbed in velvet culottes, win a decent hand.

Tommy, a young man, who, while spinning a couple of the spoils tells a few inane jokes while the house feels sorry for him. His reception was decidedly mixed. He has a fairly creditable tap dance barely breaks the ice for him in the way of ap-plause.

Line returns in a parade number, girls scantily garbed to represent different nations. Turn of femme come down stage, while others pose against band car, and each act is brought on for the usual out-and-dried final. Quick count reveals 18 people in company.

Management, in an effort to get show off to faster start, eliminated Murray's yo-yo man, who, while spin-ning a couple of the spoils tells a few inane jokes while the house feels sorry for him. His reception was decidedly mixed. He has a fairly creditable tap dance barely breaks the ice for him in the way of ap-plause.

Music Hall Varieties

(ORPHEUM, LINCOLN)

Lincoln, Neb., May 7. Shutting the Orpheum, as far as vaude is concerned, until fall is Ed Gardiner's fourth. In this season, 'Music Hall Varieties' Largely a re-hash of the others, it's keeping his people working and the time rather for Cushman until the tea folds it up in mid-June.

Gardiner's usual girl potio the out this time, only three in the end. One is a cat, but, however, it's pretty fair.

Spot concentrates on Del DeBreece, card man, ulator, magician, and the m.c. Missing from the line of the gauging-arc vein, and Buddy ack, dead pa hoover wearing pr ar clothes.

Rice and Schaffer, guitarists, start off after. Step or two by the girls. Two lads have a nice personal ap-penl, play sweet music, and satisfy. One of the boys is, and not bad. Crew and Drummers tap act with inserted novelty built around a ball-park bit, registers. Kids are young, fast on foot, and the lad has a dan-cing fair for comedy.

Band number features Pat Forgy, warbler, and Al Nicholas, on the bass. Slap out 'Dream Boat', Al Fraser's iron box turn follows. It's a novelty shop all by himself—plays balloon, saw, and a fly-soprano, then goes for muscle-stunt, lifting two table and two chairs on his back. Not so good, but he earns whatever he gets.

Time is 50 minutes, pace fairly fast. This fades the fishbowl count in this territory until fall. Big fair, but that's because the house swelter in this heat.

LEGIT CONVENTION SPEAKERS STRESS NEED OF REMEDIES; AGAIN H'WOOD

**ATC Sessions End with Vigorous Suggestions to
Resuscitate the Road and Establish Better Co-
operation Within the Theatre Ranks**

The welter of words that was wrought on by the convention of the legitimate theatre, which ended at the Astor hotel, N. Y., last Thursday (27), developed some ideas which the American Theatre Council sponsors of the four-day meeting will result in helping the theatre on Broadway and on the road. There is a difference of opinion over what points stood out and there is a mass of extraneous matter to be weeded out.

Those who inspired the convention are satisfied with the proceedings, although already planning changes and limitations for the next gathering in the spring of 1938. Whatever the outcome of the convention just past, all factions, with the exception of the musicians, participated. Many people of the theatre met and talked with others who had more or less legendary to them.

The next step is the establishment of the ATC as an entity which will work along the lines sketched out. In all events the convention did no harm and will probably lead to the endowment of new authors and the promise of the out-of-town press to support road shows were hopeful indications, with the latter angle another incentive for managers to turn more attention to the sticks.

Equity people who worked to bring about the convention seemed too much in control of the final sessions, but others were in on the errors that permitted people to speak who were not qualified to address the convention. Equity itself did not include some of its younger members who have ideas of their own. All such were excluded, so the managers brought on one of the younger group who spoke his stuff, much of which was open to dispute.

The dramatists were prominent in the proceedings, but the Dramatists Guild did not okay the constitution of the ATC. Evidently it must be revised before the council will start functioning, that is if all theatre groups are to combine for the common good. The musicians' stayed away, but it is likely they will be included.

Hollywood

Hollywood is mostly blamed for what's the matter with the theatre. That was indicated the first two days of convention and it was reiterated from various angles during the final two days of the four-day session. Even Daniel Frohman, 'the grand old man of the theatre', in telling anecdotes of show business, said there was no Hollywood and 'we could keep our actors'.

The weight of opinions was brought at final luncheon Thursday (27), when one plan to relieve Broadway's play 'famine' was revealed, showmen were urged to send shows to the road where they would be welcomed and backed by the press and the conventions were told that better theatres are needed, and out of New York, also warned censorship is still quite possible under existing laws.

M. Aylesworth, formerly of NBC and now with the Scripps-Howard newspaper, was the most encouraging speaker on 'What the Future Holds'. He mentioned the radio, the cinema, which part of show business, and he thinks that newspapers are also a form of entertainment. He admonished:

'Don't worry about motion pictures. They cannot compete with the stage, which cannot be superceded. Certainly the road can be brought back. Rehabilitate the theatres, bring them up to date. There is too much picture fare in other cities. Newspapers will back up all over the country. I speak for the press; at least for my own group of publications.' The remarks were welcomed by out-of-town showmen who came expecting the convention to solve the problem of the road. There were a dozen reporters from out-of-town papers at the convention.

Maxwell Anderson Speaks
Most outspoken critic of Hollywood and its methods was Maxwell

Anderson, rise will several of whose plays have been adapted for the screen. Speaking last Wednesday (26) on the proposed fellowships to keep promising playwrights from being won over to films, the playwright said: 'It can do no harm, and it may do an astounding amount of good.'

'The theatre has lived by its wits during most of its history. It will continue to live by its wits, and to be the most important art, so long as the censors let it alone, so long as it is not so rich as to become fat-headed and so long as it numbers a little corps of competent actors and playwrights who love it.'

'If you are a playwright and go to Hollywood, the block-booking system and studio ownership of copyrights are the two evils you encounter first. As to the copyright, there are no authors in moving pictures. There are no authors because the picture companies own all the copyrights and are registered in Washington as the writers of the scripts turned out by the hired hands on the lot. They will change what you write and they will. After you've written your damndest, they'll set seven more galley slaves to work on it, singly and in groups, and by the time the product is ready for consumption it will taste like all the rest of the soup in all the other cans labeled with the trademark of your studio.'

Test of Art

'But quite apart from the question of artistic freedom in pictures, there are many of us who would always prefer the stage while it continues to yield any kind of meager living, for the theatre has been and will continue to be a great art form, an art which has bred many masters and will cradle many more before our civilization loses its dramatic expression.'

'The pictures have no such past and can look forward to no such future. They came in as a mechanical invention, they will go out when that invention is superseded, as it will be. Some of you will consider this an old-fashioned notion, but wait a few years. While the boom is on nobody believes in the collapse. The good old pictures are not over-long for this world. And when they are gone they will be forgotten.'

'The test of an art is endurance, and in any endurance contest the films have as much chance against the theatre as the celluloid cat chasing the asbestos rat through hell.'

'Let us not be too envious of the financial rewards and the tight organization of Hollywood. They are purchased at the price of regimentation of the public through block-booking, regimentation of the artist by divesting him of his copyrights. High salaries in the paradise of the west are the mess of pottage for which the independent artists who work in Hollywood have sold their birthright.'

Five Fellowships

Idney Howard, head of the Dramatists' Guild, spoke several times, went to the effort to attract and develop new authors had already had fruition, John Golden having contributed five \$1,000 fellowships for that purpose. It is figured that that sum would support a young author for one year, idea being to keep such writers in the east and prevent them going to Hollywood the moment they show signs of talent.

The fellowships are to be awarded by a committee to authors who have written well, but have not had a successful play. In such fashion Howard hopes that the play famine will be corrected. Golden said he is 'giving a very small part of what I made in the theatre back to the theatre.' Understood the donor will have first selection of expected scrips so written. Manager added that the theatre's worst enemies are the people in the theatre. He recalled the 1919 actors' strike saying he thought the managers were in the wrong by that and that the factions got together amicably and that

(Continued on page 54)

Keeping in Practice

Owen Davis, who attended the legit convention in N. Y. last week, insists that he has retired as a dramatist, but: 'I will have three new plays next season, just to taper off.' Davis alluded to figures on the number of plays he wrote as 'fantastic' yet he admits the total tops 200. Author has completely recovered from a stomach ailment which affected him more than He is 63.

John Golden Sees

'Road Rejuvenation' Hope in Colleges

Golden, now called or doctor, or he may put P. S. after his name, having been honorary-degreed by Oglethorpe University last Sunday (30). Understood that Admiral Cary T. Grayson was his sponsor at the annual exercises held at the Georgia college, it being the first time for Oglethorpe to honor a manager. Golden attended college in youth but passed up a degree, having withdrawn from New York University after one and a half years.

In accepting the 'doctor of public service' in recognition of outstanding contributions to the theatre and human welfare in arts and letters, Golden made a 20-minute address. Among his observations was the estimate that there are but nine first class producers and 'only four of these have rarely, if ever, made a personal investment in their own presentations but have been backed by money and motion picture money.'

As for authors, he said 'there are exactly five who have the right to call themselves playwrights.' Manager also said that because four or five stars and the same amount of hits find it more to make a successful tour 'there is no reason to believe in the fool propaganda of the rejuvenation of the road.' He thinks that one must look to the schools and colleges for fresh development of the drama in the smaller stages. He then touched upon a plan whereby 1,000,000 students in New York schools would use the theatre laboratory, in association with professionals. Stated the idea has the endorsement of Mayor LaGuardia.

BUFFALO TIMES PRINTS CONVENTION EXTRA

Considerable attention was attracted last Wednesday (26) by a special edition of the Buffalo Times and distributed at the convention of the American Theatre Council at the Astor hotel, N. Y. Entire dummy front page of the sheet was devoted to the theatre, plugging Buffalo heavily as a likely date for next season's road tours.

In addition to a two-line, 8-column streamer reading, 'There's Money to Be Made in Buffalo Next Season', page one carried an editorial (titled 'Our Money Is Good Money'), news stories headlined as follows: 'Million Potential Playwrights Offer Lucrative Field', 'Thousands Seek Low-Priced Seats', 'Stores Want Theatre Aid', 'Films Stifle Art of Acting' (story from the convention, under byline of Ardis Smith, Times drama critic), 'Systematic Selling Needed by Stage', 'C. C. Head Says', 'Theatre Increases Business of Hotels', 'Little Theatre Maintains All Traditions of Stage' and 'Small Towns Vital Part of City Theatre's Area, Sports promoter Believes.' Also three-column art, showing number of persons reaching into wallets and purses for cash.

Buffalo Times is a Scripps-Howard sheet. Special edition was idea of George Lyons, editor. Formerly city editor of the World-Telegram, N. Y., he's a vet theatre fan. Worked up

The Convention Is Over

The legitimate theatre convened in New York last week. It was not the first convention of its kind, but similar sessions about 10 years ago were steam-rollered and therefore abortive. This time all groups gave free rein to their ideas and, after the residue is weeded out, there is a good chance that some problems of the present-day stage will be solved.

First step, of course, is the formation of a functioning body, which will be the American Theatre Council, sponsors of which announced a program at the end of the convention. What will be done actually is up to the board and officers of the ATC. There will be changes in the schedule and some ideas will be discarded, but if the convictions of the lead speakers at the convention are sound, the theatre will be benefited.

Frequently during the sessions the defeat of the Dunnigan one-man censorship bill was mentioned as an example of what the theatre could do when united. There was no mention of the press, which opposed the measure as strongly, if not more than the showmen, and which probably brought more forcibly to the attention of Governor Lehman what the Dunnigan bill meant. But that is characteristic of show people.

Suggestion that ways and means be found to finance more production may bear fruit in a direction not believed possible by managers or authors. If that comes about, the convention will have been worth while many-fold.

That Hollywood should be so much blamed for what's the matter with the theatre, is not sound. Picture end itself was surprised when apprised there would be a secret session (idea was dropped) to see what could be done about it. Result will probably be a series of conversations which may adjust the present differences. Hollywood is not opposed to Broadway as much as some of its people say.

Plan to halt the 'play famine' by scholarships to be given promising authors may bring results. It is one of several moves to encourage young dramatists by means of prize contests. Hollywood has even a greater problem in that direction, having more than four times the number of pictures to turn out annually.

Proposal to regulate the critics, and their defense, seemed to be a stand-off. Critics claimed the present mode of reviewing is helpful to the theatre because it excites interest, as against the old type of windy writing which few people waded through. Managerial end is sometimes opposed to opinions in the press and some producers ask for straight news reports of plays. At this does not go when the press is favorable.

Convention is over and, during the slack summer, the ATC can get down to starting something. If the showmen are as alert, as they seemed on the platform, they will get results.

ATC Weekly Bulletin and Ticket Courtesies for Out of Town Critics

At Last—A Kind Word

In discussing the critics and their ways last week, George Abbott insisted he 'had no squawks.'

'I know it's polite to say that critics cost us managers money,' he said, 'but me, I think they're really coin-savers.' I know that when I produced 'Sweet River' they saved me at least \$50,000. I thought the show was good before I read the notices and if the notices had been kind I'd have kept it on, business or no business. But I read the notices.'

Fed Project Calls Halt On Coast Payroll Upping

Hollywood, June 1.

Orders have been received at local headquarters of the Federal Theatre Project barring any increase in the FTP payroll pending a proposed revision of the quota, which will be forwarded soon.

Can came directly from Harry L. Hopkins, Works Progress Administrator in Washington. Los Angeles County FTP has 1,475 on the payroll.

Atlanta FTP Presenting Nathan's 'One Spring'

Atlanta, June 1.

Robert Nathan, who wrote 'One More Spring' is due to arrive here today (1) to attend a world premiere production of his play as adapted for the stage by Lullie Hard McKinley, of Birmingham, Ala., and presented by Atlanta Federal theatre.

Play is being directed by Roy Elkins and cast includes Evelyn Eden, Gilbert Maxwell, Maurice Fain, William Nunn, Marion Branham, Amasa Windham, John Willi and Edwin Hill.

the dummy page in co-operation with Ardis Smith. About 600 copies were distributed at the convention. Caused good deal of comment at Wednesday's session, several managers' being such interest in Buffalo may indicate that town is likely looking shot for next season.

Out-of-town newspaper men in New York last week to cover the convention of the American Theatre Council made several recommendations to the Council and to the New York Theatrical Press Agents regarding Broadway news and courtesy for critics visiting New York. All suggestions were immediately approved by both the ATC and NYTPA.

Proposals to the ATC were that it act as a clearing house for all pass requests from out-of-town critics for Broadway legit houses and that the ATC issue a weekly news bulletin of the organization's activities for release to the road papers. According to the new setup, road critics are to notify the ATC from three to 10 days in advance when they expect to be in New York and what shows they want to see. Council will relay the requests to the proper agents. In the matter of the weekly ATC news bulletin, Henry Seager, Broadway reporter for the N. Y. Morning Telegraph, will get it out, with the Council paying the mailing costs.

The Council asked all out-of-town newspaper men, not already on the ATC mailing list to communicate with the Council headquarters in the Sardi building, N. Y., to be placed on the list.

The recommendations of the road reporters to the NYTPA were that names, addresses and telephone numbers of the various member agents be supplied to out-of-town drama editors and critics and that the NYTPA members co-operate with the out-of-town editors in supplying requested pictures and publicity more quickly. 'All the foregoing proposals were made at meeting of the press group immediately following last Thursday's (27) final business session of the convention. Warren P. Munsell, a director of the ATC, unofficially okayed the recommendations.

Among the press representing out-of-town papers at the convention were Ardis Smith, 'Buffalo' Times; Alice Collins Armstrong, Troy server-Budget; Louise Maca, Springfield (Mass.) Republican; Rita Swan, Baltimore News-Post; Elmer Hughes, Boston Herald; Warren Wilmer Brown, of Gardens, Houses and People, Baltimore; Harry Haller, Baltimore Sunday Sun; Jay Carmody, Washington Star; Garrett D. Byrnes, Providence Journal and Evening Bulletin; Payilis Schuyler, Theatrical; Portland Sunday Telegram, Portland Herald and Evening Express.

LEGIT'S BANKING BACKERS

Re-election of Officers Anticipated As Equity Prepares for Balloting

With the first really contested annual election in Equity's history slated for Friday (4), the regular, opposition and third ticket campaigns have let go with final arguments to constituents. Indications are that the regular candidates for officers will be re-elected for another three-year term by an overwhelming majority. Only nominated opposed candidate for office is E. J. Blunkall, running for presidency, who can expect no support from the former forumites, the second ticket, they announcing 'we do not endorse Blunkall or any other candidates (council) on his ticket.'

The contest, if there is one, will be for new members of the council. Independent or oppositely ticketed which could not induce Walter Hamden to run against Gillmore for presidency, then concentrated on seeking to place seven candidates on the council. That group also endorses five council nominees on the regular ticket, indications being they will get at least that many elected, there being a good chance to win with some of their own candidates. It is certain that the militants will have a stronger council percentage, what with three of their group already on that body.

Indies photostated the ballot and marked crosses in beside the names of their candidates, also those they endorsed on the regular ticket. There is a total of 12 names, 10 going for the regular five-year term on council and two being for replacements. Marked sample ballots are said to have been distributed widely around New York and the Coast.

'Awakening'
Group feels that the existence of 'progressive forces' in Equity has led to an awakening in the association which brought about such changes as pay for rehearsals, a definite and controlled method of salary cuts when justified and the move for a single minimum (\$40) weekly. Later move was opposed by the administration which later made a concession, permitting not more than 25% of any cast to be engaged at the junior minimum (\$25).

The indie, too, inspired the secret ballot amendment which is now being decided by referendum. They also seek the re-formation of the executive committee to co-operate with the officers and, thereby, establish a closer liaison between the council and the executives. Charged that while the constitution calls for at least five members of the council on the executive committee, it actually consists only of the president, secretary and two Equity attorneys.

To that contention a circular signed by the president and executive sets forth that the council itself is the real executive committee, since all matters are referred to that body. Circular sets forth the accomplishments of the same officers through the years starting with the 1919 stri.

Third party people are also out with a circular somewhat critical of the regular ticket's claims. Referring to the claim that 'your president led us in the successful strike, it is commented: 'It is true our president led us in that strike, but the president's name was Francis Wilson.' Third party people counter, too, against a 'whispering campaign' going around to the effect that Mr. Blunkall is a Communist. Of course that is ridiculous. He fought Communism where he found it in the theatre or in the WPA. That is the very reason that the powers in the WPA are his bitterest enemies.'

Union Play Prizes

International Ladies' Garment Workers' Union educational committee is offering two prizes, of \$2,000 and \$1,000, for two full-length plays on social subjects.

Contest closes July 1.

Times Change

Congressman Dr. William I. Sivovich has changed his mind about the critics. That was indicated at the legit convention when he terminated his address by complimenting various individuals of the theatre, ending by including 'Those fine dramatic critics, who mean well.'

Couple of years ago the Hon. Sivovich was for 'rubbing them out' and he asked the critics to come to Washington and appear before his committee. Most refused, some wanting to know if the trip would be on the cuff.

Congressman is the author of several plays which were panned.

'Wonderful Time' Salaries Upped For 29 Players

Starting this week the salaries of most of the players in 'Having Wonderful Time', Lyceum, N. Y., will be upped five to 10%, it was announced to the cast by Bela Blau, associate producer of the comedy presented by Marc Connelly. Salary boost at the end of the season when business is on the decline and most attractions aim to cut salaries to operate on a summer basis, is one of the most unusual managerial moves in years.

Production 'Time' has been earned back in operation and the picture risks netted a goodly figure (actually \$82,500). Connelly and Blau stated that they, therefore, decided to increase the salaries of those players in the moderate money brackets. Better paid people are not included in the increase, which goes to 25 out of the 37 people in the cast. Those benefited have been getting between \$50 and \$70 weekly, there being some minimum salaried people at \$40 and \$25 (juniors).

It was figured show could reduce salaries by \$400. Boost to the payroll will amount to \$200 weekly, so that the management anticipates paying the players \$600 weekly more than would be required during the expected summer holdover, providing business continues on a profitable basis.

LEGIT CONVENTION RUN AT A PROFIT

The legitimate theatre convention in New York more than paid the cost of the 'four days' sessions at the Astor hotel, the luncheons and midnight supper. It was first figured that the meet would go into the red but \$4,000 was received from 400 delegates who paid \$10 each, in addition to which the program netted \$2,500. Added receipts came from others who attended the luncheons at one dollar each, plus extra guests who attended the supper, there being 625 at the final event. Total takings were estimated at more than \$7,500.

The proposed American Theatre Council, which sponsored the convention, will go ahead, its actual formation being regarded 'as a certainty. One of the first steps, when permanent officers are chosen, will probably be the naming of a promotion manager. First, however, the ATC convention will have to be amended, probably after revisions. Temporary board expected to meet this week to consider the results of the convention and agree on further procedure.

GROUP CONSIDERS FINANCING SHOWS

N. Y. Corporation, If and When Formed, Will Co-Operate With Solvent and Responsible Producers Only—Is Surveying Situation and Accumulating Data

NO STOCK SELLING

By JACK PULASKI

Legit producers may secure financial support from sources never before hoped for, as the result of the convention held in New York last week. Unknown to anyone present at the sessions a plan is being considered by men outside of show business for the formation of a corporation with that specific purpose in view. If materializing, it will be a bolt out of the blue for legit.

The head of a midtown bank attended the convention and observed closely. He was most interested in the statements that the cardinal problem of show business is financial backing. This banker started asking questions from informed sources not participating in convention activities. When his proposition was made the banker was told to get figures, to be arrived at after a careful survey.

The proposal is that a group of business men or financiers form a backing corporation for the purpose of investing in legit productions, the manager to be charged 6% for the money plus a share in profits to be set later. It is not to be a stock selling venture.

When told that if Broadway's season just over were balance-sheeted the red might put his idea into the discard, the banker was not disturbed, for he knew that several costly productions were destined to fail before openings. The survey, therefore, will not include all the shows which reached the boards.

'Good Business'

The books of the bank, operated by the proposer, have given him the very definite idea that his plan is good business. Deposits of certain managers with his tell that story. The backing unit which may have an investing fund between \$500,000 and \$1,000,000 does not hide a plan to take over the legit, because it is recognized that successful producers are those with something on the ball as individuals and not to be massed.

Banker's outline of his plan fully considers the picture value of plays. Any play getting the organization's backing would be required to play at least three weeks, so that even if the show fails there would be a reasonable chance to earn back the red by film coin.

That point has been over-emphasized by any number of promoters who aimed to form similar finance companies, but always with an idea of selling stock to the public. All manner of data showing how much this hit and that got for the picture rights has been exhibited, also the alleged profits arrived at generally by guesswork. However, the picture end is important in that set-up of the promised legitimate finance company.

Hollywood Stance
The claim that Hollywood's withdrawal from Broadway will not affect production is of distinctly doubtful validity. There have been any number of shows backed during the past season by outside capital, but in nearly every instance for personal reasons, not strictly business ventures.

Although the proposer has enough banking figures to support his plan, producers will be asked to open their books. The survey may take three months or even double that time for the data will be verified before the plan is put up to the men expected to form the finance company. Survey will cover the activities of pro-

New Amsterdam's Passing to Films Leaves 42d St. Without a Legiter

Call Me Butch

There were two congressmen in action at the legit convention its final day at the Astor, N. Y., Thursday (27). Dr. William I. Sivovich making an address early in the afternoon while Emanuel Celler, also of N. Y., was in the chair at luncheon, making at least two bulls in the names of speakers he introduced.

Celler, after mentioning some of Owen Davis' plays, introduced the dramatist as Owen Wister. He referred to M. H. Aylesworth as Miles, instead of Merli.

The New Amsterdam, one of road-way's noted theatres, has been sold to picture interests. While it virtually passes as the last legit stand on the one-time famous 42nd street show, the new owners that legit will have the first call for bookings. If the New Amsterdam takes on a picture policy, however, it will probably blast the hopes of showmen and legit interests to re-install legit on the block.

Selling price was \$1,500,000. At one time the late A. L. Erlanger refused to sell the property for \$3,000,000 cash. In addition to the theatre proper there is an office building on the 42nd street side, site running through to 41st street, also a roof theatre (formerly used for Ziegfeld's 'Midnight Frolics') which has been devoted to radio broadcasts for several seasons.

New Amsterdam was owned by the Dry Dock Savings bank. It was dark most of the past season, but the bank several times announced that it would take the loss, expecting an upturn in realty value. When the cash was put on the line, however, and the conditions agreed to, Dry Dock decided to let the house go, having a substantial profit over its equity. Theatre was part of the Erlanger estate and for a time was operated under a mortgage in possession arrangement. Failure to pay over the interest charges finally led to the bank foreclosing.

Max A. Cohen, who has operated several theatres on the block with grind pictures, is the new owner and probably has a syndicate associated with him. Cohen started with Wallace's, first 42nd street house to go on grind. He is now running the Selwyn and Harris, also the Cohan on Broadway. Understood that Cohen has cleaned up with the tri-

Sale conditions called for pay \$500,000 in cash, the money being posted. Dry Dock has arranged a mortgage of \$1,000,000, with the stipulation that if business is ever presented in the New Amsterdam, the mortgage would become due automatically and outer proceedings immediately started. Bank has insisted all along that only under such restriction would a sale be considered. Since burlesque has been ruled out of New York, it is doubtful if such a policy was considered by the purchaser, who is slated to take possession July 1.

If pictures are to be exhibited in the house it is likely not to be along grind policy lines, since the purchase price would hardly permit profitable operation of the 'house beautiful' which made fortunes in the heyday of Klaw & Langner. Understood the new owner is figuring on a summer attraction, but the deal is not set.

Dry Dock took over four theatres under foreclosure and attempted to operate all. It sold the Selwyn & Vanderbilt this season and now has only the National on its hands.

Max Anderson's Play Plans Are Still Indefinite

Max Anderson's play 'The House of the Living Dead' has been optioned by a picture company. Anderson is now working on a new play, but he would not reveal its nature, other than to say it is a poetic drama.

May do another when present one is finished, he said, but nothing is set. Possible that even the present work may not 'come out', he estimated. Playwright was reported previously to be contemplating a modern comedy for Burgess Meredith, currently featured in Anderson's 'High Toot', at the Martin Beck, N. Y. Meredith play is still vague, though author would like to do it.

Cochran-Shubert Production Deal For London, N. Y.

On a last minute decision Charles B. Cochran sailed for the U. S. last week in company with J. J. Shubert. A deal has been arranged between Cochran and the Shuberts, whereby the latter will produce in New York two Cochran productions, 'Home and Beauty' and 'Paganini And, reciprocity, Cochran will stage in London some of the Shubert shows.

It is understood the London productions will be partly financed by the Shuberts. First of the projects here will be 'The Show Is On', set for fall opening in the West End. 'The Show' will restore Beatrice Lillie to London after several years' absence.

'GREAT WALTZ' OPENS ST. L. OPERA SEASON

St. Louis, June 1.
Municipal Opera season opens this week with 'Great Waltz' as the starter of the 12-show stretch. Rest, in order, will be 'Fortune Teller', 'Music in the Air', 'Louis XIV', 'Mikado', 'Salute to Spring', 'Prince of Pilsen', 'Bartered Bride', 'Pink Lady', 'Robin Hood', 'Babes in Toyland', 'Wild Violets'. 'Spring' will have its world premiere here, while 'Violets' is getting its introduction to this country during the St. Louis summer season.

Yokel Huddles Foote On 'Tom Cat' for B'way

Hollywood, June 1.
John Taintor Foote, currently fulfilling a writing pact at Metro, is conferring this week with Alex. Yokel on production plans for Foote's new play, 'Tom Cat', slated for fall staging on Broadway.

Author is scripting 'Girl of the Golden West' as a starrer for Jeanette MacDonald and Nelson Eddy.

ducers with hit records over a series of seasons.

When and if formed, the company will make its investments selective and will probably have its own advisers, recruited from show business to pass on each production. Plan is to provide funds for producers with reputations for intelligent presentations. It will not provide a good thing for sharpshooters, but will not necessarily shut out from support the newer showmen.

The proposal is not entirely new but it is the first time for banks to figure on participation. Leading producers announced the formation of a company to finance production several years ago and the public was to be let in, but the idea suddenly dissolved.

Legit Theatre Convention

(Continued from page 52)
the convention could have the same results.

Morris Ernst, an attorney well known to show people, issued a sharp warning that because the one man censorship bill (Dunnigan) was vetoed, should not put showmen asleep to the present laws on the matter. "We have one of the most pernicious censorships ever known," he hammered Paul Moss, license commissioner, whom he said could stop any show he wanted to by refusing to re-issue the theatre license. Attorney pointed out that by holding up a license and forcing the manager to resort to the courts, it might take a year to settle the case, by which time the manager would be broke.

He charged that Moss' inks his judgment better than a jury. There are cops acting as censors in night clubs, his contention being that the commissioner's power is an increasing peril, and what is done in New York will have reverberations in other cities. He attacked the present system as resulting in a strange censorship situation. He attacked the closing of the burlesque houses without actually mentioning the type show but claiming that one man's idea of what is indecent might easily be proven okay by another.

Fees Too High

Ernst also told the conventionists that prices in the legit theatre are too high and must come down to increase the consumption of American audiences. Fault of the \$3.30 scale he blamed on antiquated fire laws, kept in force by ill-advised owners of equities in theatres. Lawyer said it was all right for picture theatres and even churches to build 40 stories over auditoriums and the same should apply to the legit. It would then be quite possible to make the top price \$2 or less, insisting the basic price must come down. In the new theatre buildings to come, he envisioned parking space under the theatres' street level.

Owen Davis whose first produced play was put on 40 years ago, spoke of old plays and former standouts which he recently read over, unmoved. The greatest change in playwriting, he shared with audience. Davis commented: "Some authors can write first and second acts but only audiences can write the last act. A man who has written a silly play, was a silly man when he wrote it." Author said he was once a professional football coach, also a stage super.

Congressman William I. Sivovich addressed the final afternoon session in a typically political manner. In an intense way he took over the topic of the Federal Theatre Project and referred to the 'great work of Hallie Flanagan, national director of the WPA relief theatre activities, who is ambitious of establishing a national theatre on the basis of the WPA. Dr. Sivovich declared: "We shall subsidize the living drama," which is Mrs. Flanagan's aim. Congressman mentioned he had witnessed the squandering of millions of the public funds in projects less worthy.

That the WPA figured in the convention designed to help show business and especially the road, was a surprise. There were a flock of WPA workers on hand at all sessions and when Mrs. Flanagan was introduced during an afternoon given to odds and ends, those on her payroll applauded vigorously. She started by saying that hundreds of FTP actors are on strike—a one day walk-out last Thursday (27) in protest because they may be dismissed and "forced back to destitution, charity or home relief."

Barrett H. Clark, vice-chairman of the National Council Freedom from Censorship, appealed for more controversy in the theatre. In reference to the dispute about the critics, he said, "Brock Pemberton plaintively urged that the reviewers lay off those plays that are presumably sure to displease them, in order that the public may patronize them before learning why the reviewers weren't invited."

This preposterous suggestion was brought forward, mind you, not on behalf of experimental or revolutionary works by ambitious young trail-blazers, but by unpretentious trifles. Could commercialism possibly devise a more subtle form of censorship, a more fruitless defense of what is presumably not worth defending?

"Our dramatic literature will stand or fall not on the success or failure of any plan for reviving the road, or

bringing back the audience, of restoring the glamour of the old. In the palmiest days of the American theatre we had 2,500 professional stages, but not one first-class playwright."

In bringing back the theatre of old would you turn back the clock to those happy days when everything was rosy, would you exchange the best American plays of the last 17 years (or the best of one of the 19th century) put together? Precisely at the moment when the American theatre has reached its lowest level (which is always the present), we Americans must realize that in the last few years we have turned out, and are still turning out, the finest plays in the world. The best written, the most courageous, the most varied and exciting and original. There are even some Pulitzer Prize plays that could stand up artistically, with the old-time masterpieces.

Issues

"It seems hardly open to argument, then, that our drama thrives on difficulties: competitive, economic, social. The great point that it thrives—in spite of those awful critics, and the unions, and films, and the occasional onslaught of church and state."

What managers and box office men appeared to think one of the most valuable suggestions offered during the entire convention was that of George J. Lyons, of the Bell Telephone Company of New York. Speaker revealed that through inadequate switchboard facilities at the box office, callers at one Broadway theatre received upward of 700 busy signals a day. He suggested wider use of the telephone company's facilities and advice, trained persons to handle telephone orders, a ticket delivery service.

Charles Washburn spoke on press agency. He was present, he said, to "squell the report that we sleep late." He had prepared a speech, he revealed, and had rehearsed it on the bus driver on the way to the meeting. Quoted his driver as saying that he often wondered what Washburn did for a living, now he knew—the p.a. went around making speeches.

Speaker called press agents the mystery of show business. Said they are an enigma to producers, friends of newspaper men and a bother to bartenders. "We work for the papers, but the producers pay us," he remarked, adding, "it's pretty decent of them, considering." Washburn also declared he'd always thought nobody cared about press agents, but that he'd recently discovered that Milton Shubert carries the picture of one in his wallet—but it's not me," he added, "I hear it's Joe Flynn."

Washburn Sez

Referring to the proposal to bar critics from some shows, Washburn called it baloney—a waste of good hamburger, time and print. "The papers are on our side and the critics want the theatre to live," he said. Florence Reed proposed regular tryout theatres in the smaller road towns. John Pollock explained his experiences and ideas gleaned from a full season ahead of the 'Great Waltz.' Arthur Kober, author of 'Having a Wonderful Time,' suggested that the theatre sign up all the 'Hollywood-failures,' who seem always to make good in the stage medium. Sidney Howard declared that the absence of oolymwood financing of Broadway plays had not affected the number of productions and said something must be done about the play faml. Paul Green spoke about art in playwrighting. J. Howard Reber, Philadelphia attorney, spoke on road conditions that had virtually killed his city as a theatrical center.

Nearly all the speakers went on talking much too long. Many had very little in the way of constructive, concrete, useful ideas to suggest. And even those who had tended to exhaust the audience by continuing to expound for long weary minutes after they had made their point. Many of the delegates and spectators wandered in and out, soon learning to avoid the tiresome speakers. The press covering the affair, however, generally had to it through it all rather than risk missing anything important. One woman speaker who came forward to make an address held up an alarm clock and promised to be brief. She was one of the windiest of the session.

Legislative Measures

Milton R. Weinberger, counsel of the Theatre League, spoke of legis-

What a Memory!

Introduced as 'the grand old man of the theatre,' at last Thursday's (27) luncheon of the American Theatre Council convention, Daniel Frohman told about his first job in show business.

He was an usher at the old John Street theatre, he explained, and one night General Washington attended a performance.

"I certainly appreciate the way you've treated me," Frohman quoted the General. "I want to get to bed early tonight as I have to cross the Delaware in the morning!"

Frohman will be 86 in August.

lative problems. He said one pending measure was what it called a Rube Goldberg, it proposing that theatres have a system whereby all exit doors could open simultaneously from a central switch. Lawyer went into the proposal to remove admissions taxes. He read a telegram from the chairman of the ways and means committee in reply to the convention's appeal to support the pending measure. In part it read: "While there is great need for this legislation, it does not seem possible to spare the revenue at this time. However, a hearing for showmen will be gladly granted." Speaker suggested the formation of a legislative committee by the American Theatre Council.

A Coast WPA director suggested open air theatres in the west to be operated by government funds from April to November and a string of modern theatres from coast-to-coast similarly financed. George Freedly, of the New York Public Library, spoke of the theatre section and invited all departments of the legit to call upon the library for information, pictures and all manner of data filed there.

Practices FTP Work

Mrs. Flanagan said that the WPA shows had attracted 20,000,000 people to performances who had never been in the theatre before. She also claimed that 1,400 new plays had been put out in 28 states, a puzzling statement. "She added: 'It is true we have many old and infirm actors on our lists but they are our responsibility until this group (convention) can work out some form of security for them.'"

FTP head had a three point program for her outfit. First, development of youth in the theatre. Second, cycles of plays such as those of Shaw and O'Neill, plus the development of dance and other non-commercial theatres. Thirdly, she invited producers to consider using the WPA houses as experimental theatres, in trying out new ideas in lighting, designing and so forth. In that way she thinks the FTP will be of some value to the theatre as a whole.

There were three WPA people put on the program by chairman Paul Turner before Paul Beisman of the St. Louis municipal opera company was introduced. Speaker explained the general set-up of the municipal theatre and suggested that a similar venture would be established in New York similarly, financed by the sale of bonds. By that time only WPA people were on hand.

William P. Farnsworth, ide to Mrs. Flanagan, did not mention the Federal theatre. He urged joint action of labor and management in the legitimate theatre. Farnsworth mentioned the legit code of which he was administrator after Sol Rosenblatt, as being the only code in which the management and labor had a 50-50 share. He mentioned the defeat of the Dunnigan bill as a result of joint action—speakers mentioned the Dunnigan bill at their peril, one woman saying she'd scream if the thing came up again.

Elitch Gardens Opening With 'Glory,' June 12

Denver, June 1.

MacKenna will return this year as leading man at the Elitch Gardens theatre and Barbara Robbins will be leading lady. The theatre will open on June 12 with 'Reflected Glory.'

Others in the company are Ona Monson, Madeline Clive, Minna Phillips, Helen Bonita, Walter Gilbert, Frank Jaquet, Philip Ober and James Spottswood. George Sommes is repeating as director and Brad Hutton will be stage manager.

Inside Stuff—Legit

'The Eternal Road' earned \$24,000 in operation up to the final week at the Manhattan O. H. N. Y., with the last six performances adding several thousands more, the total being inconsiderable in comparison to the enormous outlay and vast labor of presentation. Real obstacle to the proposed resumption were the obligations piled up before the spectacle finally opened.

Three of the 40 backers of 'Eternal Road' were most in evidence around the theatre. They are Maurice Levin of Hearn's dept. store, Morris Strelsin, head of an ad agency, and Morris Eisenman, retired head of a newspaper and publication distribution company. First two are said to have put in \$75,000, the latter investing around \$40,000 at various times.

Plans for taking the biblical spec on the road are progressing, although the chances of relighting at the Manhattan are doubtful.

Because of the growing criticism over his personal censoring of legit shows, Mayor S. Davis Wilson of Philadelphia, has privately informed local managers he will close no more plays. Also has relaxed his recent ruling that all scripts must be submitted to his Theatre Control Board in advance for approval. Quoted as saying managers are to use their own judgment, but has asked them not to 'embarrass' him.

While every one of Wilson's censorship forays against legit precipitated a storm of criticism in Philly, his action several months ago in refusing to allow 'Mulatto' to open after Martin Jones had gone to the expense of moving the production into town and putting ads in the dailies caused the loudest yowls of protest.

Paul Moss, N. Y. license commissioner, attended last Thursday (27) night's supper and show, climaxing the American Theatre Council convention at the Astor hotel, N. Y. Was seated at the same table, with Morris L. Ernst, attorney who was active in agitation leading to the recent defeat of the Dunnigan bill, which would have set up Moss as censorship czar of the New York stage.

Moss received considerable ribbing from tablemates and reporters, a photographer finally catching him unawares as he was being interviewed regarding nudity at the supper and show.

At the final performance of 'King Richard II,' St. James, N. Y., Saturday (29), Maurice Evans, English star, came before the curtain to thank American audiences for their support. The orchestra played 'God Save the King' as the house stood.

There were over 150 standees. Final week of record engagement was estimated close to \$23,000.

Steve Cochran, former manager of the National, Washington, D. C., who conducted stock there during the summer, is going in for straw hat presentation. First plan was to buy over a farmhouse and establish it as a dining place in conjunction with the drama, but that is out.

He has made arrangements for a stock season of 10 weeks at the University of Maryland, starting July 12.

Convention's 11 Point Plan

ATC Adopts Program of Future Procedure; Other Proposals to Be Investigated

Board of directors of the American Theatre Council adopted an 11-point program for the various groups of the theatre immediately following the final session of the convention last Thursday (27) at the Hotel Astor, N. Y. The plans embody many of the proposals submitted by delegates and other speakers during the four days of speeches. Other recommendations, offered at the open discussion just before the final session closed, will be considered later.

As outlined by Frank Gillmore, president of Actors' Equity Association and a member of the ATC board of directors, the program is as follows:

1. To hold another convention at his time next year or in connection with a theatre festival in the fall of 1938 in New York. And to hold an international convention the following year, during the 1939 World's Fair in New York.

2. To raise a fund of not less than \$100,000 annually, the money to be obtained by assessing theatres, productions and possibly by special benefit performances, to promote the interests of each of the affiliated groups to help the theatre as a whole.

3. To appoint sub-committees for further consideration of all important matters.

4. To investigate the proposal for a general promotion manager (not a czar) for the theatre.

5. To arrange for further subsidizing of promising young playwrights, in addition to the five \$1,000 fellowships offered by John Golden.

6. To arrange for trial performances for younger actors and directors so they will have a chance to be seen by managers and casting directors.

7. To arrange for the formation of a managerial pool to engage actors on a guaranteed annual salary.

8. To arrange a clearing house for financing plays.

9. To arrange one early performance a week, both in New York and important road cities, for the convenience of suburbanites.

10. To investigate the following proposals:

(a) An easier method of ticket sales in New York and on the

road, taking into consideration telephone service, office courtesy and delivery of tickets.

(b) Central air conditioning for groups of theatres.

(c) Promote improvements sound amplifying for theatres.

(d) Establishment of revival, children's one-act play, rotary stock and experimental theatres.

(e) Co-operation with the Federal Theatre and the government.

(f) Appointment of a committee to promote favorable legislation for theatres.

11. To present an annual series of prizes in all branches of the theatre, for best plays, acting, directing and scenic design.

Among the proposals submitted in the open meeting and to be considered later were an offer by Mrs. Charles Archibald, of Los Angeles, of \$500 for the best poetic drama, and a suggestion by delegates from Dallas that the ATC co-operate in discouraging untalented beginners from coming to New York to seek theatrical careers. Gillmore also said the directors had taken no action on various proposals in regard to 'that perennial problem, the critics—so we'll have something to discuss at next year's meeting.'

Skowhegan Opens With 'Rollo's Oat' Revival

Me., Governor Lewis C. Barrows, Maine, attended the Lakewood theatre's opening at Skowhegan, Me., last Saturday night and saw Jessica Newcombe in Clare Kummer's 'Rollo's Wild Oat,' the 75th role she has acted with this popular summer theatre group. She has played here for six consecutive seasons.

The play continues this week, with the first matinee on Saturday (5). Others in the cast include Sai Byrd, A. H. Van Buren, K.etherin Meskil, Ralph Cullinan, Day Elliot, Ben Lackland, William David, Gordon Euff, Winifred Law and Grant Mills.

Next week will see Ibsen's 'The Wild Duck,' opening Monday (7) night, starring Blanche Yurka.

22 SHOWS IN THE MONEY

Dramatic Critics' '36-'37 Score

Lightest legit season on record—90 B-way starters, not counting revivals—Bob Coleman, the Mirror, broke up the dead-lock held on the No. 1 position by Gilbert (American) and John Mason Brown (Post), romping off with the honors in VARIETY's 14th annual Critics' Sweepstakes. It's the 1st time a Mirror critic has top-ranked the first-string cuffers for a full season, with Coleman's excellent .914 average also ranking as the third best in the 14 years VARIETY has undergone quarterly dizzy spells keeping tabs on the play-viewers.

With 90 premieres, the drama prognosticators had what practically amounted to a vacation in '36-'37. It was the softest of snaps and the second-stringers could just as well have been rented out for odd jobs, they had so few theatre seats to warm. And with all this time for reflection, the first-stringers must now be slightly embarrassed to find themselves trailing a conferee they haven't as yet officially recognized as the Mirror's first-stringer. Walter Winchell, who opined on only three plays this past season, is the Mirror's rep. in the Critics' Circle; Coleman, who called the turn on 82 of the 90 shows, hasn't been invited. He can now thumb his nose at the kiddies from across the r.r. tracks. Coleman's .914 topped Gabriel into second place by 16 percentage points, the American's first-stringer, who viewed 79 starters, winding up with .898. Brown, who with Gabriel has monopolized first place nine out of the 14 annual box-scores, dropped to third with an .887 average on 71 prognostications. This past season was Coleman's second as first-stringer; in '35-'36 he wound up in fourth place, but apparently was only rehearsing.

Atkinson (Times) is in the fourth slot with .847, Anderson's (Journal) .828 percentage placing him in fifth. Watts (Tribune), in his first season as successor to the Percy Hammond, takes third position with .809. Lockridge (Sun) is seventh with .797; Gilbert (Telegram) eighth with .691, and Mantle (News) watched 'em all go by with .609, to repeat in the cellar.

More Goose-Eggs

Though the number of shows decreased in comparison to the previous season's 99, the first-stringers' no-opi ion average went up in '36-'37. Last year the boys in toto failed to make up their minds on only 12 shows; this year they side-stepped the issue on 17. Gilbert, with five, was top no-opi ioner; Lockridge was second with four; Atkinson and Watts each ducked three times, while Coleman feinted twice.

Atkinson, on a vacash, missed the first 13 shows of the season, while Brown, later on, skipped almost the same amount.

VARIETY, led by Jack Pulaski, wound up behind the eight ball for the second year in succession, the combined batting average of the mugs not bettering .900, 14 points behind Coleman, the critic beautiful. Either Ibsen, who sees more legit lobbies yearly than any of the other mugs, will have to grow sideburns, or else VARIETY will have to look for a scorekeeper who didn't get past the second grade in grammar school. Present one's mathematics have improved, and the sheet's own average sadly reflects this.

Out the mugs can take a consolation prize; their .900 percentage is a combined one and that is plenty to overshadow the combined average of the nine first-stringers, which is .809. VARIETY caught 90 shows, being right 81 times, wrong nine times, and scoring nary a no-opinion. Pulaski, if scored so, would be the top man all around with an average of .938; having tagged 46 shows correctly against three wrongs, but he takes the rap along with the other mugs.

'The Ivory Fan'—drama by Gustav Eckstein bought by Katharine Cornell for possible use on her contemplated world tour.

Hollywood Buys

Shows purchased by film companies, with buyer and approximate prices paid

'You Can't With You' (Warners)	\$200,000
'White Horse' (Warners)	\$170,000
'Tovarich' (Warners)	\$140,000
'Stage Door' (RKO)	130,000
'Excursion' (Metro)	125,000
'The Women' (Max Gordon Harry Goetz)	
'Yes, My Darling Daughter' (Warners)	
'Having Wonderful Time' (RKO)	
'Amazing Dr. Clitterhouse' (Laemmle)	40,000
'Night Must Fall' (Metro)	25,000
'Spring Dance' (Metro)	25,000
'Swing Your Lady' (Warners)	25,000
'Double Dummy' (Metro)	15,000
'Miss Quis' (Col.)	10,000
'House in the Country' (RKO)	10,000
'Chalked' (Warners)	7,500
'Without Warning' (Warners)	

\$1,271,500

Other Seasons

Purchased	'36-'37
'My Meets Girl' (Warners)	\$175,000
'Idiot's Deli' (Metro)	135,000
'First Lady' (Metro)	75,000
'On Your Toes' (Warners)	50,000
'Yellow Jack' (Metro)	20,000
'Lost Horizon' (Metro)	15,000
'Zebebe' (Warners)	10,000
'Moon Over Mulberry Street' (Blackstone)	
	\$481,000
	\$1,752,500

*Both these deals were peculiar, and figures are estimates. In consideration for the privilege of paying \$100,000 for 'Tovarich', WB agreed to finance production of 'Clitterhouse' and 'Promise'. Loss on this duo was approximately \$40,000. Same company is said to have secured 'White Horse Inn' film rights, with financing legit production, loss on which was estimated at \$170,000.

BARRYMORE'S 'HAMLET' FOR H'WOOD IN SEPT.

Hollywood, June 1. John Barrymore will play 'Hamlet' in the Hollywood Bowl in September and later will go on tour. L. E. Behrmer is managing the venture.

Ray Henderson Starts World Tour on June 10

Ray Henderson, personal representative of Katharine Cornell, quits New York June 10 on a world cruise as advance man to determine the feasibility of a world-wide tour by the actress. He goes to Los Angeles first, filing from there on June 23. Henderson will check on the available theatres, determine cities where they can be obtained to offer drawing possibilities and look after other details in connection with the contemplated tour. Attitude of Miss Cornell is that a world trip would be beneficial to her and a boost for the legitimate theatre.

14 HITS AND 68 FLOPS IN '36-'37

Eight Moderate Successes—Producers Bat .244 for the Season — Hollywood Backed 13 Plays, Bought 17—Also 8 of Past Seasons—Total of \$1,752,500 Paid

ONLY 90 SHOWS

Although, for the second consecutive year, the tonnage of legit productions on Broadway underwent a downward dip, the season, officially known as '36-'37, lifted its head with satisfaction, for it made a praiseworthy record. And this is in spite of the fact that there were fewer shows than even the record low ('99) of a year ago.

In all, there were 90 productions of varying shapes and sizes offered to New York audiences during the season just concluded, and of these there were exactly 14 shows in the definite click class, as compared to 15 in '35-'36. Statistics reveal that eight additional attractions can be classified in the moderate success bracket, as against 11 a season ago. All things considered, this is a satisfactory average of success at the b.o.

Two seasons ago, out of a total of 120 productions, the hit ratio was practically the same. There were in all 68 plays and musicals tenanted the flopperoo class, compared to 70 during '35-'36, these ranging from much-anticipated plays that failed to run, down to such dire mishaps as 'Timber House' and 'Money-Mad' ('Bet Your Life'), which passed from the Broadway scene after performance each.

In many ways it was a normal, invigorating season, with most of the first-string managers putting their best foot forward at frequent intervals in keeping step with the times and audience demands. Some of them found the going hard, but most of the major producers came through with a hit or two to brighten the incandescent pathways.

Picture Coin

Due to the rules of the Dramatists' Guild pact with the managers, there were comparatively few Hollywood-backed productions, compared to the '35-'36 campaign. Those attractions that did avail themselves of film bankrolls did so principally because they had been contracted previous to the signing of the non-Hollywood coin papers. Metro put up the money for 'Night Must Fall' and 'St. Helena', two of the better failures; Paramount backed 'Red, Hot and Blue', and that venture some socialite, John Hay Whitney, comparative newcomer among cinema magnates, had more than a pass financial interest in three shows: 'Johnny Johnson', '200 Were Chosen' and the current 'Babes in Arms'. Warner Bros., most prolific among Coast benefactors, financed entirely or in part seven productions: 'Swing Your Lady', 'Sweet River' and 'Brother Rat', 'White Horse Inn', 'Young Mmme. Conti', 'Promise' and 'Amazing Dr. Clitterhouse'. It is, perhaps, interesting to note that, among these film-backed shows, 'Night Must Fall' has already been released a picture by Metro; 'Swing Your Lady' and 'White Horse Inn' are to be filmed by Warners, and 'Clitterhouse' has been bought by Carl Laemmle, Jr. Hollywood-financed productions a season ago numbered 26. There were just half that number this year.

In the matter of film fir s acquiring Broadway attractions in the open market this season far exceeded its immediate predecessor, seeming to prove some of the arguments of the dramatists when they

(Continued on page 56)

FTP Workers Stage One-Day Strike Despite Unions' Advice Not to Walk

Hollywood-Backed

Shows '36-'37 produced wholly or in part by Hollywood money, with individual backers listed along with studios to which they are attached:

METRO
'Night Must Fall'
'St. Helena'
PARAMOUNT
'Red, Hot and Blue'
'WARNER BROS.
'Swing Your Lady'
'Sweet River'
'Brother Rat'
'White Horse Inn'
'Young Mmme. Conti'
'Promise'
'Amazing Dr. Clitterhouse'
JOCK WHITNEY
'Johnny Johnson'
'200 Were Chosen'
'Babes in Arms'
*('Bought by companies which financed.)

Thornton Wilder Adapts Ibsen's 'Doll's House' For Central City, Colo.

Denver, June 1. Thornton Wilder, novelist, has written the adaptation of Ibsen's 'The Doll's House' to be used at the Central City play festival from July 17 to Aug. 7. Wilder has brought the action up to date, and has applied it to marriage problems as they are today.

Wilder will attend the Central City festival if his lecture dates will permit.

Plans call for producing the play in New York this winter. Sets used at Central City will be remodeled to fit the stage in N. Y., and the costumes will answer for both productions.

Rehearsals the City showing begin in N. Y. in month, with Jed Harris in charge. Ruth Gordon will be starred in the play which Richard S. Aldrich is producing.

DENVER FTP ADDING TO ITS PERSONNEL IN FALL

Denver, June 1. Ten actors will be added to the Denver unit of the WPA theatre project for the fall season, starting Aug. 1. The unit this fall and winter will produce one show a month instead of two as they did the past season.

Plans for the summer include the staging of 'Elektra', the Greek outdoor theatre in Civic Center. No admission would be charged and the production would be staged on the four Saturday nights in July at 11 p. The late hour is being considered to eliminate traffic noise. The last play of the present season will be 'Rachael's Man'.

'Sugar', a living newspaper production now in preparation by the Newspaper Guild of Denver, will open the fall season if it is completed in time. On the schedule for the winter are 'Waiting for Lefty', 'Bury the Dead', 'Heartbreak House' and either 'Anna Christie' or 'Days Without End'.

Current Road Shows

(Week of May 31)
rother Metropolitan,
Ju

Katharine Cornell Repertory, Grand Opera House, Chicago.
'Idiot's Delight' (Lunt and Fontanne), Baltimore, Los Angeles.
'You Can't Take It With You,' Harris, Chicago.

Stage unions, with one exception, opposed the one-day strike of WPA theatre and other relief groups in New York last Thursday (27). There was considerable feel aroused when Hallie Flanagan, rector of the Federal Theatre Project, gave her full support to strikers who demonstrated i test to anticipated cutti personnel, which would come if the new ill

Sponsored by the White House, legislation would cut last year's \$3,000,000 appropriation

Equity had warned its members i WPA not to join in the demonstration, holding to its resolution that no actor could strike without orders from the council. As far as known all Equities entered theatres and signed in for duty but there were no performances in the four WPA houses in the Broadway zone.

Equity, along with the unions, save the musicians, agreed that there was too much at stake for its people on the Federal theatre relief rolls to risk antagonizing Washington. Actors were informed that disobedience might lead to disciplinary measures, probably in the way of heavy fines.

When it was known that local 802 of the musicians union had ordered its WPA people to sit down, the other unions huddled and telegraphed Joseph N. Weber, president of the American Federation of Musicians, who was in Cincinnati. Wire read:

'Affiliated theatrical crafts of the AFL protest the action of local 802 in endorsing the WPA strike at a time when stagehands, IA members, Equity, AFA (vaudeville union), scenic artists, wardrobe-mistresses and designers all ordered members to stay on job. Urgently request you to countermand order given by 802 and maintain AFL solidarity.'

Message was signed by Frank Gillmore (Equity), Vincent Jacobi (stage hands' local), Ralph Whitehead (AFA), Mrs. E. Keating (wardrobe) and James J. Brennan (IA).

Box office force was on hand at each theatre and refunds were made when requested. One or two attractions had theatre parties which were deferred. Two shows required pit music but the others failed to ring up anyway. Thousands picketed WPA headquarters at Columbus avenue and 62nd street, milling around the block throughout the day.

Theatre project headquarters at the Chanin building, East 42nd street, was not picketed, strikers being told that if such a demonstration occurred the project would be disposed. That is so stipulated in the lease.

'ROAD' SHOWBOAT PROJECT DELAYED

Chicago, June 1. Attempt to launch a repeat showing of 'Tobacco Road' is vicinity by using the Dixiana showboat and making it at Lake Michigan nearby Michigan City, ran into considerable difficulty last week. In the first place the showboat keeled over while being towed to its new parking place and it will take some time to right the vessel and pump the water out.

However, it's agreed much damage has been done to the venture to keel-over story breaking i the dailies and figured to make a number of persons skittish about setting foot on the boat.

In addition, reports from Michigan City are that 'oad' will be banned there also, with the city authorities tending to agree with Mayor Ed Kelly's original nix on the drama. In that event the showboat will ride toward Evanston or Winnetka, where it is hoped the city fathers will be more lenient.

Variety Box Score Winners

	W.	Pat.
'23-'24 CRAIG (Mail)	19	677
'24-'25 FOLLOCK (A rooklyn Eagle)...	24	753
'25-'26 GABRIEL (Sun)	18	826
'26-'27 GABRIEL (Sun)	15	857
'27-'28 ATKINSON (Times)	12	862
'28-'29 LITTEL (Post)	16	869
'29-'30 BROWN (Post)	9	898
'30-'31 BROWN (Post)		917
'31-'32 GABRIEL (American)		964
'32-'33 GABRIEL (American)		908
'33-'34 BROWN (Post)		855
'34-'35 BROWN (Post)		920
'35-'36 GABRIEL (American)		914
'36-'37 COLEMAN (Mirror)		

Shows In Money

(Continued from page 55)

wrote that new contract. Last season the tidy sum of \$469,500 was paid out in coin of the realm by the Hollywood factories for New York stage rights. This year that figure was upped \$1,233,000 to total \$1,732,000. Up to this season the top price for a play in recent seasons had been Sam Goldwyn's \$165,000 for 'Dead End', still running on Broadway. This figure has now been beaten thrice. Columbia paying \$200,000 for 'You Can't Take It With You', Warners giving \$175,000 for 'Boy Meets Girl' and also buying 'White Horse Inn' for \$170,000.

Shows Pix Bought

Following is the summary of the shows bought and the prices paid: Warners—'Boy Meets Girl', \$175,000; 'White Horse Inn', \$170,000; 'Tovarich', \$140,000; 'Yes, My Darling Daughter', \$110,000; 'On Your Toes', \$50,000; 'Swing Your Lady', \$25,000; 'Chalked Out', \$7,500; 'Jezabel', \$10,000; 'Without Warning', \$2,000. Total \$889,500.

RKO—'Stage Door', \$130,000; 'Having Wonderful Time', \$92,000; 'House in the Country', \$10,000. Total \$232,000.

Columbia—'You Can't Take It With You', \$200,000; 'Miss Quis', \$10,000. Total \$210,000.

Metro—'Idiot's Delight', \$135,000; 'Excursion', \$125,000; 'First Lady', \$75,000; 'Night Must Fall', \$40,000; 'Spiri Dance', \$25,000; 'Yellow Jacket', \$20,000; 'Double Dummy', \$17,000; 'Lost Horizon', \$15,000. Total \$450,000.

Max Gordon and Harry Goetz—'The Women', \$125,000. Carl Lae Jr.—'Amazing Dr. Clitterhouse', \$55,000. Blackstone—'Moon Mullerbury Street', \$10,000.

WB's 'Tovarich' Deal
A curious arrangement existed in connection with one of the above deals. In order to buy the rights to 'Tovarich' from Gilbert Miller, Warners agreed to put up the coin for the productions of two other Miller plays, 'Promise' and 'Clitterhouse'. Both failed to click and WB paid out \$40,000 in losses on the twin ventures. Warners received the screen rights free to Erik Charell's spectacle, 'White Horse Inn', by assuming a loss on that production amounting to approximately \$170,000.

To Sam H. Harris must go the credit for coming forward with the season's biggest non-musical hit, 'You Can't Take It With You', which has a capacity-plus rating at the Booth, N. Y., and is winner of the '36-'37 Pulitzer Prize. He also sponsored 'Stage Door', another of the year's best bets. Max Gordon has a

winner in 'The Women', a consistent high-grosser, and Gilbert Miller can point to 'Tovarich', first of the season's major hits to arrive on Broadway.

The Shuberts found success with their two revues, 'Ziegfeld Follies' and 'The Show Is On', while 'Reflected Glory' got good returns at the Morosco, N. Y.

Guthrie McClintic came through nicely with 'High Tor', winner of the Critics' Prize; Alfred de Liagre, Jr., had a winner in 'Yes, My Darling Daughter', John C. Wilson located a pot of gold with Noel Coward's 'Tonight at 8:30' cycle of playlets while his 'Excursion' also met with high praise out moderate coin. George Abbott seems to have topped the success of 'Brother Rat' with the newly-arrived 'Room Service' and Marc Connelly, turned producer, presented 'Having Wonderful Time', a comedy success.

It has been a season fraught with disappointment for the Theatre Guild. Failing to live up to its promise of six productions during '36-'37, the five Guild plays failed to contain a single solid smash and only 'The Masque of Kings' may be called a moderate hit of limited proportions. The others did little more than fill out the customary subscription period and there were some headaches in 52nd street as a result. 'White Horse Inn' did not work out of the red, but earned enough not to get flop rating.

Revolutions have played an all-important part in the Broadway entertainment sector. The plays of Shakespeare met with instant and amazing success at the b. o. First there was 'Hamlet' with John Gielgud, which far exceeded in business that of Leslie Howard's. The McClintic presentation of the classic work broke all known single engagement records for the play and encouraged Max Gordon to bring 'Othello' to town, starring Walter Huston, only to meet with rather abrupt and unfortunate defeat at the New Amsterdam, N. Y.

The record established by the Gielgud 'Hamlet' seemed to be impregnable until Maurice Evans came along with the Bard's 'King Richard II', to sweep everything before him into the sock hit category. 'Richard' closed Saturday (29) night and undoubtedly could have continued to satisfactory trade well into the summer.

Katharine Cornell had a winner in her revival of Shaw's 'Candida', which served as a running mate to her other success, 'The Wingless Victory'. And Gilbert Miller's stylized presentation of Wycheley's noted Restoration farce, 'The Country Wife', carved for itself a fair engagement during mid-winter.

PITT PLAYHOUSE BACK TO SEMI-PRO STATUS

Pittsburgh, June 1.
Pittsburgh Playhouse will drop Equity status next season and operate entirely on a semi-amateur basis, Frederick Burleigh, new director formerly with Indianapolis Civic theatre, announced over week-end. Idea, he said, is to make Playhouse strictly a community venture and not a repertoire company as it has been in last couple of years.

Plans call for seven productions, including one musical comedy, to run for three weeks each, with first setting under way late in October. Public tryouts will be held for all shows and players won't be cast from Playhouse's apprentice school as in past. Instruction is to be abandoned as a regular feature. Burleigh told newspapermen, saying he felt a community theatre was for entertainment and not teaching.

Actors will be paid but only nominal salary, and all rehearsals are to be held at night so people engaged in other businesses can participate. Playhouse budget as a whole will be slashed practically in half in effort to make spot self-sustaining and wipe out large deficit of last two seasons.

Barter Strawhat Opening June 10

Abingdon, Va., June 1.
The fifth season of Robert Barter's Barter theatre will be officially opened on Thursday evening, June 10, with the presentation of Noel Coward's 'Hay Fever'. Heading the cast will be Margaret Wycheley. She will be supported by Paul Vost, Vincent Gardner, Dorothy Hinkley, Gilbert Hagerty and Gloria Hatrick.

Additional performances will be given in Abingdon on Friday and Saturday evenings.

THREE SHOWS OUT

Definitely closing this week is 'High Tor', in its 21st week at the Beck, N. Y. Fantasy was a moderate money show until awarded the Critics Prize, then jumped to big money, topping \$19,000. Has been slipping and last week dropped under \$10,000.

'HIGH TOR'

Opened Jan. 9, '37. Opinions on this Maxwell Anderson play were mixed. Anderson (Journal) said it 'would be a fine bubble if it didn't have a pinhole in it', but Watts (Tribune) said, 'It adds to the distinction of the season.' Variety (Land) declared 'It does not seem to possess enough of the stuff that makes for Broadway success.'

'Sea Legs' stopped at the Mansfield last Saturday, having played two weeks less one night. Was panned and drew small money for a musical comedy.

'Money Mad' lasted but one performance at the 49th St. Panned as severely as when first offered under title of 'Bet Your Life'. New management decided it would be cheaper to close and pay off.

Leonidoff Sets Pic Players for 'Virginia'

Hollywood, June 1.
Before departing for New York, Leon Leonidoff engaged Gene Lockhart, Nigel Bruce and Mona Barrie for his production of 'Virginia' at the Center theatre in Radio City, N. Y., Aug. 23.

Deal was handled by Rosalie Stewart.

Chorus Equity Meeting

Annual meeting of Chorus Equity will be held next Monday (7) at 2 p. m. in its offices, 117 West 48th street, N. Y. At that time the results of election will be announced.

Equity's chorus branch members vote by mail, and there is not a general gathering, as with the parent organization. Tellers, however, will make the tally in similar fashion.

Hits of '36-'37

'The Women'
'You Can't Take It With You'
'Yes, My Darling Daughter'
'Tovarich'
'Stage Door'
'Tonight at 8:30'
'Room Service'

'Wingless Victory'
'The Show Is On'
'High Tor'
'Ziegfeld Follies'
'Brother Rat'
'Having a Wonderful Time'
'Babes In Arms'

Moderate Successes

'White Horse Inn'
'Red, Hot and Blue'
'Frederika'
'The Masque of Ki'

'Amazing Dr. Clitterhouse'
'Excursion'
'Reflected Glory'
'Swing Your Lady'

Failures of '36-'37

'Spring Dance'
'Golden Journey'
'Seen But Not Heard'
'Arrest That Woman'
'Timber House'
'So Proudly We Hail'
'Bright Honor'
'Night Must Fall'
'Love from a Stranger'
'Mimi Scheller'
'Stork Mad'
'St. Helena'
'Lend Me Your Ears'
'And Stars Remal'
'Laughing Woman'
'Daughters of Atrous'
'White Man'
'Iron Men'
'Ten Million Ghosts'
'Sweet River'
'Forbidden Melody'
'Don't Look Now'
'Green Waters'
'Plumes in the Dust'
'Black Lightning'
'Double Dummy'
'Storm Over Patsy'
'Sun Kissed'
'Arms for Venus'
'Cross-Town'
'Chalked Out'
'Farewell Summer'
'Curtain Call'
'Orchids Preferred'

'Matrimony Pld.'
'200 Were Chosen'
'Johnny Johnson'
'Prelude to Exile'
'Holmeses of Baker Street'
'Days to Come'
'It's in the Bag'
'Black Rhythm'
'Aged 26'
'All Editions'
'Around the Corner'
'Promise'
'The Eternal Road'
'House in the Country'
'How for the Grace of God'
'Behind Red Lights'
'Howdy Stranger'
'And Now Goodbye'
'Tide Rising'
'Thirsty Soil'
'Be So Kindly'
'Fulton of Oak Falls'
'Call Me Ziggy'
'Marching Song'
'Now You May Done It'
'Red Harvest'
'Young Madame Conti'
'Bet Your Life'
'Miss Quis'
'Hitch Your Wagon'
'Penny Wise'
'Without Wami'
'Sea Legs'

ON BROADWAY

THE BAT

(REVIVAL)

Mystery melodrama revived by Ben Lumby, adapted by Avery Hopwood from original of Mary Roberts Rinehart; staged by Mrs. Jones. May 31, '37. Top \$10.

If 'The Bat' was not the best mystery play that Broadway ever saw it was the most successful, starting in August, 1920, and running two years. It started a mode in melodramas, with 'The Cat and the Canary' also a hit, the runner up, and 'The Last Warning', a fair good engagement but a distinct third.

That seems a long time ago. Indications are that mystery plays are outmoded. There have been any number of attempts to repeat the successes of those early spine-chillers but, at best, the results were no better than so-so. The past season saw the newer type, called thrill plays, but none were imported from London but no dice.

'The Bat' as revived, is a fair simulation of the original. It does not measure up on playing strength, yet the same ingredients are there. There are moments when the audience is inclined to titter rather than shiver—it was a hot night when the original premiered but the first nighters shivered. Perhaps players have become immune by the things they have seen in pictures.

Doubtless the missing factor is the absence of the ingredients which punctuated the play originally. True, Miss Vokes, the jittery maid of the original cast, is present. She can scream with almost as much shrillness as ever, but it seems the stages cut down the number of shrieks. A comic aside early in the show is when the detective asks her age and she tries to say 42, with the mistress of the house saying: 'She's 50.' Miss Vokes has been rather a perennial, it seems, looking little different than she did 17 years ago. 'The Bat' made Miss Vokes and her maid much to make the play the hit it was.

Since then it has been proven many times that authors can easily screen the identity of the killer in a murder mystery play but it doesn't seem to be enough. Many of those present at the revival's start did not remember the story and forgot who the bad guy was. When Wagnheim & Kemper put it on at the Morosco (Continued on page 62)

SUMMER THEATRES

ACROSS THE BLUE

(STARLIGHT THEATRE)

Pauling, N. Y., May 31.
Drama in three acts and a prolog (several scenes) by Maryverne Jones. Produced and directed at the Starlight Theatre by Mrs. Jones. May 31, '37.

Bottle is broken over the prolog of the eastern strawhat season with this new drama which dabbles in the always dangerous subject of spiritualism. 'Across the Blue' has heart appeal and flashes of humor, but the fact that it is based on a highly dubious premise makes general acceptance by sophisticated audiences unlikely.

Aside from the trouping of Pauline Frederick, who extracts everything from the leading role, play is pretty much a family affair. Written and directed by Maryverne Jones, guiding spirit of the Starlight Theatre, it leans heavily on the talents of Mrs. Jones' two sons, Starr West and Teddy Jones. Former not only tackled three distinct roles with considerable skill, but is also credited for the two sets, the second of which catches the charm of a handsome young Stephen Wilson, nineteen-year-old murderer, and after some rather (Continued on page 63)



Mgt. LOU CLAYTON
Berkshire Hotel, New York

LOOK YOUR PRETTIEST IN

Polychrome sandals
by I. MILLER

Vibrant flower print colors skillfully combined in a luxurious shoe... a glorious example of I. Miller designing genius.

Dahlia red Canterbury blue
Border green and Naturnum yellow suede combination... 13.75

Essential Affinity in the same Polychrome combination

I. MILLER
Beautiful Shoes
552 FIFTH AVE.

History of Nudity

(Continued from page 1)

the play, and 20 years later the show was still being revived now and then. Reversing the present-day gag about the rarity of white horses, it was not the nags which got the attention.

It remained the outstanding visual thriller of a decade. Then Jarrett & Palmer produced at Niblo's Garden, New York, their version of 'The Black Crook'. The premiere was held on a Saturday night, and half the Sunday papers, not to mention a score of ministers, thundered denunciations the next morning. It was the original instance of the church diatribes helping the box office—and how it helped!

The 'Crook' was not in itself much of a show, an elemental fairy story recited in doggerel verse. When it was revived at the N. Y. Academy of Music in the early '90s it was voted dull and tiresome, and business was away off, though the time-worn story had been successful on a dozen earlier repeats.

It wasn't the talk, but the tights that gained 'Crook' its fame, and not so much the tights as the area of exposure. Trunks were cut to what was then regarded as a minimum, dropping but little below the curves of the hips, and even the ballet dancers shortened their skirts, (which then were supposed to fall well below the knees), and also shortened their trunks. New Yorkers shared shocked gasps with the hinterlanders, but the 'Crook' made a pot of money, and paved the way for Lydia Thompson and her British Blondes.

The blondes were unconventional as to exposure, and they played in a series of rather logy burlesques that were entertaining simply because there were no others with which they might be compared.

When the Thompson troupe went back home it left the country fairly strewn with British Blonde organizations, generally proffered as female minstrels, the outstanding being the Mme. Renz outfit, later to become familiar to burlesque as the Renz-Santley.

Enter the Swing

Most of these troupes featured the 'swinging first part,' the usual minstrel opening with girls in swings. They could be projected out over the audience with the skirts fluttering in the breezes of their own creation.

This idea had been borrowed from the beer garden, and was taken from the brothels of Mercer and Greene streets, paralleling the then theatre district along Broadway around Prince street. Old timers will recall that the testimony at the Thaw trial brought out the fact that Stanford White had a swing in the den he maintained in 2nd street. The idea grew passé in time chiefly because Ida Siddons and her father evolved a smarter type of performance which eventually led to the standard burlesque form. They had the idea to themselves for a couple of seasons and made such a tremendous cleanup that most of the travelling vaudeville troupes went to the same idea.

By this time the idea was spreading out and about 1892 there came to the Casino roof garden a presentation of golden statues in which the costuming was chiefly gold paint. There was a police raid and the ingenious defense that the coating of gold powder and gasoline was a certain number of thousands of an inch thicker than silk tights. But the judge did not have his micrometer with him and New York did not see gold statues again until Ernst Bengt did them for the William Morris-Felix Isman venture in 1907.

Of happier fate were the living pictures devised by Edouard Killany and first presented in London. They were brought to America to bolster Ed. E. Rice's '1492' at the Garden theatre, in the old Madison Square Garden. Most of these were draped poses, but still showing plenty of shape. The girls wore full-length tights which buttoned up the front or down the back according to the requirements of the pose. They were splendidly lighted, and overnight became a craze. Next season every burlesque show in the country presented living pictures, with the girls in cotton instead of silk, and without presentation values. Most of these shows dated back to the second year, but Sam T. Jack added the living pictures to his other trade mark, the French can-can dancers.

The Glyptorama

Killany devoted his time to the Glyptorama, which differed from the earlier presentation in that the pic-

tures were shown panorama fashion, a line of cars moving across the stage carrying the settings and figurants. As the car reached the end of its journey it was stripped and returned via an underpass, to be addressed. The idea failed, partly because the lighting was inferior, but chiefly because the cars jolted the riders and broke the illusion.

Glyptorama was shown at Koster & Bial's, following a presentation of straight living pictures produced by Oscar Hammerstein himself. His assistant, Marion H. Kerner, presented a series for the Proctor theatres, and later went to the Orpheum circuit before returning with his regular job as telegraph operator in the race department of the Western Union. Hammerstein turned to Grand opera, Killany died. It remained for Ben Ali Haggi to revive the idea—but differently—for the 'Ziegfeld Follies'.

In the meantime vaudeville was feeling the influence. It was about 1890 that the Sisters Leigh conceived the idea of their daring and sensational Umbrella Dance. The curtain was raised disclosed a pair of white umbrellas head-on to the audience. Below the edge of each gimp appeared a pair of bare and rather over-developed legs. At the close of the dance the parasols were raised to disclose white dancing dresses that fell almost to the knees, but it was a scandal in the day when Scotch dancers had to wear pink tights between their half-hose and the tartsan.

Mildred Howard De Gray saw the Leighs and went them inches better by baring her legs to halfway between knee and hip. It got her into a Broadway musical comedy, but she did not make the expected sensation.

Brady Shocks 'Em

And about this time Bill Brady presented 'The Turtle' at the Standard theatre. This was a comedy from the French with what was, for then, rather daring undressing scenes. Not altogether new, for 'Fra Diavolo' Zerlina had been preparing for bed for decades, and the actress in 'The Turtle' did not do much more of a strip, stopping short at an elaborate chemise.

But she gave an impetus to the undressing idea, and John B. Doris, excrucius man, who was worrying about the French with what was, for then, rather daring undressing scenes. Not altogether new, for 'Fra Diavolo' Zerlina had been preparing for bed for decades, and the actress in 'The Turtle' did not do much more of a strip, stopping short at an elaborate chemise.

Meanwhile Hope Booth, who later married Renold Wolf, was doing a posing act in full tights. She was the only one of the many strippers who was not too fat. As a matter of record, she left most of her 'shape' hanging on the dressing room wall when she went home. She had to pad from neck to toe. Azara headed another posing act in which she posed in a frame in full tights while stereoscopic slides were thrown upon her. She lasted a couple of seasons.

Up at Koster & Bial's an effort was made to bolster a failing business with a pantomimic reproduction of the famous painting 'An Affair of Honor' with the duellists in fleshings. One evening one of the fencers was persuaded to leave off her fleshings, but the judge told her he would give her a suspended sentence if she did not do it again—so she didn't, to the detriment of business.

This was the first instance of a flesh exposure on the regular stages, but shortly thereafter Rhada, a Nautch dancer, made a week stand at Proctor's 23rd St., offering an exotic Indian dance that was just as much dancing. She wore transparent pantaloons, but her torso from the waistband to the brassiere was bare, though done in brown make-up, which gave the sole reviewer to catch her act a chance to refer to her 'tinted tummy.' But he also added the suggestion that she take her work to Europe, where that type of dancing was better understood and would, at least, be regarded with seriousness instead of derision. She acted on this advice, and it is on the

records as with Ruth St. is she did very well by herself.

Salome's Famous Dance

Stage nudity really broke loose when the Metropolitan opera staged the operatic version of Oscar Wilde's 'Salome.' The Dance of the Seven Veils attracted rather more attention than Wilde's book. The Strauss score, though proving rather a dud at the first performance. But the exuberant Eva Tanguay caught it up and made it into a vaudeville act that packed theatres all over the country. She revealed more epidermis than had been shown by any other actress at one time in public and probably brought more theatres to the country than any other act ever had.

That gave William Morris ideas and when he started his own vaudeville circuit, with the backing of Felix Isman, he brought over from London Maude Odell. This was not the actress of the same name who recently died during a performance of 'Tobacco Road,' but an English girl who appeared in a sketch in which she was supposed to be a painting. At a certain performance she did her turn including a back pose without a stitch of clothing. During the regular performances she did the best she could. More than once she beat a police matron to her dressing room barely in time to get her feet into her picture tights and pretend to be taking them off when the femme fatted looked in the door. Morris also used a sister of Kuhne Beveridge (Cleo, if memory serves), for art poses, but this did not last long, since the lady was unwilling to do more than a 50% strip. A third on the string was Ernst Bengt's golden statues.

Mistinguet, at the Winter Garden, in a Shubert show, was the next, and the first to use a dim blue light. She made a complete strip, but caused comparatively little sensation. Already the edge had been taken from the idea and she was far from being a knockout.

But she did one thing that left its impress on the American stage. Her acceptance emboldened the burlesque managers to raise the ban on flesh. Largely because of police activity, even bare legs, common enough in Broadway musicals, had been barred from the Gaiety. Now the ban was raised and the girls also bared their bosoms.

Faith Bacon came next with her fan dance, which resulted in a police pinch, with several others from the Earl Carroll production in which she appeared, taking a ride in the patrol wagon with her. The pinch made her a bit chary of exploitation and Sally Rand and her press agents moved in. Followed Ann Corio and at last long came Gypsy Rose Lee, who transferred from the Minskys to the Shuberts.

That was the beginning of the end. The Minskys found with pleased surprise that the Shuberts had given news value to the strip tease and they boiled over with stunts, including a school for teachers, with a fake commencement, and everything. In fact they advertised and over-advertised until the Legion of Decency took notice. The political importance of the church element led to drastic action and we seem to be headed for an era in which the strip tease and other form of nudity will be peddled in surreptitious night clubs.

What Adah Isaacs Menken started Gypsy Rose Lee—and the Minskys—have finished. And how!

Los Angeles, June 1. 'Idiot's Delight,' with Alfred Lund and Lynn Fontanne, hung up a smash \$300,000 at the Billmore, and is due to come close to this figure for second week (current). Piece goes from here to San Francisco with the Lunts returning here late in June for brief run of their new play 'Amphitryon.'

Estimates for Last Week
'Idiot's Delight,' Billmore (C-650-\$3,300). Last week, Garnering \$5,200 on \$5.50 price, comedy on eight performances grabbed 30 G's, which is almost tops. Heavy advance indicates near-capacity on second (current) and final week.

WPA

Ind Alley, Hollywood lay-house. Now in closing week. 'Rachael's Man,' historical drama, opens (10).

'Johnny Johnson,' Mayan. Anti-war musical satire will stick until July 4.

Heat Wave and Holiday Exodus Sock B'way's Legit List; 'Service' 17G

The season of 1936-37 is over, according to Broadway's former custom of spreading the camphor May 31, but there are 19 shows on the early June list. Number of shows will surely decrease during the month, and July 4 will offer a more compressed group of survivors.

There are eight attractions reasonably sure of holding over, all of it rating. With summer heat coming early this year, the chances of some others is not so clearly indicated, although the cooling systems installed may help. Such long standers as 'Boy Meets Girl,' 'Dead End' and 'Tobacco Road,' the run leader, are regarded as doubtful, but there is no predicting on the vitality of the latter.

The three-day vacation period provided by Memorial Day falling on Monday sent most of New York out of town. There was the corresponding influx, and Saturday night Broadway was jammed with 'mooclers,' in spite of the fact that there were no shows. Result was that grosses slumped further.

Clear weather remained throughout the week-end, and the holiday itself set out to establish a heat record, with 88 degrees during the afternoon. Showmen figuring on little attendance, unless the weather changed, were surprised by excellent afternoon business, some shows claiming the best matinees except some earlier Saturday. Monday night business was bad, as usual, and expected.

'Room Service,' the late-arriving sock comedy, topped \$17,000 at the Corio. It is drawing steady, and the nick for that privilege is \$2 per pair of feet.

This week will be the finale for 'High Tor,' which fared better than first indicated at the Beck. 'Sea Legs' called it quits last Saturday at the Mansfield. 'Money Mad,' first presented at the Beasly, was yanked after a single performance last week at the 48th St.

They are dusting off the barns in the thick, and soon will be opening season for strawhats, or rather no hats. Couple of new plays have already opened.

Estimates for Last Week

'Babes in Arms,' Shubert (8th week) (C-1,382-\$2.85). Buy expires this week, agencies having supported; slipped to around \$16,000, but with few musicals in town should hold steady.

'Boy Meets Girl,' Ambassador (80th week) (C-1,156-\$1.65). Holdover slipped with field, with takings estimated around \$6,000; probably better than even last week.

'Behind Red Lights,' 46th St. (21st week) (D-1,375-\$2.20). Operates at light money and expected to stick; with cut in prices, takings approximated \$5,000 last week.

'Brother Rat,' Billmore (25th week) (C-981-\$3.30). Dropped to around \$8,000, however, failed to operate at moderate money and again turned some profit.

'Dead End,' Belasco (84th week) (C-961-\$1.65). Little change in pace of modest money comedy; takings approximately broke all though down around \$5,000 mark; with scale cut all sales at box office.

'Excursion,' Vanderbilt (9th week) (C-904-\$3.30). Held steady at moderate money and bettering even break; not as strong as expected and summer chances still undecided; little over \$7,000 estimated.

'Having Wonderful Time,' Lyceum (15th week) (C-1,006-\$3.30). There were few exceptions to rule last week when business continued downward; little under \$10,000; okay.

'High Tor,' Beck (21st week) (D-1,124-\$3.30). Final week; nearly five months for show about which there was difference of opinion despite getting Critics Prize; tapered off considerably; \$9,000 estimated.

'Money Mad,' 49th St. Again heavily panned and failed to light up after first night; had tried before under name of 'Bet Your Life.'

'Penny Wise,' Morosco (7th week) (C-961-\$3.30). Little change in pace of modest money comedy; takings approximately \$4,000 weekly; doubtful if bettering even break.

'Room Service,' Corio (3d week) (C-1,059-\$3.30). Sold out both times Saturday despite summer weather and Memorial Day exodus; rated over \$17,000; standing room \$2.20.

'Sea Legs,' Mansfield. Closed Saturday night; one set musical got very little coin.

'Show Is On,' Winter Garden (25th week) (C-961-\$3.30). Held steady at top reduced from \$4.40 with idea of summer draw; business good considering end of season; under \$25,000 estimated.

'The Women,' Barrymore (23d week) (C-1,048-\$3.30). Top comedy money getter had been approximating \$20,000 weekly with little variation last week.

'Tobacco Road,' Forrest (182d week) (D-1,017-\$1.65). Enters another summer and may span it; long run drama has been averaging around \$5,000.

'Tovarich,' Plymouth (34th week) (C-1,036-\$3.30). High ranking comedy with good chance to span sum-

mer; off with field last week; under \$12,000.
'Yes, My Darling Daughter,' Playhouse (17th week) (C-978-\$3.30). Another hit at end of the list too regarded cinch for summer holdover; eased off somewhat but plenty okay at \$14,500.

'You Can't Take It With You,' Booth (25th week) (C-704-\$3.30). Strongest of the laugh shows and sure in next season; getting \$15,000 and more every week.

Revoluts, 1c.

'The Rat,' Majestic; revival offered by Ben Lundy and B. F. Kamler at \$1.10 top; opened Monday.
'Able, Irish Rover,' Little; advance building; even break at \$4,000.

'Nasty Naughty Music,' Hall; meller, beer, eat, held over this week.

WPA

'Power,' Ritz.
'Fool Mambo,' Daly's.
'Candide' and 'How Long, Brethren,' Hayes.
Paul Green Playlets, Adelphi.

KIT CORNELL'S SOCK 19G IN LOOP

Chicago, June 1.

Katharine Cornell is holding her repertory company at the Grand here for a third week following a capacity fortnight, and the third week looks just as big. Miss Cornell has been an unquestioned box-office name in this town for many years now, and it doesn't seem to matter much what the vehicle is. From indications they would come just to see her walk across the stage. She's complained, beyond a doubt, the legit fans for the town remains 'You Can't Take It With You,' which continues at the Harris in its 17th week.

For the rest of legit the town is depending on the two WPA shows, 'Lonely Man' and 'Mississippi Rainbow.'

Estimated for Last Week
'Katharine Cornell,' Repertory, Grand (1,900; \$2.75) (3d and final week). Topped \$19,000 again last week, capacity.

'You Can't Take It With You,' Harris (4th week; \$2.75) (17th week). Around \$11,000, okay.

WPA

'Lonely Man,' Blackstone. Got Okay notices and is doing well enough.
'Mississippi Rainbow,' Princess. All-colored comedy has been pulling.

'BROTHER RAT,' \$5,000, HUB FINAL WEEK

Boston, June 1.

'Brother Rat,' left town (20) for West Coast tour after 15 weeks at the Shubert and left the Hub empty except for WPA production of 'Johnny Johnson' at the Majestic, now in second week.

That's all there is, except for the Katharine Cornell opening at the Shubert, June 7, for two weeks.

Estimate for Last Week
'Brother Rat,' Plymouth (\$2.75; 15th, final week)—Long-term comedy scrambled (Saturday) (29) after profitable start here. Final frame around \$5,000.

St. Louis Munny Operas Have \$107,630 Guarantee

St. Louis, June 1.
For its 19th season, opening Friday (4), Municipal Opera will have its largest guarantee fund contributed by largest number of guarantors in history of organization. Current year's fund, \$107,630, has been provided by 929 individuals and business firms. Last year \$103,080 was subscribed by 975 guarantors. Top fund was in 1935 when 877 persons advanced \$104,000.

Subscriptions totaling 50% are advanced prior of opening of season and are returned as soon as theatre season decides expense can be met without further assistance from guarantors, who will dine at Hotel Jefferson Wednesday (2) to meet principals in opening show of season, 'The Great Waltz,' which will run ten nights. Balance of 12 shows booked will be held to seven nights, or total of 87 performances.

'Nother Musicians Strike Threatens To Shut All Paris Theatres, Niteries

Paris, May 24.

Still another of the many strikes which have dogged the amusement world in this town for the last two months threatens to break this weekend and close every place where music is played throughout the city. It is the Musicians' Union again, which a short time ago made a Monday night closing in practically all of the cabarets and night clubs in town an established fact by threatening to strike to bring about the enforcement of the 40-hour week. This time they are yelling about foreign musicians playing in Paris, and Americans will be hit the hardest if union bri about the aim of agitations.

By a recent decree, to which little publicity was given, the Minister of Labor raised from 30 to 60 percent the number of foreign musicians which would be allowed to work in orchestras playing in Paris. Then the Paris Musicians' Union practically told the minister that if he did not revoke the decree and cut the percentage back to the old figure it would take the energetic steps.

No reply had been received from the Minister. Now the Union has called a general strike of all musicians working in Paris to become effective at noon this coming Saturday (25).

Union headquarters states that it is hoped that a favorable reply will be received from the minister before Saturday, but if he still remains silent, every musician in every theatre, music hall and night club in Paris will be pulled.

The raising of the percentage was a special dispensation by the Labor Ministry for a time, it is understood, to run until after the Exposition, thus allowing for the importation of foreign bands during that time.

How hard the Americans would catch it in the neck is readily seen, with four of the top acts in this town at the moment being 100% American, to say nothing of the innumerable Americans working with French bands.

American maestros include Hayward Powers, recently imported and playing at the Bagatelle; Leon Abbey, just back from India and playing at the Casino; the new Montmartre niter; Willie Lewis, old timer in this town now at the Restaurant des Ambassadeurs, and a band bated by Bobby Martin now at Cafe Florence.

CLIFF FISCHER'S PARIS CASINO PLANS STYMIED

Paris, May 24.

A last minute unforeseen unexpected hitch, Clifford Fischer's plans to break into Paris in the big way he is already established in London and New York, have, for the time being, been side-tracked.

Negotiations were well underway and a great many of the preliminary papers had been signed for him to take over the old Bal Moulin Rouge in Montmartre, where he planned to open a Paris equivalent of the French Casino in New York. The Brasserie de Meuse, one of the largest brewing concerns in France, headed by M. Naudet, holds a big interest in the Bal and it is because this concern upped the price for the location that the deal fell through at the last moment.

All negotiations are off, but Fischer claims he has his eye on another spot here, which will serve his purposes just as well. His plan called for putting a show numbering some 80 persons with two bands.

Richman Sock in London Vaude Date

London, June 1.

Harry Richman opened at the Holborn Empire last night (Monday), getting sock returns. He was compelled to encore after seven numbers.

Booked into the house for two weeks, which is a rare booking at the Holborn, house generally using only singles, Richman will undoubtedly swell the grosses on the word-of-mouth rave.

WEAK NEW LONDON PLAY

Emlyn Williams Piece Starring John Gielgud Called N.G.

London, June 1.

'He Was orn Gay,' historical melior, opened at the Queens theatre on May 26. Author is Emlyn Williams, who wrote and played 'Night Must Fall,' which shivered on Broadway earlier this season, after having been a London hit.

'Gay,' starring John Gielgud, is generally regarded as nebulous hodge-podge, but will probably eke out a limited run on the strength of the star's draw and the author's popularity.

REICH BOASTS 395 LEGITS

Berlin, May 24.

According to the most recent canvass by the Reich's Theatre Chamber, the country can now boast of 395 legitimate stages scattered all over the realm. Though in former years, this figure already hovered around the 300 mark, the additional count in undoubtedly due to the government giving the theatre a big lift through state subvention and tax decrease.

Of the 395 organizations five are Reich theatres; 25 are under State tutelage; 105 are controlled by municipalities; 34 are community theatres; nine are open-air stages; only 42 out of the 395 are regularly performing private theatres; the rest, which make up almost half of the contingent, divided up into dialect, traveling and summer theatres, second-rate enterprises.

Most significant is the small number of private houses that still offer theatrical fare in the sense of the New York stage. Paris matters almost in line with the theatre of German comedies and drawing-room farces has had a devastating effect on these and severe government restrictions on foreign scripts has done the rest.

Another Pirandello Writes

Milan, May 23.

Stefano Pirandello, son of the Italian playwright, is hoping to follow in his late father's footsteps. Three weeks of his are ready: 'Intimita' ('Intimidity'), 'In Questione Solo Mondo' ('In Only This World') and 'Roma Salvata' ('Rome Saved'). The last play is about Coriolanus, though the main characters are Volturnia and Vililia, his mother and wife.

20th-Fox

(Continued from page 2)

the N. Y. exchange snagging the second helping of whipped cream. Herman Wobber, west coast distasteful manager for the reel, was awarded the S. R. Kent Trophy, which was a Buck.

Quite some interest in and hullabaloo over shorts. Schedule announced by John D. Clark includes 42 double-reels, 58 single-reels and 26 Terrytoons.

Shorts

Contract which 20th-Fox holds with Educational Picts. to release the latter's product expires in June, '38, but as yet there has been no indication of what will follow. Educational's general manager, Jack Skirball, in a speech, decried the practice of raiding the shorts' field for definite b.o. draws, to put them in features. According to Skirball, contracts now being drawn up with shorts names protect the latter party from losing their top talent.

To the talent roster for next season, added newcomers will be Pat Rooney teamed with Herman Timberg, plus the air comics Tim and Irene, currently appearing on a weekly commercial over the Mutual network. Last named duo is the teaming of Lee Sullivan and Leah Goodell in four musical shorts was also announced.

Main business of the pow-wow is carded to be clocked off this afternoon (Tuesday) when Darryl Zanuck, v.p. in charge of production, marches up to deliver a spiel. Zanuck has prepared a detailed description of the '37-'38 program. Final on Thursday night will be a dinner-dance tendered by S. R. Kent, prez; Joe Schenck, board chairman; John D. Clark, general sales manager, and Zanuck in the Ambassador's Cocoonnet Grove. Delegates will commence treks homeward on Friday.

Fox's Return

(Continued from page 3)

means nothing more than he will devote his time to development of the process in the trade.

Philadelphia, June 1. U. Circuit Court of Appeals here took under consideration Friday (26) an appeal of creditors of William Fox to speed decision on whether Fox's wife and a former employee should be held in contempt.

Mrs. Fox and Herbert Leistein, bookkeeper for one of the Fox companies, refused to testify in the producer's bankruptcy proceedings in New Jersey last year. They appealed to the court from orders of Federal Judge John Boyd Avis, of Camden, holding them in contempt. Creditors asked for a decision on the appeal before a summer adjournment so the hearing in Fox's insolvency can proceed.

Duncan Sisters, Rhythm Boys, Aileen Stanley Top New London Niteries Bills

West End cabaret attendance was rather meagre last night (Monday), due to the big turnout at the charity ball held at Grosvenor House, where 1,200 normal itchy-goers showed.

Flock of U. acts commencing engagements in nite spots this week are clicking capitolly the mai.

At the Cafe de Paris, the Three Rhythm Boys, formerly with Paul Whitehead, evinced nice personality and song salismanship, but judicious selections of numbers crimped them.

Frank Libuse, on the same bill, is using his 'gray wailer' act, which, though standard in the U. S. for years, is quite new here, and will prove an undoubted click in English niterie-time. Booked at the Cafe de Paris for one week with option, Libuse is so hefty a hit he is certain to be held over.

Le Trianon, new niterie which has just swung ajar its doors, is doing splendidly. Hildegard, opening attraction, is proving a prime draw and larger-scale click. In for a fortnight, the singer has already been set for a return engagement in August.

Aileen Stanley, after one week's postmortem due to indisposition, swung into action last night (Monday) at the Berkeley hotel, and scored.

Commencing a month's stand at the Mayfair hotel, Howard Brooks pleased. At the Ritz, Nadia Mirowa is proving a customers' fave, also.

Bow-in at the Cafe Anglais last night (31) of the Duncan Sisters rocked the rafters. Very friendly audience roared for innumerable encores with the result the turn ran more than 50 minutes. During the doughnut-dunking bit Harry Richmond, Florence Desmond, Jack Doyle, Nelson Keys, Jim Molisson and a slew of other w.k.'s joined in the act for what proved a hoopla finish. Duncan duo has always been tremendously popular here.

S. African Vaude

Johannesburg, May 7. 'Let's Go Places' revue with Geo. Doonan and Coy and Darnum Dancers are current at the Empire theatre.

Carl Rosa's opera company supplants the revue on May 10, with 'La Boheme' as the first presentation.

French Prez Opens Paris Expo, But It's Only Partially Finished

Paris, May 25.

Proposal to Continue Paris Expo to Oct., '38

Paris, May 26.

If a bill introduced by Edouard Jonas, Socialist Union deputy for the Alpes-Maritimes, is passed by the Chamber of Deputies, the expo will be continued until October, 1938.

The object of this, says Jonas, is not only to make up for the delays incurred in opening the expo, but also to derive the greatest possible benefit from the great task involved in its erection.

The expo, he proposes, should be closed to the public from November till February and this period could be used for the consolidation and upkeep of pavilions and bridges. This work would relieve unemployment by providing for employing specialized workmen.

Plays Abroad

PAGANINI

London, May 21.

Opera in three acts by Paul Knepler and Bela Jenbach, adapted by A. P. Herbert, Knepler, lyrics by P. Herbert; music by Franz Lehár; staged by Guyton Guthrie. Presented by Charles B. Cochran at Lyceum theatre, London, May 20, '37.

Barcelo.....Esme Percy
Landau.....Charles Barrett
P. Pinelli.....Charles Heslop
Princess Anna Elise.....Evelyn Laye
Paganini.....George Haver
Bella Gitti.....Joan Fawcett
Princess Anna Elise.....Joan Fawcett
Count Haver.....Bertram Wallis
Princess Anna Elise.....Dorothy Hutchinson
Princess Anna Elise.....Dorothy Hutchinson
Princess Anna Elise.....Billy Hartnell
Princess Anna Elise.....Philip Hollis
Landau.....Kathleen Souza

vast was the amount of applause throughout Cochran's artistic production of 'Paganini' on opening night that it was impossible to measure. It overran the curtains to the extent that the two stars, Richard Tauber and Evelyn Laye, had to provide encores in front of the audience.

Surrounded by a gorgeous and artistic production with a generally adequate supporting cast, the two stars sing 14 out of the 19 musical numbers, and the latter is applauded, and most of them encores.

Tauber's English has less continental accent than heretofore, but his enunciation still doesn't keep pace with the fluidity of his vocalizing. Once again, how silly to cavil at such a slight defect when listening to one of the topnotch living tenors. Evelyn Laye returns to the London stage after four years' absence, prettier than ever, and much improved dramatically, accentuating the aforesaid fluidity of enunciation in contrast to her co-star.

Cochran's mixture of production artistry plus the two singers and Franz Lehár's music is, of necessity, dignified by impressive story is about the life of Paganini and his love affairs, dwelling especially upon the alleged mutual passion between Napoleon's sisters and himself. It has just a little more than the usual romantic operetta plot, and is embroidered and caparisoned with tasteful ballets, scenes in royal palaces, a smug retreat, and kindred colorful settings.

Ladies and Gentlemen

London, May 19.

Comedy in three acts by N. C. Hunter. Presented by Alban B. Linpus at the Strand theatre, London, May 18, '37, lay staged by Harold Price.

Diana Sutton-Hanbury.....Google Withers
Sylbil Sutton-Hanbury.....Anne Flitly
Sylbil Sutton-Hanbury.....Penelope Dudley Ward
Sylbil Sutton-Hanbury.....Adele Jones
Sylbil Sutton-Hanbury.....Hugh McEneaney
Sylbil Sutton-Hanbury.....Lulu Gorman
Sylbil Sutton-Hanbury.....Robert Gordon
Sylbil Sutton-Hanbury.....Peter Murray Hill
Sylbil Sutton-Hanbury.....Peter Murray Hill
Sylbil Sutton-Hanbury.....Ben Wright
Sylbil Sutton-Hanbury.....Nigel Fitzmaurice
Sylbil Sutton-Hanbury.....Alfred Fleming

A more improbable set of well-drawn characters is almost impossible to imagine. A wealthy Mayfair family is comprised of a mother who is a silly nitwit, and encourages her two daughters to follow in her footsteps. Father is a chaser, and the son dawdles about, reading and writing poetry.

Into this menage enters a young man from South Africa, the son of a fruit farmer, who meets the titled lady's secretary. Everybody crosses talks with the sort of conversation one always encounters in stage scenes depicting smart cocktail bars. This continues for some time, although if the enactors were not so gifted it would be impossible to sit through such a feeble attempt at playwrighting. The whole thing is utterly hopeless.

(Withdrawn after several performances; printed for the record.)

With great ostentatiousness which only a government can produce, President Albert Lebrun, accompanied by Premier Lum, members of the cabinet and the diplomatic corps, opened the 1937 Paris Exposition of International Art and Technique here yesterday (24).

But it was not a completed exposition which the President by foot and by river, for on all rusty steel skeletons and unfinished buildings could be seen beheld hastily erected scaffolds, dressed in flowers in an effort to disguise the still uncompleted edifices. President Lebrun, accompanied by Minister of Commerce Paul Basti, was escorted by two platoons of colorfully formed Guardes Republicaines, the Museum of Modern Art, where they were received on the steps by Premier Lum and his cabinet and by diplomats of all countries represented at the Exposition.

When finished, this museum will be one of the finest of its kind in the world, with towering pillars and magnificent halls, including a main lecture hall capable of seating 5,000, but because of its uncompleted state the President did not visit it, but passed through to the new Grand Palais, where the winding beauty of the building is even more inspiring in its magnificence, topped by two gigantic statues of a boy and girl striding forward purposefully holding the hammer and sickle in upraised hands.

At the Belgian pavilion—which was the first completed—the President's cortege took fast exposition launches capable of seating more than 100 persons and proceeded down the river to the Ile des Cygnes, where the colonial exhibits are situated. These include picturesque reproductions of villages from all French African and Indo-Chinese possessions—none of which are entirely completed.

From there the visiting party returned to the Place de la Concorde, where it inspected the Swiss and Italian, the latter another of the few completed buildings-pavilions, and thence to the Grand Palais, where President Lebrun declared the Expo officially open before 10,000 guests.

Foreign Pavilions

only six of the foreign pavilions are open. German, Russian, Belgian, Italian, Danish and Norwegian. Of the French exhibits, only two pavilions are open, The Palace of Discovery, housed in the Grand Palais which was built for the 1900 Exposition, and the Pavilion de la Presse, which is situated under the Eiffel Tower.

The foreign pavilions, the American being the last, are hardly ready for another month, and same goes for the English. Same might be said for those of Czechoslovakia and Sweden, those of Hungary and Roumania almost finished.

The amusement park presents a varied aspect at the moment, with only some of the attractions open. On the opening day, visitors were allowed to enter without paying, as many of the official entrances were not ready. At other entrances tickets were not ready.

A thorough inspection of the entire layout showed that it will be close to the middle of July before the entire expo will be completely finished. Although visitors are allowed to enter without paying, the grounds are closed to the afternoon and 8 in the evening, official opening hours will later be extended to 8 in the morning until 2 the following morning.

Las Vegas Helldorado Features Frank Advertising in Special Issue of Legion Liar; a Record

By FRANK SCULLY

Las Vegas (the one in Nevada 20 miles from Boulder Dam, not the other whistle-stop in New Mexico) has just put on its second annual wide open whoop-deed and graced \$38,000 out of it. Boys believe that they did it through honest advertising. They told the world they were serving the crummiest food, the most flea-bitten beds, the loudest shows and the gypingest gambling games in the world. To date they have had no kickbacks.

They called their ing "Helldorado," and except for not shooting city slickers first and saying "my mistake" afterward, they've recaptured the old west of Dodge City and Tombstone as no horse opera ever has, and the thing looks now like an annual smash success.

Only fly in the pie was when Death Valley Scotty was asked to split top billing with Tex Ritter, Grand National's singing cowboy. Scotty looked at Ritter's spurs. They didn't smell like the real McCoy, so he said no dice to singing cowboys.

But he leaped at the chance to move over when Jean Godshall, Victorville High School girl, was offered as the royal hitch-hiker. "I'd, a looker who can ride like the wind, was the first white child born in Death Valley. She makes her vacation money teaching picture stars how to get on a cowpony, and stay on—the first of the femme dude wranglers.

For two days Las Vegas was so wide open no locksmith made a mistake. But everybody else made plenty. More than 150 gambling dens gave everything but an even break, and to ask them to do that is to ask them to go out of biz.

Dry Lake Bathing
im'Cashman put on a bathing beauty parade, luring beaus from Hollywood and anywhere else, paying allure with layoffs. Las Vegas supports the largest waterless pond in the country (Ivanpah Dry Lake), so a bathing beauty parade was a natural.

Frank Gardside, who is publisher of the Evening Review Journal and postmaster of Las Vegas, got out a 12 page special, icking the peasants 20c and up a copy. He called it the Legion Liar; and for candor its ads topped anything that has come out since "truth in advertising" became a slogan of those who have something to sell.

Gardside took a front page ad himself, panning his own daily and bragged that the crack at his own paper cost him \$75.

Much of the copy was too bawdy to be printed in anything but the Legion Liar. Rest of it proved that there's no such thing as a bad notice, except no notice at all.

Even the public utilities, noted everywhere for their righteous restraint in advertising, joined the honesty-in-the-ad parade. Southern Nevada Telephone Co. bragged that they were specialists in wrong numbers with the slogan "the customer is never right," and the Southern Nevada Power Co. announced that the "greatest shock of all was the day when we volunteered to reduce our rates."

Eatery Frankness
As for the eateries, if they didn't advertise "We have it, but it's stale," or "slop machine stew," they were advertising. "Eat here—it's a short trail to the Woodlawn Cemetery." One, the Barrel House, even announced "catering to those who are headed for the gutter."

National Hotel splurged "business with: Headquarters for top-ians. Our cooling system is automatic and works beautifully in the winter time. Imported bed bugs, ants and mosquitoes. Black widows furnished on request."

Lawyers weren't far behind the rest, and in some cases way ahead of them. They gave as references former clients now residing at the State Penitentiary, Carson City, Nevada, arranged for "up-the-river vacations," and Foley & Henderson complai "We advise those seeking legal advice to see a good lawyer. But where can you find one?"

Tivoli Tavern said, "Hear our unch-drunk orchestra, Home of, lk heads, deer heads, goat heads,

more heads, ash heads and fat heads." Northern Club wasn't far behind with "step inside and see the freaks who bet their dough." Their idea of a selling quatrain was:

Our dealers are hard,
Our bouncer is tough,
If you win money
It's on our cuff.

Apache assured visitors that their bellhops were really hopped and urged people to "bring your own hot water bottles, ours leak."

Others, like the Boulder Club, which advertised "a place where gentlemen never meet," showed mothers crying over their pappies losing their shirts at keno while thousands jeered, and Hadden Hall even went after the kiddies with "a penny a day brings the kids my way. Leave your kids here for their kindergarten trail in slot-machineology."

Just an Old Deal

lectric Co. on the hunt for some extra biz even during a day of pleasure, advertised, "Trade in your gas stove on a lousy and heatless range and you'll eat nothing but cold lunches from now on." Las Vegas Co. anti-climaxed that with "lower gas is our only rival" but tried to square things by offering a tank free to anybody who wanted to end it all.

Automobile salesmen, long schooled in honey honey, joined the debunking caravan, the Hardesty Motors offering a "free tow rope with each automobile sold." Jim Down, Studebaker agent, tried to sell with, "Hitchohkers thumb their noses at our cars, and the Motor Supply close on, 'Used car parts at new prices. The desert is covered with them.'"

Even the chain stores joined the chain of merchants selling on the sales-talk of "it's pretty bad at best. Safeway added "This is not a chain store." (Store No. 98765.)

Brown Furniture Co. advertised it had the "best beds for love or money" and Dr. Walter G. Pico (chiropractor) led the medical van with, "I get paid well for doing things other men get slapped for." Las Vegas Hospital Ass'n, taking its cue from the sports-show, showed a guy getting in for observation, and coming out with a bill as long as "Shaw preface."

Picture houses admitted they ran the worst shows in town. After that the plumbers moved in, and their ads couldn't be cleaned up enough to get through the mails.

Advance agents for burlesque, thrown out everywhere else, looked the show over in the hope that they might muscle in next year, but after viewing the setup from every angle, they gave it up.

"We couldn't compete is. 'Too vulgar," they said.

ANG Meeting in Convention

Biggest issues facing the annual American Newspaper Guild convention opening next week (7) in St. Louis are (1) direct affiliation of the ANG with the Committee on Industrial Organization and (2) extension of the Guild's jurisdiction to include all unorganized newspaper employees. Support of independent political action through a farmer-labor party will also be considered. More than 200 delegates are expected to attend the sessions.

Expansion of the Guild's jurisdiction to include business staffs was attacked by William Green, president of the A. F. of L., last week. He stated that the jurisdiction of the Guild applied only to editorial work.

The ruling was brought about through a situation in Seattle where Dave Beck, head of the Teamsters Union, contended that organizing of circulation department employees infringed on the jurisdiction of his union. According to reports from Seattle, the circulation department employees wish to join the Guild, and two Seattle newspapers are said to be nearly 100% organized. It is understood that the national Guild officers advised officials of the Seattle units to sit tight until after the convention when it will be known just where the Guild stands.

The Guild's International Executive Board recently recommended the broadening of the Guild's jurisdiction to include business office employees and affiliation with the CIO. Some delegates have been instructed

MONEY LOOKS IN TILL FOR MINNEAPOLIS

Minneapolis, June 1. As a result of the success of the subscription drive, continuation of the Minneapolis Symphony orchestra for another season now is assured. Subscribers so far have contributed \$105,000 of the \$145,000 necessary to keep the organization going. No trouble is anticipated in raising the additional \$40,000 to meet expenses and salaries.

Di Itri Mitropoulos, Greek conductor, will be at the helm.

St. Louis Opera Season to Boost 5 Met Stars

t. Louis, June 1.

Kirsten Flagstad, Fedor Chaliapin, Giovanni Martinelli, runa Castagna, Paul Althouse, Armand Tokatyan and Gennaro Papi of Metropolitan Opera have signed contracts to participate in short grand opera season in Municipal Opera House under sponsorship of St. Louis Opera Co. Erna Sack, soprano of Dresden Opera, also signed.

Season ill consist of five evening performances: Nov. 22, 24, 26 and 29 and Dec. 1, with 60 symph tooters, a chorus of 70 native vocalists and a ballet of 48, under direction of Rita De Lepore.

Operas to be given will be selected by committee of guarantors.

as to what action to support, with others being told to request a referendum of the general membership on the question of affiliation with the Don Stevens Guild organizer who was fired last week by William Green, has filed a complaint with the Chicago Labor Relations Board. He contends that he was fired 'because of his union activities' and has charged Green with violation of the Wagner Labor Relations Act.

Stevens urged Chicago delegates to support the CIO at the convention and immediately after delegates were instructed to do so, he received a telegram advising him of his discharge. Charges against Green were filed by Stevens' ith Leonard Bjork.

Literati Deaths This Week

Dennis A. O'Neill, 36, former sports editor of Norristown Times and later publisher of the Norristown Register and Collegeville Independent, was slashed to death with a razor blade by his father-in-law in his Norristown home early Saturday morning. The father-in-law, Joseph J. McKinley, 68, owned the Norristown Times until 1922. He recently went to work for the paper again as a circulation expert.

Charles Edward Barnes, 75, p.a. for numerous legit shows and vaude houses, died in San Francisco on Friday (28). For many years he worked for Keith's theatre, Philadelphia.

Welsh Howe Schwartz, 91, dean of Western Pennsy newsmen, died Wednesday (26) in Altoona, Pa. Born in Williamsburg, he began newspaper work in Altoona in 1868 and served as editor of the Altoona Tribune until his retirement in 1923. He continued writing editorials for Altoona Mirror almost to his death.

Frederick Eugene Ives, 81, inventor of the half-tone color process now universally employed for photo reproduction and the father of color photography, died in his home in Philadelphia, May 27.

Warren, 63, former London newspaperman and cartoonist, died in Hackensack, N. J., on May 27. He came to the United States in 1900 and once was a cartoonist and writer of special articles for the New York Herald and the Evening Telegram. He was engaged in research for a historical novel at the time of his death.

N. Y. Sun Bans Sweeps

New York, Un omitted all news of the winners of the Irish Sweepstakes last week, explaining that it was baffled by the Post Office yes and in no rule in regard to publicizing of lotteries. Post office has as yet taken no definite stand on the printing of news concerning lotteries.

Early in the spring, Postmaster Goldman of N. Y. called attention to (Continued on page 63).

610 Radio Guest Dates During 1936-37 Set by NBC Service Bring Air Side Com to \$206,184

Louisville Subs Okay

Louisville, June 1. Seven-day subscription campaign for Louisville Community Concert Series closed Monday (31), and returns indicate that undertaking will be a financial success.

William C. Meyer handled the campaign locally, and splurged heavily in newspapers, radio and luncheon club meetings. Subscriptions are \$6 and \$8, including state and federal taxes. Series will include Kirsten Flagstad, soprano; Jooss Ballet, Gordon Strim Quarlette, John Charles Thomas, baritone, and Jose Iturbi, pianist. Concerts will be given at the Memorial Auditorium, capacity 2,400.

Modarelli Quits Pittsburgh Symph When Demoted

Right in mi Pittsburgh

Symphony's campaign for \$300,000, Antonio Modarelli, conductor for the last seven years, plunked down his resignation in lap of the board. Move was result of Symphony's announcement that Modarelli would merely be an "associate director" next season, with no concerts of his own to conduct.

Symphony's prospectus for 1937-38 lists a number of big-time guest conductors and Modarelli refused what the board called an honor to be associated with the distinguished musicians who will bring here next season.

Modarelli quit by wire from Wheeling, W. Va., where he is conducting the Wheeling Symphony in a series of outdoor concerts. He has moved his family there and will likely remain in Wheeling permanently.

He asked Symphony to list him for at least one concert but board said it couldn't revise present schedule. Mrs. William MacLay Hall, president of society, said "we are sorry indeed that Modarelli saw fit to resign, but under the circumstances we could only accept his resignation."

Symphony campaign, now three weeks old, is still considerably short of mark, only \$70,000 having been subscribed so far.

London's Hipp Asks For Philly Ballet

Negotiations are on for the Philadelphia Ballet to open at the London Hippodrome for a month's stand, commencing the end of June. Ballet is current at the Paris Exposition.

Bodanya on Coast

Hollywood, June 1. Natalie Bodanya, Metropolitan opera chirper, arrived yesterday (31) for radio.

Back to Palestine

Jerusalem, May 14. Officially announced here by the manager of the Palestine orchestra that Toscanini will again visit Palestine next year.

Estimated that 64 concerts have been played by the orchestra since its birth. Subscri campaign now on in Haifa, and Jerusalem.

Strauss in Vienna

Vienna, May 23. Richard Strauss is back in Vienna after a long absence. Political reasons were the cause of it. Strauss will conduct two of his operas. He is putting the finishing touches on his two latest works, "Daphne" and "Day of Peace."

Manner in which radio has been padding the earnings of concert artists may be gleaned from fact that to the \$1,100,000 copied by recitalists handled by NBC Artists Service during last 12 months, \$206,184 has been added by air appearances. Figures are for the year ending May 15.

Of the 14 singles and team setups on the NBC list some 60% had mike whirled.

Although the concert division of the NBC Artists was originally set up by George Engles to book classy platform appearances only, the invasion of radio has now progressed to such a point that within the past month Larry Fitzgerald has been assigned by Engles to devote himself entirely to spotting recitalists on radio.

List of Clients

Whereas several years ago air sponsors using concert talent could be counted on the fingers, during the last season following network sponsors used, in large or small doses, class entertainers: Ford, General Motors, Kraft-Phenix, RCA Magi Key, Firestone, Chevrolet, Lucky Strike, Shell, Sealtest, Camel, American Can, Fleischmann, General Electric, Woodbury, American Radiator, Ry-Krip, National Ice, Sterling Products, Chevrolet, Pittsburgh Glass, Nash Motor, Palmolive, Campbell Soup, Maxwell House, Sherwin-Williams.

Jubilant over fact that radio work not only adds to their earnings, but also up their concert-hall salaries, recitalists no longer hold out for a specific and "dignified" sponsor as they once did, but dive for any bidder.

And, in kind, the NBC Artists Service as well as the Columbia Concerts Corp. consider the radio possibilities of performers taken on their lists before signing 'em. Even the small, obscure concert managers and agents have become radio-conscious. Five years ago they all scoffed.

Through the last season NBC performers had a total of 610 ozone shots. Number of commercial-program whirled for each: Flagstad (8), Szwarcourt (12), Heifetz (10), Marion Talley (47), Mischel Levitzki (5), Zimbalist (8), Susanne Fisher (6), Frank Forest (14), Elisabeth Rebberg (4), Pinza (5), Mario Chumlee (4).

Those with two or three appearances: Marion Cignea, Dusolina Giannini, Marjorie Lawrence, Marion Anderson, Rene Maison, Vienna Choir Boys, Quenna, Mario, Kerstin Thorborg, Doris Doe, Henri Deering. Flock had single shots.

On sustaining shows bankrolled by NBC, Helen Traubel appeared 56 times, Benno Rabino, 40; John Gurney, 61; Jean Dickenson, 52; Walter Cassel, 113; Luboshutz and Nemenoff, 13; George Rasely, 22.

By building reps up sustainers for the young and promising performers over the years, they not only zoomed to popularity with concert-hall-goers, but have ether futures molded.

ATLANTA GETS MET IN APRIL

Atlanta, June 1. Movement backed by prominent Atlantans and City Council to bring Metropolitan Opera Company back for annual one-week season after eight-year gap, here fruit last week. Victor Lamar Smith, local attorney, conducted negotiations in N. Y. that resulted in signing of papers that will bring Met here on April 18, 1938.

Company gets two-week breathing spell between time season closes in N. Y. and opening date here. Atlanta had 20 years consecutive opera seasons with exception of 1918, until late depression caused discontinuance.

Getts Books Borglum

Gutzon Borglum, the sculptor, will turn lecturer next season. Clark Getts office will be for extended tour.

Broadway

Quite a few colds are in the boys.

Y. Frank Freeman back from Galveston, Tex.

Phyllis Welch will strawhat at Sufren this summer.

The Harry Roysters spent the weekend in Philadelphia.

Benny Leonard is opening a cafe near 72nd and Broadway.

Mortimer Riebel, theatrical, ney, has moved his offices.

Betty Lawford back in the in 'The Women' after brief illness.

William Harris, Jr., has opened offices in the Empire theatre bldg.

Gaston L. Stern off for Philadelphia, to be gone three or four weeks.

Benny Piazza on light card Hipp, tonight, is from Harlem not Hollywood.

Morris and Kay Kinzler have taken a house in Woodstock for the summer.

Tom Waller back at his desk after a week's vacation spent at the shore on Long Island.

Eddie Keller, treasurer of Ford's Theatre, Baltimore, was in town to attend the ATC convention.

Ringside seat for the phantom fight scheduled for Madison Square Bowl Thursday (3) are priced \$23.

C. L. Oswald, Paramount theatre department executive, has left New York on an extended road trip for Par.

Hilda Howe and Clinton Sundberg, both legit players, are planning to be married within a few weeks.

Philip Gross resigned as head of the Yiddish Project of the WPA theatre to resume in the commercial theatre on his own.

Most if not all of those bigwig execs who went south for the Hoblitzelle-O'Donnell-Moroney shindig should be back now.

Joe Well plan back from Galveston, where he's been attending Hoblitzelle convention following U's convention on the Coast.

Carl Fisher, general manager for George Abbott, planning to grab a dancing part in next musical with which office is associated.

Milton Weiss, of Metro's h.o., publicity staff, leaving Friday (4) by plane for month on Coast, including vacation and two weeks at Metro studio.

Sophi Tucker gifted everyone from crew to stars on completion of her first picture at Metro, 'Broadway Melody of 1937', her New York sleuths advise.

Meyer W. Weisgal says plans for London production of 'The Eternal Road' late this summer or early fall, in association with Lord Melchett, are virtually complete.

Fritz Leiber and the missus (Virginia Bronson) are on vacation from films, dividing their time between N. Y. and their Atlantic Highlands, N. J., home.

Monogram Division, headed by Eddie Golden will be hosts at opening of New York branch office tomorrow (Thursday), J. J. Felder is in charge of the branch.

Sam Nirdling, manager of the Erlanger; William K. Huff, manager of the Philadelphia Forum, and Mrs. H. T. Craven, Mrs. Upton Favorite and Mrs. Bertram DeYoung, of the Theatre Control Board (censors), all of Philly, attending last week's ATC convention.

Katherine Squire, understudy, playing female lead in 'High Society' at the Martin Beck, N. Y., for final week, replacing Peggy Ashcroft, who sailed Tuesday (yesterday) for London. Miss Squire also subbed in the role couple of months ago during Miss Ashcroft's brief illness.

Berlin

is Trenker to Vienna.

ritz Wendhaus worki

script.

Michael Bohnen presented with silver framed photo of Goebbels.

Exteriors for the Tobis pic 'Hei-wei' to be taken in New York.

Il Campbell-Ferrari premiering at the Deutsches opera.

Der Berliner Prater, one of Berlin's oldest summer vaudes, reopening.

Lizzie Maudrick, ballet mistress of the State Opera, invited by Sir Thomas Beecham to take charge of the chorus in 'Orpheus'.

Olympic Stadium grounds thrown open to the public, as well as the use of all equipment. Even trained sports instructors are liable gratis.

Chicago

Miles Ingalls around looking over some acts.

Mme. Corrine making trip to the passport bureau.

Leo lank planned to the Coast for a little sunshine.

Frank Gilmore due in town for a general o. o. shortly.

Max Richards dropped into the loop for some handouts.

Lester Stepper taking over assistant manager's post at McKivier's.

Jimmy Parks, William Morris ra-

dio head, tion.

Three Heat Waves into the College Inn for the summer season.

Pelligrini's restaurant winning its diners in honor of tenth anniversary.

Washington Park racetrack rivaling Santa Anita for show biz patronage.

Marjorie Marsh, ether show and commerci riness

Pat cosmetics.

Nate Perlstein back from the Coast where he worked some press angles for the Ben Bernie show.

Ted Lewis trophy, a 400-pound cake replica of Washington Park track, crowding the sidewalk in front of Henri's window.

Truman Bradley, after a season of constant plane commuting, knows the Chicago-Detroit route better than the regular airline pilots.

Sam Clark screening 'Kid Galahad' for every sighter available, including the Golden Glovers, the heavy-weight battlers, and even the sports writers.

London

Brian Desmond Hurst in hospital.

White Bowers clicked for the Stoll Circuit.

Romey Brent doctoring film script for Robert T. Kane.

Andre Charlott to stage the shows at Romano's restaurant.

Lothar Mendes recuperating in Vichy after his gallstones trouble.

Bertha Belmont off to N. Y. to play in the new musical at Radio City.

J. F. Nathanson taking the cure at Carlsbad, and returning to London June 13.

Lee Ephraim talking about a line-up of musicals he has ready for the West End.

Sax Rohmer collaborating with Eddie Pola in musicalization of his book, 'White Velvet'.

Jack Buchanan after Bobby Howes to do a film for Buchanan's recently-formed film corporation.

Auriol Lee will produce 'Gertie and Maud's' new play by John van Druten, in London in July.

Archie de Bear to be dramatic critic for the Daily Sketch, the Referee deal having been cold.

Yvonne Price off to Italy to play before going to Hollywood to appear in the 'Goldwyn Follies.'

Libby Holman's only appearance in London was at the Charity Ball, May 31 (Derby Night) at Grosvenor House.

'The Amazing Dr. Clitterhouse' transferring from the Haymarket theatre to the Savoy on a two-for-one ticket.

Ilomay Bailey and Lee Sims will only be away from London for a month, after which they return to write and work vaude.

Alec Rea to do the new Barry Lyndon play, 'They Come by Night', for the sticks, coming to the West End under the name of 'The Night of the Living Dead'.

Charles Cochran calls Henry Sherek the Cochran of cabarets, with Sherek reciprocating by calling Cochran the Sherek of the theatres.

David Burns to emcee televised all-Broadway presentation June 11, with cast including the Albertina Rasch Girls from the Dorchester Hotel.

T. Hayes Hunter, Lou Wiswell and Frances Carson, trio owning Film Rights, Ltd., going over to Hollywood in September to open booking agency.

'Over She Goes', the Laddie Cliff-Stanley Lupino musical, to be filmed by British International Pictures early June. Cliff and Lupino will be setting a new musical record for the West End in September.

Gaumont-British showed a full hour of coronation films at 64 of their picture theatres, including five in the West End. The Tatler, one of their West End newsmagazines, devoted itself solely to the Coronation film.

Contrary to rumor, Warner Bros. has the film rights of 'George and Margaret'. Show will be done on Broadway by English company, which is being cast, and will play six weeks in the provinces. Warners will present, in conjunction with John C. Wilson and H. M. Tennent, Ltd., who own the English rights.

Quebec

By C. W.

ill Lester to N. Y.

lex Adelman in N. Y.

Caval and Gordon immons in town from Winnipeg.

Ted Slade, CRC sound effects man, to Radio City Tuesday (1).

Buddy Payne, organist Palace, earned big word-of-mouth acclaim on Coronet to musical settings.

Bill O'Loighi, manager Palace, convalescing from stomach operation. John Rosenberg is acting manager.

Rex Theatre, only moving picture house at St. Jerome, sold to France-Film Company for \$76,000. Exclusively French films.

Under 16, barred from plex under Quebec law, admitted to special Coronation shows at all first-run, but no admittance charges.

Hamid-Morton Animal Show, first circus of year, jammed 13,000 at Forum all last week and 50c top (special seats \$1) grossed close to \$20,000.

Paris

Joan Warner off on tour.

Hans Richter in for visit.

Juliet Bridgeman in town.

Irvine Marks back to London.

Harold Smith in from Rome.

Frank Capra in from London.

Fernand Rivers off for Cassis.

Libby Holman back to London.

Bernadette Dugue to Brussels.

Karl Hacker in from America.

Schwartz Sisters lost banjo in taxi.

Jo Baker receiving pilot's license.

Maurice Lehmann in from America.

Raymond Choppy in from America.

Rotarians in for '37 convention in Nice.

President Lebrun officially opening expo.

Hotel Conti ing new lounge bar.

Two new Ce Sati publishi of Mae West's life.

American Library celebrating 17th anniversary.

Two new niteries planned for Montmartre.

Max Trebor cabaret fight in Nice.

Florence Hayes illed in automobile accident.

Neil Vanderbilt received at Chateau de Candé.

Catherine Littlefield's pix played in French.

Fred Mele replacing Serge Glykson in Empire pit.

June Taylor attempti make her French understood.

Expo open to public from two to in afternoon to eight in evening only.

Jean Lumiere topping magazine placisette for best liked radio singer.

Arc de Triomphe's 100th anniversary being celebrated by big military parade.

Theatre Pigalle turning cinema first showing Russian 'Grounyia Kornakova'.

Pierre Sandrini dickering for old Bal Moulin Rouge for future Montmartre night club.

'Reve Sans Provision' ('Love on the Dole') closing Comedie de Champs-Elysees.

Simpson-Edward story causing plenty of headaches for American scribers in France.

Government turning down requests to broadcast Windsor-Warfield marriage to America.

'Vla Tri' and Willmet's new revue, starring Jeanne Aubert, opening at Nouveaux.

Pix-Soir publishing names and pairs of those who double in French for voices of Hollywood stars.

Pix of Joe Jackson's card thanking Gaston Palmer for advice to not leave Hindenburg played in Paris Press.

Cecile Sorel joining cast of 'Un Coup de Rouge' in two scenes, specially written for her at Theatre Moliere.

Marignan Marignan opening at 10 in morning due to overflow crowds to see Guity's 'Les Perles de la Couronne'.

Lucren rule, back from New York, joining cast of 'Victoria Regina', starring Gaby Morlay, at Theatre de la Madeleine.

Madame Lebrun with Minister of National Education, Gay officially opening Expo theatrical season with first presentation of Ballets de Monte-Carlo at Theatre des Champs-Elysees.

Minneapolis

By Les Rees

Fay ressell, RKO salesman, laid off by illness.

E. M. Saunders, Metro western sales manager, in town.

Metro feminine office staff staged steak fry at Lake Harriet.

Lou Pressler, Minnesota theatre manager, leaving for Utica, N. Y., to take matrimonial plunge.

Varsity club-theatre men's annual high school tournament to be held at Oak Ridge country club June 11.

Bill Esley moving to Kansas City, where he supervises two theatres.

Leo Adler, UA home office auditor, returning to N. Y. after five weeks here.

Bill Sharten, GN Cleveland manager and former Minneapolis, vacationing here.

Dave Griesdorf and Al Reed, UA Winnipeg branch and office manager, respectively, in town.

Frank Mantzke, Universal branch manager, attended national Allied States convention at Milwaukee.

Film Rowing club's exchange stag for Donald Guttman, CB salesman, will no longer be a bachelor after this week.

Stag party to be given for S. D. Kane, Northwest Allied executive secretary, this week prior to his march to the altar.

Frank Elsenberg, U. A. salesman here, received four week's additional salary for finishing first in district in Schaefer sales drive.

Harry Hirsch and Harry Katz of Gayety were at contest here to select a Miss Minneapolis for the Atlantic City bathing beauty contest.

Prosperity at Warner Bros., with every employee this week receiving three weeks' extra salary as result

of exchange finishing first in national sales contest.

A. Selby Carr, Paramount advertising department head here, elected member of Paramount 100% club and will attend branch and district managers' meeting at Los Angeles.

Detroit

By Pete Wemhoff

Abe Morrison joins American Attractions agency.

Sid Biefield handling publicity for Jefferson Beach.

New Michigan Showmen's Assn. passes its 225th member.

Pat Mason local producer for Gae Foster line at Fox theatre.

Lieut. Lester Potter, retired, sor, feted by showmen's assn.

Johnny Howard, back from London, m.c'ing at Club Mayfield.

Film spots concerning notices regarding town's new kid curfew.

Detroit Abendpost, oldest German-language paper in U. S., sold to E. K. Sahlman.

Figure 150,000 Shriners at conclave here in June will spend around \$5,000,000.

Goal of \$200,000 set to finance 1937-38 season of Detroit Symphony and civic opera.

Ruth F. Crane and Alice Gorham elected directors of Women's Advertising Club of Detroit.

George Conklin, manager of Northwest nabe, captures prize in local Adolph Zukor contest.

Wayne King, Glen Gray and Rudy Wallace bands to follow Isham Jones, current at Eastwood Gardens.

Carnivals sponsored by churches, veterans and fraternal groups, showing big gain this season here.

Father Coughlin building gas station opposite his shrine; may add tavern and lunch stand later on.

Swank Washington Blvd. to be turned into Oriental fairland for two weeks during Shrine Council in June.

Faced with shortage of help, resorts throughout state are yelping for workers to care for extra influx of tourists.

Red Norvo, Red Nichols and Dick Stabile's orchestras follow Roger Pryor's band, current at Westwood Symph Gardens.

Sydney

By Eric Gorrick

Harry Hunter on o. o. trip.

Cecil Marks touring New Zealand.

George Applegate visiting sticks for W. E.

Dorothy Flukes, Warner's p. z. undergoing minor operation.

Stuart F. Day, making quick biz trip to Melbourne on radio probe.

Con Colleano back in Antipodes for a tour over Frank Neil time.

Sir Ben Fuller can't make up his mind whether to sell his Melbourne site for a theatre or departmental store.

Biz continues bright over the Hoys chain much to the delight of the managerial staff in charge.

Charles Munro, the big boss, is currently in America.

Greater Union Theatres will shortly release its Lyric in Sydney with a pic policy. House has been completely renovated under supervision of Stuart F. Doyle.

Pittsburgh

By Hal Cohen

Grace and Charlie Herbert in town for a visit.

Y. Playhouse winding up season this week end.

Sally Starr's visit home cut short by call from Educational.

Jack Berger, 'Press' sports cartoonist, back after hosp siege.

Clarence Eitzen back on the job at UA again after an eastern vacation.

Joe Hiller booking shows into Connene Lake, nearby resort, for the summer.

Karl Krug celebrated his 40th birthday last week and Joe Feldman his 31.

Sammy Walsh at the Chamberlin Hotel in Old Point Comfort, Va., for the summer.

Heat closing in on Art Cinema and Gabe Rubin, who it down for the summer next week.

William Penn hotel has spotted Billy Catzone's trio into Continental Ball for the summer.

PGA tournament and Purchasing Agents convention last week overflowed the nitery coffers.

Stroudsburg, Pa.

By John J. Bartholomew

Louise Groody at Skytop.

Floyd Gibbons week-ended.

Charles Butterworth a visitor.

Walter L. Main Circus on the 31st.

The Carmen will continue five-act floor show through summer.

Bands set for the 4th of July.

Schillinger at Buck Hill Falls Inn.

Charles Lanterman at Carmen's.

Bernie Whitman at Bossard's Mt. Pocahontas.

McCleister's Crit-Holm Royal Barons at Water Gap Hot Brau.

Tommy Clifford's Serenaders at Vogt's Tavern; Joe Roberts at the Penn-Stroud.

Hollywood

Mitzi Maynes taking tests at Metro.

Ruth Mack clipped to Honolulu.

Sam Gray brings in from Europe.

Eric Linden canled through from N. Y.

Sam ischoff singin' the bangtail blues.

Frank Pope in Metro's short subject mill.

Herman Bing starti p. a. tour.

Rinn James sleasting on the deck of his yacht.

Herb Hyman bashed about by hit-and-runner.

Hazel Flynn here vacationi' Rarce for a while.

Wallace Beery pointing his si on Idaho bear.

Mrs. Joe Bigelow si Bayside hearth.

Dorothy Waterson tenting on Mt. Whitney's slopes.

Russell Hayden testi county trout trials.

Armetta and Dee Loretta doing a p. u. in Hollywood.

Regis Toomey will Page in Memphis.

Clark Gable on safari for a grizzly in the Parkies.

Buddy DeSylva taking on that coppersy Malibu hue.

Dave Epstein and his sci singing a blues duet.

George Arlson braving the billows in his new yacht.

Barney McDevitt' now Glenn Gray's official praiser.

W. Ray Johnston and Herschel Statton taking a cruise.

R. E. Griffith, Texas-Oklahoma exhib, gandering the lots.

Charlie Bigelow is Scotti right bower at Monogram.

Harve Aronson created a new manse on his valley estate.

Leif Heni, Sonja's brother, a reporter in her new picture.

George Skouras claims N. Y. has more money than Hollywood.

The Jimmy Gleasons showed the sights to the Franklyn Underwoods.

Rube Manston in from Australian tour visiting his brother, Bill Demaree.

Louis B. Mayer sailed under the Golden Gate bridge in Joe Schenck's new skiff.

Van-American Union dickeri with Carroll Dunning for some tied shorts.

Frank Morgan wants to snare a broadbill but would be satisfied with a couple of tons.

Monogram salesmen handed Scotty Dunlap a gold watch with letters of his name around the dial.

Ronald Reagan, snatched from the air by Warner Bros. and his acting term on the Burbank lot.

George Barbier and Valerie Bergere, together on the stage 30 years ago, reunited in Warner's 'It's Love I'm After'.

Benny Leonard and Dan Morgan offered Wayne Morris \$25,000 a year for two years if he'll let 'em groom him for a picture.

Bill Robinson, en route east, shared his drawing room with a huge birthday cake handed him by the Fanchonettes. He turned 59.

Philadelphia

By Herb Golden

Bob Stet back after week in Chi.

Boal Carl, spending week-ends on his boat now.

Ed Krug and family in new summer cottage in Paoli.

Sleepy Hollow crew back at WCAU after two week's tour.

Norris West looking over cottages for summer vacash.

Ben Gimbel, Jr., leaves for July 19 for AAB convention.

Billy James waiting for a coupla his new songs to be published.

Les Joy planning to leave Philly later part of July for vacash in Maine.

Taylor Grant replaci Grissold as observer for at ball games.

Clarice Mayer now doubling with 'A Woman Looks at the News' reported to daily stint.

Cleveland

Iann C. Pullen

David Pritchard managing Tony Sarg's marionette theatre at fair.

'Doc' Shenck back for Expo social job, working under Almon Shaffer.

Sammy Goodrich and Nick Pinard, pioneer nitery men, back in biz with new spots.

William F. McDermott, drama-peeper for Plain Dealer, going to Russia and Spain this year.

Everett Steinbuch of Loew's State, although a 250-pounder, showing up some of the boys in tennis.

Johnny Weissinger training for Billy Rose's Aquacade by having luncheons with Mrs. Martin Johnson during her lecture date.

Plain Dealer planning to hold vote on whether to join A.F. of L. Newspapermen's Guild. News and Press gang members of it, staging a benefit at RKO Palace this month.

Hotel lobbies jammed with celebs directing and working in Great Lakes Expo, ranging from Eleanor Holmes, Vanny Grove, Dr. Lee Kopp, John Murray Anderson, Tom Zerkola to Frank Ambrosio with Riley's exhibit, Sheila Barrett, and Clark Robinson.

Bullish Crop News in Middle West Augurs Hefty B.O. for Big Tops

BILL RICE

Ponca City, Okla., June 1. Coming in here wrecked my baggage trailer and spread the contents over the highway. Nothing damaged but the mimeograph, but all that was left of the wagon was the floor. Nailed some boards on sides and with wire and rope got to town. Cause Boy on a bicycle when given the horn turned in front of us. Lucky to miss him and not turn the auto over on the soft shoulder.

Crops in Oklahoma are the best in years and every show is doing plenty of 'what it takes' by opening their poles often than they have in several years. Visited the United Shows here, owned by J. George Loose, who has operated a carnival longer than anyone now in the business with the exception of K. G. Barkoot. Reports good business all season except for wet weather now and then. Had over 5,000 through the front gate at a dance and a pop last night. Show goes to Wichita, Kans. New one on me: Girl in restaurant shouts, 'one graveyard stew and an order of gaskets' (milk toast and hot cakes).

Shops All

Albert Wright with Western States Shows is producer of the weekly public wedding. Cut the nut for minister or JP by being ordained a bishop in the Atheist church of Denver. Jim Schneck of the same show also took the same route. A new way to reduce the HC of living. This church is in the barroom of the old Windsor hotel and presided over by Bishop Rice.

Tulsa, the oil capital of the world, now on a big boom. All picture houses and shows of every kind report big business. Three carnivals have made it this year with one to come, all under the auspices of the DOKYS, and have had the banner stand of the season.

Glenn Condon, who was the editor and manager of the NVA Vaudeville News in NY for seven years, now announcer on station KVOO, Tulsa, with his own advertising program twice each day.

Most of the dead walls in this state still covered with Billy Rose's paper put out last year by Ned Alvord for the Fort Worth Show. All papers carrying plenty of publicity for this year's show.

Henry Pollie passed over the river last week. Owner of a carnival bearing his name was with the Potter & Rice carnival in 1903 with a giant prize high striker which he originated as he did the set spindle, which he built with wire nails for the pins which are now twisted. It was a three-way store. Cop, blow or conditional and graduated from top of spindle, belly or shifting of the silver. In 34 years it has never been improved.

Congo Jim's Jungle circus operated on cafeteria style has been changed into a regular two-bit circus.

Geo. Engresser, who operated the Shell Bros. Circus for several years, opened this year as King Bros. with Snake King and Harry McClaski as partners folded at Tishomingo. Manuel King, the boy lion trainer, was the feature. Engresser stated that the show billed on the rural routes one day ahead of the town poster. The conflict of dates prevented any chance to do business. He is joining Congo Jim with his elephant, camel, lions, trained ponies, goats, dogs, horses and monkeys.

Hutton & Enfinger's Whale Show and their Marine Show both doing a tremendous business. They claim better than since 1929. The Whale on BR and Marine on trucks.

At Oklahoma City visited my old friend Ralph Hemphill, secy of the International Fair Mgrs. Assn. and mgr of the Oklahoma State Fair. The governor had just signed the bill for \$320,000 for the new fair grounds and its a cinch that the county will do the same, so with the expected Washington donation they will have a million-dollar plant for their 1939 fair, which will be somewhat on the order of "Oklahoma's Big Show" which will be in two sections of one month each in order to catch the tourists passing through to or from the World's fairs at San Francisco and New York.

The first section will be held in the month of June when a monster pageant of the white man's development of Oklahoma will be shown in the Bowl (to be built on order of Hollywood, owl), which will be

Five More for Flushing

Architectural contracts for five exposition buildings for the New York World's Fair of 1939 were awarded last week. Buildings will house exhibit sites of industries related to motor transportation, means of production, clothing and shelter. Total cost of the structures will run to approximately \$1,500,000.

Buildings in or beyond the architectural contract stage now number 14, in addition to the Theme Center, Administration and Exhibitors' headquarters. Estimated cost of the 17 units is \$5,500,000.

Large portion of N. Y. World's Fair staff will move out to the 1939 exposition site near Flushing, in August. Administration building, first structure to be erected for the fair, will be completed sometime next month or early in August.

Contract calls for its completion in four months. In order to rush the building to completion and avert penalties, contractor is working a crew of 500 men, night and day.

CONGRESS CUTS FAIR DISHOUT

Washington, June 1. Pruning knife was applied to subsidies for carded world fairs on both coasts in 1939, with Congress drastically slicing proposed appropriations for Federal participation in both the New York and San Francisco celebrations.

The proposed \$3,000,000 allotment for the Golden Gate expo was pared to \$1,500,000, while the New York fair originally \$5,000,000, turned out to be only \$3,000,000. Both may be hacked lower, since President Roosevelt is reported still displeased with the proportions of the treasury raids. There is hope, however, that next year more cash will be forthcoming if the government's financial predicament is less serious.

Friscio sum was voted by the Senate Friday (29) by the President's objections had been overridden by the committee. F. D. had passed word to the Hill that \$1,000,000 was ample in his view, but hurried lobbying brought the other half million. Expectation had been that \$1,750,000 would be dished up but lawmakers balked at the added \$250,000.

Tighten up attitude on expo appropriations while the Congress. Raft of prospective shows over the next decade has caused many key legislators to insist upon slamming down cashier's window.

Loosing Ohio Hounds

Columbus, June 1. The dogs will be running in central Ohio in another month if plans to erect a greyhound track at Buckeye Lake, near here, work out.

A quarter mile track, costing \$40,000, is tipped to go into action there about July 2. The grandstand at the proposed track is to seat 2,000, with most of the fans expected to come from the Columbus vicinity.

Partners in the deal are said to be: A. M. Brown, manager of Buckeye Lake; Carl O'Tague of Ulica, Ohio, and Ray Argenbright of Columbus.

Circus Routes

Week of June 7

Barnes-Sells Photo
Yakima, Wash. 9; Walla, Lewistown, Idaho 9; Moscow, 10; Coeur d'Alene, 11; Spokane, 12-13.
Bro-Bey-Maynard
Albany, N. Y. 7; Schenectady, 8; North Adams, Mass. 9; Springfield, 10; Worcester, 11; New London, Conn. 12.
Kingling Bros-Barnum & Bailey
Newark, N. J. 7-8; Trenton, 9; Wilkes-Barre, Pa. 10; Scranton, 11; Paterson, N. J. 12.

Their Golden Jubilee as the state will be just 50 years old. They then skip the two hot months and open the fair proper for the month of Sept. A nation-wide athletic carnival will be held for four weeks which will embrace every type of amateur athletics from track to football. This will be held in the fair stadium.

Steel Pier Foreclosed

Atlantic City, June 1. A bill of foreclosure against the Steel Pier, asking sale of the amusement enterprise, was filed Wednesday (26) in chancery court at Trenton.

The foreclosure is being sought by the Guarantee Trust Company of Atlantic City as trustee for the bondholders.

Default on terms of mortgages is stated as the reason for the move. The defaults include interest on mortgages and back taxes.

A plan to reorganize the corporation operated under the direction of Frank P. Gravatt, was offered bondholders. More than 92 per cent of the bondholders, it was learned, signed agreement to the plan, but the others remained adamant.

RINGLING SHOW NOW UNIONIZED

Philadelphia, June 1. Ringling Brothers and Barnum Bailey Combined Shows, Inc., announced Saturday (29) inking of an agreement with American Federation of Actors, first large-scale labor pact in history of outdoor amusement field.

More than 1,400 performers and other employees in 17 departments of the tent show won a closed shop, increased wages and improved working conditions.

Pact followed weeks of negotiation, during which union spokesmen conferred with the circus' board of directors and the employees held numerous meetings.

Cole's Biggie

Canton, O., June 1. Cole Bros. circus hung up its biggest gross for a single performance here as the season's tour under canvas was inaugurated May 31, executives of the show announced. The show, however, has had bigger days, a Sunday at Cincinnati prior to the date here, show officials said.

Revival of the old-time circus parade is credited with being responsible for record crowds.

Nags Get a Day

Charlotte, N. C., June 1. A one-day horse show will be held in connection with the Carolina Agricultural Fair in Charlotte in October.

Negotiations are going forward for many free acts for the fair. The premium list will be completed next week, and the printed copies will be ready for distribution in June.

Fair headquarters for the present will be located in The Associated Press office at the Mecklenburg Times. In July uptown offices will be opened by the fair association.

Mayfair Casino

(Continued from page 48)

bands. It's set for the summer here. Having found also that clients regard any smart-alecky m. c. as poison, Casino is laying off of 'em rapidly. Curly-haired Mark Baller, by introducing only the first act, then very briefly. As an impersonator, he's way over a battalion of mimics since this season. Rubbery face plus swell vocal intonations and his mugging. Take-offs of Joe E. Brown, Arliss and Edward G. Robinson collect laughs.

Francis and Carroll have a bad starter in the second spot. First adagio dance in formal clothes is just like 1,001 other vers. When they trick themselves up in ballet costumes, hoking a how-to-dance book, it's a knockout surprise. Girl's legs are too pretty to be covered and her agile body is the kind that contorts itself into the proverbial sailor's knot. Working up a flashy background for them is Anolyn Arden's line of 12 girls. A bunch of good-looking, their steps are fast but not too regimented. Baller's personality and speed that sells their rope number and a modern walk than anything else. They rate some brighter back-drops, however.

Funny acrobatic horse-play shows off Ken and Ray Page to good advantage, especially the heavy-mug clowning prat-falls. Three Maple-leaves, two young boys and red-headed girl, mix swingy vocal harmony with Mills Bros. effects. A bit ragged, but still hot. Sunday broadcasts with guest-talent is building up Sabbath dinner trade.

Clev's Top Magnet, Rose's Aquacade! Barely Made Grade With Rest of Expo

GLENN PULLEN

Cleveland, June 1. Great Lakes Exposition was launched on its second 101-day lap Saturday (29). First day's attendance was 50,000. Revolving gates clicked 57,813 times the second day, comparing favorably with last year's opener, which drew 61,276.

Fair was officially started on second lap of 101 days by James Roosevelt, eldest son of president, who clipped satin ribbon in front of lakefront entrance. Id Sol turned on ideal weather for elaborate ceremonies. To the tunes of an army band and a 21-gun salute for guest of honor, the flag-raising brought out all the high mucka-mucks from Mayor Harold Burton to Lincoln G. Dickey, Expo general manager, and civic backers.

Young Roosevelt's congratulatory speech, was broadcast over WHK, while other stations joined in giving network descriptions and programs from grounds. Similar to 1936's careless premiere, this year's most important entertainment feature, Billy Rose's Aquacade, wasn't really ready for the openings, but managed to open along with the rest.

Better Showmanship

Shrewder showmanship is evident throughout as result of more experience, however. Fair got a facelift in form of complete repainting, lifting of buildings to better locations and addition of major new features. Though peep-and-gyp-shows are taboo, Almon Shaffer's Midway looks more attractive now. Even with 25c gate tax, Streets of World is catching 80% of total attendance with free revues in Pioneer Palace as inducement. Advance sale of nearly 2,000,000 ticket books at \$2.50 apiece indicates that wary natives now have more confidence in Expo, that there's a good chance of hitting goal of 5,000,000 visitors for the summer.

Rose's Aquacade is expected to put the Expo over with the proverbial bang. In the block-long Casino, it can seat 1,000 diners and rubberneckers. Some localities are whispering about steepness of prices, \$1 admission plus \$1.25 minimum dinner, plus 50c fair tax. Staged by John Murray Anderson, Aquacade co-stars Johnny (Tarzan) Weismuller and Eleanor Holm Jarrett. Barely managed to open with the rest of the Expo, however, because its technical features were not in perfect working order.

Skating Palace

Harry P. Harrison's Winterland, an ice-skating palace with large-scaled operettas glorifying skating champs, is the next biggest ballyho on the lakefront. Theatre of 4,500 capacity, built around a real ice arena, is in heat of campaign over week-end. Should be a sell-out in hot months. Tricky footwork by Walter Arian's line of 60 skaters in snow-white uniforms, who dramatize the fantasy, is quite dazzling. Maribel Yerxa Vinzon, champ figure-skater, is queen and Ralph Jameson from 'Eternal Road' sings prince's role. It is produced vividly and with imagination by Vanny Grove, Harry Horner, Malcolm V. Lomax and Leo Kopp, leading orchestra.

'Drunkard', put on by Hargrave and Reicher in old-time Town Hall, a 1,400-capacity theatre-restaurant, started off with capacity business. Secret is low prices and impromptu-hiss atmosphere of P. T. Barnum ancient temperance melodrama. Tourists eating it up as avidly as they take Tom Patricola's hoofing and hoked introductions to Pioneer Palace's burlesques of old-time western cabarets. Audience sits or stards drinking at bar while watching acts on elevated rostrum behind bar. Lulu White does a hot Mae Westish impersonation in bill, which includes a beef-trust troupe, as well as a mob of fire-eaters. Swiss bell-ringers and vaudeville. Free admish, but sure-fire money-maker for Billy Rose.

Marionettes

Tony Sarg has taken old Globe, Shakespearean Theatre, installing hourly marionette shows that are a steady yule magnet. Another new exhibitor is Ripley, whose Odditorium is getting along as well as it did in Chicago's fair. It's stealing some of the play away from Cliff Wilson's snake farm, which was the Midway's ace act in '36. Exactly 270 nationalities cafes and eating spots are dotted all over the lot, principally in the Streets of the

World, and menu prices haven't gone down. No kinks, however, along the line. Leader in this field is Herman Pichner's Showboat, a converted two-decked ferryboat, anchored to shore. L. Nazair Kurkdjie's concert orchestra and a straight-dance-and-dine-policy is being hyped by localities, who know Pichner's rep i-biz here. Alpine Village, specializing in German music-hall atmosphere, also one of his prospering investments.

Outstanding amusement concessions are Bouquet of Life, Motor-drome, Wonderland's monkey speedway, Admiral Byrd's polar ship, the Fun House, a new children's playground, sponsored by a department store, water-scooters and blimp rides. If weather continues to be sunny, there won't be any frowns on concessionaire's prizes. Totalling all admission charges, Mister Average Rubbernecker can see the whole works for \$9.61, in addition to a lot of free exhibits.

In the latter is Sherwin-Williams' Radioland, offering 4,000 free seats, broadcast events and concerts. Aquacade stars and visiting bands were aired from it first day. Guy Lombardo, James Melton, Ben Bernie and guest station programs are among those, as by Ralph B. Humphrey, radio director.

Educational exhibits are confined to western end of fair, 'Making of a Nation' setting the theme-note in a massive industrial display in Under-ground Hall. Florida Building has been enlarged to accommodate orange orchard and large fish aquarium, both crowd magnetizers. Majority of auto manufacturers are represented in Industries Bldg. and Hall of Progress, which emphasizes scientific discoveries. U. S. government exhibit much larger this season. Horticultural Garden is such a hit that it will stay permanently after centennial closes in September.

Cleveland stadium on Lakefront was tied up in week-end games between White Sox and Indians, okaying holders of baseball stubs into fair.

Northwest Fair Acts

Los Angeles, June 1. Eddie Gamble has booked the entire show that performed at the Slots Circus in Long Beach to the Oregon State Fair, Salem, Ore., and Western Washington Fair, Puyallup.

Included in the bookings are Ruby Woods, aerialist; the Famous Uniques, jugglers; the Great Manuel, wire artist; Clarke-Hanneford Family, bareback riders; the La Pina Troupe, tumblers; Master Louis Le Varde, rope act; Senorita Elmore, trapeze act; Klammings, aerialists; Cling Brothers, ladder act; Williams and Velarde, bar act; Mlle. Ernestine, equestrienne; Fay Walcott and clowns; Goebel's trained elephants, and a dog and pony drill.

Auto Stuntsters

Atlanta, June 1. Mickey Martin's 'Hell Riders' made first appearance here Sunday, May 30, at Lakewood Park, under auspices of Southeastern Fair Ass'n. Stunts were pulled in front of grandstand on half-mile dirt track oval. Usual programs of thrills in way of overturning speed cars, leaps from ramps, headon collisions, torques through burning barriers, etc., was offered at 25c gate admission, an additional quarter to sit in grandstand and two bits more to get your car into the fair grounds. S. Kaufman, an Atlantan, is traveling in front for Martin this year and daredevils are scheduled to come from here to Lexington, Ky., hence to Louisville, Cincinnati and northwest into midwest.

FAIR REVIVED

Atlanta, June 1. Indication that it's true what they say about times being better in Dixie is seen in the revival of annual fairs that have lain dormant for five years or more.

Dates have been set for Tobacco Belt Fair, abandoned some years ago. Sponsored by Tift County American Legion Post, it will be held in Tifton, Ga. Sept. 28-Oct. 2. Floyd County Fair, dropped in 1927, will also be resumed this year. It will be held under Legion sponsorship Sept. 20.

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

Amherst college finally gets a little theatre. Partly through a \$100,000 legacy and the rest college funds.

Rivoli theatre, Belmar, N. J., wiped out by fire last week. Loss \$10,000. Undetermined origin.

Jones' each operas to have a subscription angle this year. Same set for each of the 10 performances or 10 tickets good any time for any seat left. Sell for 10% discount.

Grover Whalen given his first year's salary as director of the N. Y. World's Fair. Check for one buck, which he says he will frame.

Edward F. Dolan, 55, actor, whose last job was at the Village Nut Club, found in a Ludlow street lodging house with his skull caved in. He had been drinking heavily of late.

Betty Real, girl leader of a 12-man orchestra, suing her agent, Harry Moss, for \$5,000. Charges she lost an engagement to Rio Rita because she would not change her name to Gloria Love.

Frank Lee Short, of Shakespeare Fellowship, gunning for a New York girl under 22 to play Juliet at the N. Y. World's Fair. Says there must be one somewhere and he's tired of matinee idols.

Brooklyn civic organizations agitating extension of Church Ave. subway to Coney Island. Would cost \$25,000,000. Board of Transportation no like.

Helen Sube, who used to be one of the water ballet at the Hippodrome and who doubled as a diver for Colleen Moore and others in Hollywood, out to win back her laurels. Lately she has been a waitress in a hurry-up luncheon. Transfers to the same chain's Atlantic City spot in the hope of getting a diving job.

Grand Opera Artists Assn. last week elected Giuseppe Intermante its president. Others are Nino Ruisi, Delina Calzolari, Lavinia Darve, Lee Sherman and Lloyd Harris v.p.s.; Armand Marini, Stella Marketti, secretary of advancement, and Silvio Paglia, treasurer.

Eugene O'Neill to put his produced plays at the disposal of the Federal Theatre Project at the usual royalties. Excepts 'Ancient Mariner' because he cannot locate the script.

WPA demonstration strike held up the premiere of 'Case of Philip Lawrence' at the Lafayette theatre. Scenery not ready. The strikers would not cross the picket lines.

Lily Pons gave a mass interview at the Columbia Playhouse No. 1 yesterday (Tuesday). First pic star to use the stage.

Announced that Lenore Ulric's recent accident will keep her from the stage all summer.

Police spectacle opens today at Madison Sq. Garden. Also on tomorrow and Friday.

Government engineers recommend a 160-200-foot channel 12 feet deep for Flushing bay. Fair authorities had asked a depth of 18 feet and a width of 500 feet. Concessions cost \$505,000, as against the \$2,000,000 for the original scheme.

'Tobacco Road' cast threw a backstage party Saturday night to mark the 1500th performance. Featured Ruth Hunter and Edwin Walter, who have not missed a single performance.

Write of Roscoe Ailes, comedian, granted a divorce, \$20 a week, and custody of their six-year-old daughter. Judge held with Ailes that an alleged overheard conversation with his stage partner was a phonograph record, and ordered her name stricken out as co-respondent.

Dance music season in N. Y. parks with WPA bands to start June 7. Pay Tempelton quits the Actors' Fund home at Englewood for Pittsburgh. Says she asks only to be let alone.

Annual spring outdoor art show on at Washington Sq. Not much to interest the man who gets his hair cut.

Jambino, alias Rosie, the WPA circus elephant, five-hour sit-down strike in Carnation Sunday. Refused to enter the van for transport to a new pitch in Queens. Finally gave in when a little girl presented her with a bouquet.

Police crashed the pinball games at Coney Sunday, arresting 19 operators, but permitting them to resume in late afternoon after establishing test cases. Concessionaires estimate their loss at around \$50,000.

Federal Theatre project announces a new play competition for novice authors. Dramatists Guild sets up a \$250 prize and project guarantees to run the show for a minimum of two weeks at the usual \$50 a week royalty.

Maudie Adams, now 64, goes into retirement at Tannersville, N. Y. Has a 1,200-acre farm there.

Police raided a Harlem apartment Saturday and gathered up 25 cops they found there on a charge of gambling.

Coast

Jury disagreed and was discharged in Richard Wallace's suit for \$306,000 damages against TWA airline before Federal Judge James in Los Angeles.

New trial date will be set June 7. Company set up an 'act of God' defense against Wallace's charges of neglect and carelessness in the airplane accident in Missouri May 6, 1935, which resulted in five deaths and injury to eight.

Raymond Moore, New York and Cape Cod theatre proprietor, has purchased an estate in the Hollywood hills.

Jean Hepburn, actress, was taken to a psychiatric hospital for robbing five Hollywood homes for the thrill following her conviction in Los Angeles Superior court.

Alice White named defendant in a modiste's suit filed in Los Angeles, charging that the actress owes a balance of \$1,039 for gowns.

Gene Raymond and Jeanette MacDonald filed notice of intention to wed. Date set for June 16.

Bill Boyd and Grace Bradley, film players, announced their engagement.

Grace Darmond, former film actress, filed suit in Los Angeles demanding the return of \$122,000 from Randolph B. Jennings, her former husband. She also asks that Jennings be directed to set up a trust fund of \$150,000 for her benefit.

Gail Patrick, in a cross-complaint against the Small-Landau agency filed in Los Angeles, sought the return of \$862 asserted by her to have been paid but not due. Agency had sued player for \$8,500.

Thelma Mills Wunder, dancer and actress, filed suit for divorce in Los Angeles from Dr. Clinton Wunder, lecturer and former head of the Academy of Motion Picture Arts and Sciences. She charged that he nagged, picked quarrels, and expressed a wish for his freedom.

William Dieterle, Warner director, and his wife obtained American citizenship papers in Los Angeles.

Benno Feigenbaum was sentenced at Los Angeles to three to 30 years in San Quentin prison for defrauding a Monrovia, Calif., schoolteacher of \$3,500 on representation that he was a film director.

Gonzaga University, Spokane, conferred M.D. degrees on Bing Crosby and Frank C. Walker, alumni.

MARRIAGES

Marion T. Weiss to Robert Latting, in Elkhart, Ind., May 23. Bride is member of Weiss Sisters trio at KZOO, Kalamazoo, Mich. Groom is production manager at same station.

Lucille Smyser to Martin Lowenfish, in New York, May 22. Bride is a dancer, formerly known on the stage as Lucille Lani. Groom is a N. Y. architect.

Marjorie Tyre to Robert McGinnis, in Philadelphia, May 28. Both are musicians with the Philadelphia Orchestra.

Virginia Starck to Lieut. Frank C. Bolles, Jr., U. S. N., at Panama, May 27. Bride is secretary to Pete Smith in Hollywood.

Marla Shelton, film actress, to Jack Dawn, makeup artist, at Salt Lake City, May 29.

June Lang, film actress, to Victor Orsatti, agent, in Los Angeles, May 29.

Patsy Bellamy, film actress, to Jack Richards, in Tonopah, Nev., May 18.

Marla Shelton to Jack Dawn, in Salt Lake City, May 28. Bride is under contract to Paramount.

Groom heads makeup dept. at Metro. Martha Raye, film actress, to Hamilton Westmore, makeup man, on May 30 at Las Vegas, N. M.

Ruth Wolfe to Frank Gould, in New York, May 31. Groom is legit actor. Bride is non-pro.

Harriet Medella Foster to Bob Burns, in and radio comedian, in Las Vegas, Nev., May 31. Bride was Burns' secretary before her marriage.

BIRTHS

Mr. and Mrs. John Hanagan, son, May 28, in Culver City. Father is in Selznick-International stor department.

Mr. and Mrs. Russell Mack, daughter, May 27, at Los Angeles. Father is picture director.

Mr. and Mrs. Conni O'Connell, son, in Los Angeles, May 25. Father is head cameraman at Warners.

Mr. and Mrs. Arthur Schwabman, daughter, in San Francisco, May 25. Father is staff pianist at NBC; mother (Barbara Merkle) is staff harpist.

Midwest Burleys Shut Following Cleanup Airing

icago, June 1.

Burlesque looks washed up throughout this territory for the next six months at least, with business having taken a nosedive which has clipped from 50% to as much as 90% off the regular box-office trade of the burley spots around here following the cleanup campaign which broke in all the dailies.

This anti-stripping campaign in the papers has caused the mass of the burlesque-going public to back away from the burley joints for two reasons: (1) the regular patrons soon discovered that the campaign has forced the joints to cover up their dames with pants and brassieres; and (2) the sneakier-customers of burlesque have stayed away entirely, being ashamed now to be seen going into a runway palace while the heat is on.

Couple of the smaller houses around town have already given up trying and have yanked their runway attractions and have switched to strictly legitimate vaudeville. The Rialto, leading burlesque spot of the midwest, has been hit so badly that after posting closing notice and running on a strict week-to-week schedule, is closing down entirely for the summer months, reopening late in August when the current yapping has quieted down.

Poli Dead

(Continued from page 47)

years later that Poli finally was forced in.

According to report, the Keith office notified every New England bank it would build an opposition house in every Poli town. Poli had recently hit the Police, New Haven, free and clear, but it had taken all his ready money. When he went to the bank for funds for expansion, he was met with firm refusals. He went in with Keith. He was an astute business man and his opinions were highly valued. He frequently lunched with the 'Morris Managers,' Percy Williams, William Hammerstein, Sidney Wilmer and others, and his opinions were listened to with deference. When he was not present and some question arose, someone was almost certain to say: 'Poli will be here tomorrow.' Let's wait and ask him.

He was proud of his success, but not boastful. On one occasion a New York newspaperman went to New Haven to see Arthur Sidman's try-out in his 'York State Folks.' He got to town in the morning and called on Poli. 'Let's go for a ride,' suggested the manager. The critic protested there was not time before the Poli matinee.

'You see seven shows a week,' protested Poli. 'You don't want to see mine. We will go for a ride,' and they did. He was the only manager who did not put his show before all else.

On the ride the visitor asked about P. Alonzo, who had just been made booker. 'He's made some mistakes,' admitted Poli, 'but not many. I'd rather lose some money because Alonzo doesn't know yet, than have it stolen by a man who does know.' It was his philosophy.

He was always a foremost figure in local affairs, a good mixer, and the only Italian member of the Friendly Sons of St. Patrick. He always turned out in a plug hat and green sash for the parades.

With S. Z. Poli there faded from view one of the few remaining members of the real showmen class. He ranked with Pete G. Williams, William Hammerstein and the ilk. He knew how to run a theatre.

Coming to this country a salaried employee, he died with a fortune well in excess of \$300,000, in a palatial home, built on the lines of an Italian castle. And he did it all on his own initiative, through hard work and shrewd judgment.

He is survived by his widow and four daughters, one of the latter the Marchesa Gieri.

Pitt's Sepia Revue

Pittsburgh, June 1.

After closing last week, ostensibly for summer, Casino, town's single burlesque site, is trying one more show, currently playing sepia revue, 'The Kin Models,' coming in here after nine-week stay at Earle in Atlantic City.

Show playing on percentage basis and if it clicks may try a run at Casino.

OBITUARIES

S. Z. POLI

Sylvester Zeffarino Poli, 77, died at his home, Woodmont, Conn., May 31, of a heart attack.

Comment on his career will be found in the vaudeville section.

RAYMOND H. STAINES

Capt. Raymond H. Staines, 63, superintendent of Sea Breeze Amusement Park for the last 10 years, former animal trainer and circus manager, died at his home in Charlotte, N. C., May 24.

Born in India, Staines joined the British army, rose to captain and served in India and the Boer War. He left the army after the war and joined Texas-Jack's Wild West Show in Capetown and met Will Rogers, then known as the Cherokee Kid in the outfit. Staines then joined the Frank Fills Show as an animal trainer, and made several trips into the jungle to replace the stock. He came to America in 1907 as manager of the Zeno aerial troupe. Later he was with the Frank Bostock Show and then organized Staines Comedy Circus for four vaudeville circuits. Survived by his widow, mother, a brother in England and a sister in India.

EMIL H.

Emil H. Gerstle, who spent practically all of his active life in the theatre, died in New York May 21 after a long illness.

Born in Louisville, he started working on one of the theatres there, presently becoming associated with the press department of the Barnum & Bailey circus. He was for a time on the executive staff of Koster & Bial's music hall and later went ahead of various road companies, including two years with Frank Daniels. He was connected with the managements of theatres in Somerville and Waltham, Mass., the Valentine, Detroit, and the Portland, Portland.

He went into pictures for Hiram Abrams and more recently had been with Metro-Goldwyn-Mayer.

He is survived by his brother Jules, also in pictures.

HARRY A. DANIELS

Harry A. Daniels, 65, Cleveland, who once managed Keith houses in Cleveland and elsewhere, died of a heart attack, May 28, at his home in Houston, Tex., and was buried in Cleveland. His first Keith assignment was to the Union Sq., New York.

Coming to Ohio in 1900, Daniels became manager of Keith's Prospect and then managed Cleveland Hippodrome for ten years a few years later as a vaudeville. He was transferred to the United Booking Office in New York, later going into advertising business there, but ill health forced him to retire. In earlier years he had been a circus advance man. Wilhelmina Bean Daniels, his widow, who is a feature writer on the Houston Press in Texas, survives him.

ETHEL E. KELLER

Mrs. Ethel E. Keller, who made frequent appearances in Jasper Deeter's Hedgerow theatre productions, died at her home in Swarthmore, Pa., last week.

She was for many years a member of the Swarthmore Players' Club and was a well-known artist, having won numerous prizes with her charcoal drawing.

MARGIE ADAMS

Margie Adams, 56, long heading her own repertory company, died at her home in Massena Point, N. Y., May 27, after a long illness.

With her husband, H. Wilmont Young, co-starred with her, she retired about four years ago. In addition to Mr. Young she is survived by a son and daughter.

ELLA M. FITZPATRICK

Mrs. M. Fitzpatrick, who opened a professional stage career at age of 9 as Little Eva in Uncle Tom's Cabin, died May 23 in Battle Creek, Mich., where she had made her home since retiring from the stage.

Funeral services were held May 27 in Battle Creek.

PERCY KENT

Percy Kent, 47, died in New York, May 31. A brother of Sidney R. Kent, president of 20th-Fox Pictures, the deceased was formerly a v. p. in charge of real estate for the Fox West Coast Theatres, and at one

time he functioned similarly for National Theatres in N. Y.

Survived by widow and three children. Interment in Hollywood.

JOSEPH E. MARTIN

Joseph E. Martin, 78, gen. mgr. of Oaklawn Park Jockey Club, (Ont.) Springs, Ark. and Ft. Erie (Ont.) Jockey Club near Buffalo, died in St. Louis, May 25.

His widow, five daughters survive.

GEORGE C. VAN WART

George C. Van Wart, 78, retired minstrel, died at his home in Yonkers May 24. He was with the Primrose outfit for many years.

Survived by his widow, a son, two daughters, two brothers and two sisters.

ELINOR STUBITZ

Elinor Stubit, 23, midwest circus performer, formerly of the Century of Progress, Midway Village, was killed when struck by an auto in Dallas, Texas, May 26. Burial in Chicago.

EDDIE STONE

Eddie Stone, 26, still photographer at Warners, died in L. A., May 27 of complications resulting from an operation for appendicitis.

His widow and parents survive.

FLORENCE H. HAYES

Florence Hayes, 21, American dancer, was killed in Paris in an automobile accident May 25.

Miss Hayes was brought to Paris some six months ago by Pierre Sandring for his Bal Tabarin, where she has been appearing since her arrival here.

Mother of Mort lumenstock, Warner Bros. advertising director, and Sid Blumentock, in charge of Warner advertising for Atlantic City Theatres, died in New York May 27 after a prolonged illness. Another son, Leonard, also survives.

Father, 75, of Mary Margaret McBride, died May 27, 1937, in Winter Park, Florida. Professionally daughter is Martha Deane, who conducts several radio programs over WOR, New York.

Father, retired from business 15 years ago.

Eddie Schmidt, 63, tailor in an automobile accident. Los Angeles May 23.

Hiram J. Gibson, 73, father of Hook Gibson, died in Atascadero, Calif., May 27.

Schlund, Paramount commissary chief, died May 24 at Gilman Hot Springs, near Hollywood.

THE BAT

(Continued from page 56)

there was program request that the identity of the assassin be kept secret. Critics complied and so did audiences. It was a trick that certainly helped make 'The Bat.' Story had to do with the cache of money stolen from a bank by the bank president, supposed to be dead. There is a hidden room in the house, sought by the accused cashier who is engaged to the wealthy heroine, so that he can clear himself of embezzlement charges. Mysterious messages are delivered, lights go out for some reason or none and suspicion is cast upon most of the characters up to the last minute.

Runner-up to Miss Vokes is Minnie Barrett, who stepped into the original 'Bat,' the mistress of the house, with the instincts of a detective. Robert Ober, as a doctor whom she suspects, carries his assignment. Until, he tells the headquarters man by a phony blow with an ash tray or something. Herman Lieb is okay as the dick. Linda Lee Hill as the worried heroine is mild.

Revival could have been rehearsed more, but it is slated for but one week, as are 'Cat and Canary' and 'Warnings,' which follow. Trio to be repeated if they catch on. Sponsors have the right idea in sealing the Majestic at \$1.10 top, it being of large capacity. There should be enough people who will go for that price to see ace mystery plays.

FACTS' FACE TRYON

Hollywood, June 1.

Grand National has set Glenn Tryon to direct 'Face the Facts,' his second Stuart Erwin starring.

Picture will be made from once Budington Kelland's oval with screenplay by Betty Lal and Robert Lively.

SPOT NEWS!

I DON'T BELIEVE IN
TAKING CHANCES WITH
COSMETIC SKIN—
SO I ALWAYS USE
LUX TOILET SOAP.
IT KEEPS MY SKIN
CLEAR AND SMOOTH

A Famous Beauty tells how she keeps her complexion lovely...

TAKE Miriam Hopkins' advice to heart—you girls who know the charm of lovely skin! Skin *can't* be clear and smooth when pores are choked. So use the care 9 out of 10 screen stars depend on—Lux Toilet Soap. It has an ACTIVE lather that goes deep into the pores, removes every hidden trace of stale cosmetics,

dust and dirt. Use cosmetics all you wish! But protect your skin by using this gentle soap regularly before you put on fresh make-up during the day—ALWAYS before you go to bed at night. Then you guard against unattractive Cosmetic Skin—dullness, tiny blemishes, enlarged pores!

Miriam Hopkins

STAR OF THE SAMUEL GOLDWYN PRODUCTION

"WOMAN CHASES MAN"



VARIETY

PRICE
15¢

Published Weekly at 15 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, \$6. Single copies, 15¢. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyright, 1937, by VARIETY, INC. ALL RIGHTS RESERVED.

126. No. 13

NEW YORK, WEDNESDAY, JUNE 9, 1937

56 PAGES

NAME PLAYWRIGHTS STALL

Wood Punch-drunk with Cheer As Conventions Go On and On

Hollywood, June 8. The more convention and Hollywood will go screaming into the mountains. Town has been on a policy of good cheer for months and crawls toward the foggy summer punch-drunk from endless smiling.

Weather-picket-lines, strike meetings, shootings and more weather have ganged up to take the bloom from the rose for visiting firemen, but all they come.

From 200 to 1,100 delegates make up the run-of-the-mill convention here, but 4,000 Rotarians rolled in not long ago and if you haven't seen 4,000 Rotarians calling each other "Tom" and "Vernon" and "Pat" you haven't lived.

Last week 20th-Fox was catering to the climatic caprices of 500 salesmen in convention assembled and Republic Pictures had 200 peddlers in its hands, with "Was It Rain?" in its hands. Any minute now it'll be Paramount. Then Radio. Darryl Zanuck, who lived through the rain of the Bob Nestell-Bob Pastor bout without pneumonia, walked around among the 20th-Fox delegates open-necked, and smiling, but Messrs. Kent, Schenck and Goetz were selling California short. They walked around with coats and collars on.

JOLSON HAS NEW IDEA, MAY GO STOCKBROKER

Hollywood, June 8. Al Jolson may go into the stock brokerage business out here, in association with Georgie Price.

Latterly while here on matrimonial litigation with the first Mrs. Price (Bernice Page), discussed the matter with the mammy singer who, now that he's settled his contract with Warners, is concentrating on radio. Price has been a member of the Y Stock Exchange for several years.

Jolson prefers to maul in his home here, being mayor of Van Nuys, a suburb. Mrs. Jolson (Ruby Keeler) also is out of Warners, but is talking deals with several other film companies.

Secretary Rebels

Philadelphia, June 8. Helen Hanford, secretary to Harold Davis, program director at WDAS, up and quit yesterday (7). Ruckus stemmed from ruling Davis imposed two weeks ago on colored bands that station handles on remotes from niteries, about town, attorney of each band is required to submit lyrics of all songs before warbling them on.

She not only objected to that, but quit when the seat men began calling her up to find how to spell "wha-de-wha-de-wha" and "ho-de-ho-de-de-wha-de-wha."

Time Marches Back

Charles B. Cochran, don producer, attended "Room Service," Cort, N. Y., arriving at the theatre before the performance started. Standing in the lobby he was taken to be the company manager and a number of persons asked when the curtain rose.

Having become aware of the starting time, he courteously answered the queries. It was not the first time for Cochran to take the same position, having been company manager for plays over here early in his career.

32 Songs in Berlin's 'Ragtime' to Mark New Filmusical Tune Record

Hollywood, June 8. Record high number of songs in any filmusical will be the next Irving Berlin picture at 20th Century-Fox, "Alexander's Ragtime Band," which is being budgeted as a high-bracket production. The film will include 30 of the past Berlin song hits, plus two or three new tunes which Berlin is authoring. Story is from an original by the songsmith, and while the title would indicate otherwise, the film is not autobiographical. Story has been purposely switched so that the sole songwriter in the cast is deliberately cast as a light-heavy.

Like other Berlin picture scores, is on a percentage deal. Berlin likewise set to do the next Astaire-Rogers musical at RKO. Latter will follow the next Fred Astaire film, away from Ginger Rogers, and for which Ruby Keeler is being tested.

UNDERWRITING STATE FAIR

Local Man to Stand Loss if He Cannot Check Deficit

June 8. Michigan has found a way to halt losses on state fairs—at least losses out of its own pockets.

Frank N. Isbey, manager of Detroit's reduce Terminal, was named complete boss of the Michigan state fair last week, with full authority to pick his aid and run it as he pleases. But with this stipulation: He'll have to pay any loss incurred out of his own jeans.

Fair lost about \$70,000 last year and \$80,000 year before, but Isbey contends the trick is in knowing how to run it. Declares fair made money before, but can't see any reason why it can't again.

NOT TURNING OUT THEATRICAL MSS.

Nose-Counting of Famous Stage Authors Inactive for One or More Seasons Offered by Some Observers as What's Wrong with Broadway

PRODUCTION DROPS

One thing that is the matter with the theatre is the writers. They ain't writin'.

Records show that at least 11 name playwrights had no plays on Broadway last season and at least 10 others have had no plays on Broadway for at least two seasons. The excuses are varied—they were tied up by social duties, they were tied up abroad and they just didn't write a play.

Last year's non-productive playwrights were Sidney Howard, Owen Davis, S. N. Behrman, George Gershwin, Clifford Odets, Laurence Reilly, Lynn Riggs, Howard Dietz, Zoe Akins and Arthur Richman. The Specks (Sam and Bella) were represented only by a previous season. (Continued on page 55)

BRITISH QUOTA FOR YANK SONGS

June 8. Popular music publishers who are wrought up over trade conditions are in touch with a prominent member of Parliament. Want him to raise the question of British Broadcast Company's anti-plug rules and coincidentally they are talking of introducing a "Song Quota" modelled along lines of the "film quota." This would hit America mostly.

BBC rules of "one vocal in three numbers" has the pubs excited. Cecil Graves of BBC is listening to their pleas. Negotiations between music men and lesser "tasting execs" broke down.

TWO-GUN GEHRIG

Hollywood, June 8. Lou Gehrig will be seen as a two-gun man in Sol Lesser's "Boots and Saddles," which will star in the balmy days of a red debut. Original is by Zane Grey. Present is contingent upon the pic being posted until the baseball season ends.

Rose Still Reaching for Barnum's Mantle in Cleveland—But No Fit

By JOE SCHOENFELD

Cleveland, June 8.

Billie Rose has reached a new peak—billings in letters six feet tall. This is horizontal, mind you. It dims the vertical banner which ornamented the New York Hippodrome for "Jumbo," and, being just about the first thing one sees on entering the second edition of the Great Lakes Exposition, it even overshadows the 150-acre civic shebang itself.

Sign is "Billie Rose's Aquacade," a glittering reminder to locals and tourists alike that a little songwriter from the east is still trying hard to cut P. T. Barnum's cloak down to his size. Not until one of his ventures show a profit commensurate with its investment will the fit of Rose's mantle be considered perfect—and again here it looks as though the tailor is on a holiday.

From the viewpoint of spectacle, originality and entertainment, Rose's Aquacade would rate as an A-1 effort anywhere, but it wouldn't be a financial success anywhere. That's an old Rose failing.

For one thing, the original nut is too high. Estimates vary, one official saying \$500,000; a press agent awesomely declaring it at \$600,000, while a third party connected with (Continued on page 53)

'King and Chorus' Held Too Close to Recent Brit. Events, Shelved

London, June 8.

"The King and the Chorus Girl" (WB) has temporarily been shelved on this side. It will not get a showing until the topical atmosphere which forms its background has become a matter of past memory.

Following trade preview here, Warners was compelled by unfavorable comment to reconsider release of picture with such a pointed theme, especially as newspaper critics have indicated that Fernand Gravel bears a startling resemblance to the Duke of Windsor.

title. country was changed to "Romance in Paris," for fear the old one may be libelous on the former Wallis Warfield.

IT JUST GOES TO SHOW

Nosey Save Day for

Indianapolis, June 8. Wilber Shaw, who copped the Speedway 500-mile auto race here, had more than a friendly pat on the back for John L. Herman, Paramount news cameraman. Shaw was ready to go to the starting line when he was persuaded by the lens grinder to take off the engine cowl, so that he could get a shot of him. This little incident resulted in the auto racer fining a loose ignition wire which might have fallen off during the race and kept him out of first place and lap money.

Shaw only won by about 50 yards, and time out to repair this break probably would have spelled all the diff between winning and lost.

B'WAY NO. 1 HEAVEN FOR SANDWICH MEN

Broadway today is the world's cardboard paradise. From dawn until midnight a great army of pickets and sandwich men pound the Main Stem daily, including Sundays. The human sign-posts are more numerous now on the Main Stem than at Coney Island, and that spot has been ever the heaven for the sandwich men.

Some of all of the sandwich men are advertisers. Some are agitators. They are augmented by the hoards of our stone photos who snap photos of pedestrians indiscriminately, and the pitchmen.

Some of the most famous of the stunts as Charles Luttrell, there are and idgels, mixed in.

\$1 a Year Adviser

Paul Kerby has joined the WPA project as active music adviser at a salary of \$1 per year. Isn't actually a member of the outfit, not coming from relief rolls. Formerly conductor of the Salzburg and Vienna Symph. orchs, Kerby has guest-led most of the American outfits.

LABOR ARBITRATOR FOR CREATIVE END OF FILM BIZ IS NEWEST IDEA

**B. B. Kahane May Get Job at \$75,000 Yearly—
Producers, Actors' Guild Meet — Jurisdiction
Battle Holds Up Crafts Strike Settlement**

Internal strife in the striker ranks Monday night (7) resulted in the resignation of W. B. Cullen as chairman and outright repudiation of leadership by Joseph Clarke, international vice-president of the Painters' Brotherhood. Cullen walked after being held responsible for Clarke's intervention without sanction of the striking crafts.

After a brisk exchange of wires, full authority was vested by the painters' make-ups and scenic artists in Charles Lessing as their spokesman. Vote of confidence was given Lessing when he offered to step aside for Clarke.

Lessing and five other FMPC men were jailed for several hours Monday night by Burbank police and questioned in connection with an attack on a Warner draftsman. No charges were filed against Lessing but others may be held on suspicion of robbery, as some valuables are missing.

Home office heads of the major companies are considering the proposal of Hollywood producers to engage an arbitrator to represent the creative end in labor negotiations. If approved in the east, it is likely that B. B. Kahane, assistant to Harry Cohn at Columbia, will get the call, at a reported salary of \$75,000 a year.

Fred Pelton, former Metro production head, is also considered, but is believed out of the running after confabs with Louis B. Mayer and Joseph M. Schenck. Kahane is said to have been huddling with top producers for the last three weeks. Under the appointment, Kahane would sit in on arbitration with the Actors and Writers Guilds, labor negotiations remaining under Pat Casey's supervision.

Producers, meanwhile, named two committees Monday (7) to huddle with the Actors Guild on interpretation, arbitration and other clauses in the Guild shop contracts. Majors and the larger indies are chaired by Eddie Mannix, with Henry Herzbrun, B. P. Schulberg, Phil Krasna and Scott Dunlap the other members. Smaller indies are represented by I. E. Chadwick, chairman, Maurice Conn, Sam Katzman and C. C. Burr.

Representing the Guild are Robert Montgomery, Franchot Tone, Kenneth Thomson and Aubrey Blair. Guild contract gives each producer the right to name one committee member. Major points to be considered will be weather permitting calls, employment of atmosphere players and transportation of extras.

Strike
Crafts strike, which had previously hit only the majors, was extended to independents last Thursday (3) when the FMPC ordered painters, makeup artists and hair stylists to walk out. Picket lines were established in front of the indies, to see that no workers reported for duty.

Studio painters Friday night (4) voted 469 to 55 to refuse a closed shop agreement and 10% wage till negotiated by Joseph Clarke, international v. p. of the Brotherhood of Painters, Decorators and Paperhangers of America. More than 300 members did not vote, many leaving the hall in disgust.

Clarke urged the men to return to their jobs, stating all their demands had been met by the producers. Charles Lessing, executive secretary of the FMPC, advised the men to remain out until they were given a written guarantee from the producers that their demands would be met.

Makeup artists and hair stylists Thursday voted unanimously against affiliation with the International Alliance of Theatrical Stage Employees and continue affiliation with the Brotherhood of Painters. Settlement of the strike was blocked when jurisdiction over makeups and hair stylists was claimed by IATSE, with President George Browne threatening to strike every studio and theater.

(Continued on page 55)

Six in Mono Lineup

Hollywood, June 8. Monogram will send half a dozen pictures out of the hoppers by July 28, according to an announcement by Prexy W. Ray Johnston, now on the Coast.

"Blazing Barriers" is scheduled for June 23. Thereafter will come "Legion of Missing Men," July 7; "Riders of the Dawn," Jack Randall's take-off for Mono, July 14; "Hoosier Schoolboy" July 21, and "Paradise Isle," July 28.

GN IN PROD. THROES, 6 PIX ON JUNE SKED

Hollywood, June 8. Grand National has a heavy production schedule, with six pictures going through the mill. First was "Foe the Foe," a Stuart Erwin starrer with Richard Rowland producing and Glenn Tryon directing. This one got the go signal last Friday (4). Week later, June 11, the James Cagney starrer, "Something to Sing About," a Victor Schertzinger-Zion Myers musical, will roll. Benny's Zeidman's "So This Is Hollywood" is slated for the gun June 21 and on the same day Condor starts its untitled G-man film featuring Conrad Nagel and Eleanor Hunt. Bud Barsky starts his first "Wallaby Jim" picture for GN June 28. First "Flash Casey" feature to be produced by Max and Arthur Alexander will get going the last week in June.

France Honors Schenck

Hollywood, June 8. French government, through Ambassador Georges Bonnet, pinned the Legion of Honor on Joseph M. Schenck last week. Prexy Sidney R. Kent and Production Chief Darrell F. Zanuck of 20th-Fox watched their board chairman receive the presentation.

Later Schenck banqueted Bonnet and his party at the 20th-Fox cafe.

U Reissuing Three Irene Dunne Films

Hollywood, June 8. Universal is reissuing three of its Irene Dunne starters, "Magnificent Obsession," "Imitation of Life," and "Show Boat." Decision is in line with conviction that all three have strong playback possibilities. Miss Dunne returns to U for "Madame Fury" in October.

'Snow White' Ready

Hollywood, June 8. Walt Disney started preparations last week, on his return from New York, for "Snow White and the Seven Dwarfs," his first full-length Technicolor feature for RKO-Radio release.

Cartoon will stress human drama aspects of the fairy tale.

BILL GOETZ ABROAD

Hollywood, June 8. William Goetz, vice-pres. of 20th Century-Fox, planes East Thursday (9) with his missus.

Plans sailing next Tuesday (15) for a European vacation.

Radio Film Broadcasts

"Kid Galahad" on CBS (Campbell Soup) remains committed to policy of not revealing 'too much' of a pic's plot. "id Galahad" last Friday (4) should have pleased the exhibs, serving as it did as a teaser-plug for seeing the film.

From the celluloid cast came Edward G. Robinson, Bette Davis and Wayne Morris. Fortified with good script job they made "Galahad" strong air excerpt. Built right up to a climax, then clamped shut. Seemed like some air listeners would feel compelled to catch the flicker and satisfy their further curiosity.

This teaser type of reenactment is o.k. for radio providing the script and acting jobs are right. "Galahad" was in the groove, but just the week before "Cafe Metropole" meandered all over the ozone and certainly didn't up the prestige of the pic.

Must've Liked It

Hollywood, June 8. David L. Loew learned after deciding on "Fit for a King" as the release title for his forthcoming Joe E. Brown starrer that the same handle had been used in two magazine stories. Loew refused to abandon the tag, and laid coin on the line to both Guy Gilpatric, author of a liberty story of that name, and Edith Barnard, who scripted another for Colliers.

SWG REJECTS MERGE TO SP

Hollywood, June 8. Proposed merger with Screen Playwrights was flatly rejected Sunday (7) by the Screen Writers Guild. Negotiations toward the coalition were advanced while the Guild was discussing a petition filed with the National Labor Relations Board asking for designation as the exclusive bargaining body for all screen writers.

General membership votes on officers today (Tuesday), with Dudley Nichols slated for the presidency and Ernest Pascal and E. E. Paramore, Jr., in executive spots.

COL PACTS WRITERS —JUST IN CASE

Hollywood, June 8. As a protective measure against possible eventualities arising from Screen Actor Guild restrictions, Columbia has put under contract 10 writers used occasionally in pictures. Stock list is also to be considerably augmented.

No such action has been taken thus far by other studios, although most majors feel they are well fortified against possible withdrawals.

Pic Editors Unite

Hollywood, June 8. Society of Motion Picture Film Editors, at a meeting Monday night (7) named Edmund Hannan president. Committee was appointed to draft demands to be made on producers.

Temple Pic Gets First

Road Showing in L. A.

Hollywood, June 8. Next attraction at the Carthay Circle will be 20th-Fox's "Wee Willie Winkie," Shirley Temple starrer, which will be given a twice-daily roadshow tryout prior to regular release.

Feature bows in following the four-week run of Metro's "Captains Courageous," 1ch folds next Sunday (13). This is the first Temple picture to receive two-a-day booking.

Halpern to Europe

Morris Halpern, Alexander Korde's New York representative, is expected to sail for London early in August.

Probability is that Halpern will be in London for an indefinite stay. Will sail after "Knight Without Armor," new Dietrich-Donat film, opens at the Radio City Music Hall.

Par Production Under Full Steam in London

London, May 31. Paramount is active at three British studios in an effort to get its quota production through by the end of the current season. Most of the company's local quickie product derives from Pinewood, where "Death Adds Up" is slated to be followed by "The Last Curtain."

A second film, "Press Button B," starts at Highbury this week, with Lawrence Huntington directing, and "Under a Cloud" is scheduled for immediate filming at Sound City.

This makes Par more active than the majority of home producers.

'SOULS' ROADSHOW OFF, BUT 'HIGH, WIDE' SET

With "Souls at Sea" suffering delays in production and feeling that it might be better to suspend exhibition until later because two other sea pictures are going on general release in the next few weeks, Paramount has called off all plans for roadshowing it. Film was penciled in to open June 30 at the Astor, N. Y., on a deal with Metro, which has this \$2 house under lease.

Since "Souls" is off for the present, Par is rushing "High, Wide and Handsome" for a roadshow engagement at the Astor, opening about July 7. It won't be roadshown elsewhere until cooler weather, probably in September, and then be pointed for general release in January, 1938.

Instead of getting any twice-daily dates, "Souls" may be placed on general release in September. It is feared that a summer roadshowing of it might not be wise since plans of 20th-Fox are to send "Slave Ship" on general release July 2 and Metro has scheduled "Captains Courageous" for general release June 25. Original plans of 20th were to roadshow "Slave Ship."

Geo. Weeks on Coast

Hollywood, June 8. George Weeks, Gaumont-British general sales manager, arrived on the Coast from New York by motor and joined his assistant, Kenneth Hodgkinson, who has been here for some time.

Weeks' last visit here was three years ago when he installed G-B's Los Angeles branch. Weeks returns to New York to preside at a district sales convention, then to Chicago on a similar errand, and back to the Coast late in June.

Van Schmus Honored

Washington and Jefferson College has conferred an honorary degree of Doctor of Humanities on W. G. Van Schmus, managing director of the Radio City Music Hall, for his accomplishments in the cultural world and his leadership in the art of fine entertainment.

Degree was conferred on Saturday (5) at ceremonies celebrating the 136th Commencement of the school, on the campus at Washington, Pa.

WANGER'S PROD. HEAD

Hollywood, June 8. Walter Wanger has announced the appointment of Daniel Keefe, former unit manager at Paramount, as general production manager for Walter Wanger Productions.

New spot was created for

SAILINGS

June 23 (New York to London) Mr. and Mrs. Irving Mills (Queen Mary).
June 19 (New York to London) 3 Blue Jackets (Ile de France).
June 15 (New York to London) Mr. and Mrs. William Goetz (Normandie).
June 9 (New York to London) Mr. and Mrs. Maurice Silverstone, Mr. and Mrs. Max Gordon, Patricia Ellis, Hume Cronyn, David Niven (Queen Mary).
June 9 (London to New York) Joe Friedman (Normandie).
June 5 (New York to Rome) Gladys Axman (Vulcania).
June 4 (London to New York) Cornelius Vanderbilt, Mr. and Mrs. Jack Whiting, Mrs. Morton Downey (Manhattan).
June 1 (New York to London) Elsa Maxwell, Maurice Evans (Europa).

ARRIVALS

Henry Leasing, Reginald Ar

OPERATORS JOIN FLEISCHER STRIKE

Stri at the Max Fleischer studios, N. Y., already more than a month old, is settling into a long and scrap between the producer and the whole theatrical labor setup. Executive board of the Motion Picture Machine Operators Union, Local 306, yesterday (Tuesday) voted to go on strike. While this has little immediate direct effect on Fleischer, it is expected to lead to a major development.

Operators will appeal to the International Alliance of Theatrical Stage Employees, of which 306 is a subordinate, to place Fleischer and his product on the American Federation of Labor "unfair" list. Understood the IATSE stands solidly behind 306 and is likely to follow through.

With the American Federation of Musicians, Local 402, already lined up with the strikers and participating with the Commercial Artists and Designers Union members in picketing the Fleischer studios, the theatrical labor front against the producer is virtually solid.

Six pickets were arrested by police Monday (7) charged with 'disorderly conduct,' all being discharged yesterday at magistrates' hearings. CADU had previously protested alleged molesting of pickets by police.

SIX AWAY IN HEAVY PRODUCTION RUN AT U

Hollywood, June 8. Universal started cameras grinding on four features last week, making six in work altogether.

Quartet includes "Too Clever to Live," E. M. Asher production with Lewis R. Foster directing; "Radio Patrol," Barney Sarecky and Ben Koenig co-producers, Forst Beebe and Cliff Smith co-directors; "Hell on Ice," produced by Trem Carr, directed by Arthur Lubin, starring John Wayne, and "Law for Tombstone," Buck Jones six-gunner directed by Les Selander.

N. Y. to L. A.

Neil F. Agnew.
Reginald Armour.
Alan Campbell.
Jimmy Campbell.
Jimmy Durante.
Clark Getts.
Bob Gilham.
Dorothy Haas.
David Hughes.
Mrs. Osh Johnson.
Milt Kussel.
Harry Leasing.
Joe Moskowitz.
Alec Moss.
Dorothy Parker.
Joe Fincus.
Charles Keagan.
James L. Saphier.
Maurice Sigler.
Gloria Swanson.
Joe Unger.
Don Velde.
J. Richards.

L. A. to N. Y.

Peter Arno.
Olympic Bradla.
Leighton Brill.
Maurice Conn.
E. B. Derr.
Melvyn Douglas.
Richard Dix.
Bile Duddy.
Patricia Ellis.
Roger Ferri.
Helen Gahagan.
A. W. Hackel.
Henry Hathaway.
Sidney R. Kent.
Chet LaRoche.
Sam Marx.
George McDonald.
Frank McElford.
B. A. Moriarty.
Robert Orr.
George Price.
George Raft.
Arch Reeve.
Jack Rubin.
Pat Weaver.
Lawrence Weingarten.
Laura Whitbeck.
Ralph Wilsham.
Thyra Samet W

178 PIX ON SUMMER SKED

And Now the Story Is That Bill Fox Wants to Settle His Various Suits

William Fox may settle up, if his adversary are willing. Financial and trade circles hear that the former magnate is weary of the tremendous network of state and federal litigation in which he is involved in several parts of the country. Aggregate fullest amount of recovery possible in such litigation from the former film chieftain is estimated at upwards of \$30,000,000.

No one can estimate what aggregate amount could be involved, for and against, in all the suits William Fox figures in and has been implicated in from the time he stepped out of the old Fox company. Once, around that time, Fox was reputed to be worth about \$40,000,000. Today, he is asking the Federal Courts of New Jersey and Pennsylvania to adjudge him insolvent. Bankruptcy proceeding in which he figures is on appeal at present before the Federal Circuit Court in Pennsylvania.

What his personal fortune may amount to under such conditions can hardly be conjectured.

It is indicated that one of his several purposes in visiting the Coast has been to make peace with 20th-Fox and allied interests. This is exclusive of certain San Francisco litigation.

Suit against Fox in which 20th-Fox is involved as plaintiff is pending in Nassau County, N. Y., as is also a suit against Fox by Fox Theatres. These two suits seek possible aggregate damages of about \$25,000,000.

In connection with the Fox Theatres end, the receiver for that outfit is now seeking instructions from Federal Judge Manton on what to do regarding some phases of the suit. Receiver of Fox Theatres apparently wishes to declare another 3% creditors' dividend on Fox theatres, but wants to be set right on what reserves he must figure on because of the pending suit against Fox.

Settlement of Four Claims Expected in RKO's Reorg; \$1,249,998 for \$9,318,443

Petition by the Irving Trust Co., trustee for RKO, for a \$1,249,998 settlement of claims aggregating \$9,318,443, is expected to be okayed by Federal Judge William Bond, N. Y. Except for the Rockefeller claims, which are more than \$9,000,000, those represent the greatest demands and should do much toward solving the involved RKO financial problems.

Four claims slated for settlement (excluding the Rockefeller demands) are as follows: Broadway and 47th Street Corp., settling for \$500,000 on claim of \$1,893,983; Hobbittelle Realty Co., settling for \$168,885 on claim of \$1,941,929; Hobbittelle Corp., settling for \$369,131 on claim of \$2,060,489; and Hobbittelle Investment Co., settling for \$211,982 on claim of \$3,421,950. All four claims involved theatre leases broken because of the depression. Localities were principally in Texas.

Director Both Ways

Hollywood, June 8. John Ford moves into the directorate of Renowned Artists, as well as being a producer-director with a deal that will net him around \$150,000 per picture with a minimum of one a year for five years. Ford's first will be "Quiet Man," which he is cast.

Hays Coming and Going

Will Hays returned to New York yesterday (Tues.) after attending the graduation of the grandson, Jr., from Washburn College in Indiana. He shoves off for the Coast tomorrow (Thurs.), to be gone about three months. Hays plans to return east some time in September.

Where the Money Lies

Washington, June 8. Gravy of successful studios in 1934 was nearly seven times that of money-making theatre corporations. While only a small portion of the corporate picture units were on the right side of the ledger, the groups which cashed in did so in a big way.

These conclusions follow an analysis of the Treasury Department's last week report on 1934 income statements. Government data is not reliable key to real earnings, since many firms wrote off depreciation and other items in order to cut tax totals. But of the money-makers, the average velvet fur producers was \$97,000 and for exhibs \$14,000.

Plenty of Stock Swapping in Par, 20th, Says SEC

Washington, June 8. More swapping, buying and selling by Paramount insiders during April came to light last week in the biweekly Securities & Exchange Commission report on stock transactions of company officers and directors.

John Hertz and Maurice Newton, board members, are shown to have engaged in successions of deals via investment houses of which they are partners. Through Hallgarten & Co., Newton acquired 3,030 pieces of common and peddled 2,830, leaving him a net of 200 shares at the end of the month. Through Lehman Brothers, Hertz disposed of 15,000 of the 1947 debentures, cutting his string to 87,000 pieces.

Newton's operations were strung out over a considerable period of (Continued on page 55)

Stockholders Meet Holds Balaban, Griffis East

Barney Balaban, who returned to New York Monday (7) from his European survey and could easily make the Paramount convention in Los Angeles which opens tomorrow (10) by flying out, is remaining in New York, principally to be on hand for the annual stockholders' meeting which will be held Tuesday (15). Stanton I. Griffis, chairman of the executive committee and a member of the board, is also remaining behind for that session, and John W. Hicks, Jr., who came back from Europe, left Monday (8) for L. A.

Absentees from the stockholders' meeting will include Adolph Zukor, chairman of the board; Neil F. Agnew, v.p., in charge of production, who is also on the board, and possibly Y. Frank Freeman, v.p. over theatres, another director. In view of the fact that both Zukor and Agnew must attend the sales convention, it is understood Balaban held he could miss it because of conflict with the stockholders' meeting, which promises to be of considerable importance because of proposals for increase in the capital stock and the new Zukor contract calling for salary and percentage.

KUYKENDALL IN HOSP.

Birmingham, Ala., June 8. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, is in a local hospital for treatment of a kidney ailment. Expects to be out in a few days.

BLOW \$85,000,000 IN HEAVY SEASON

Only Crisis Abroad Can Halt Dizziest Mid-Year Pace in Studio History—Par Tosses 38 Into Hopper—Indies Also Get Bug

QUALITY STRESSED

Hollywood, June 8. Motion picture industry is swinging into the busiest summer season of its history, with majors counting up 178 features to be made at a cost of around \$85,000,000.

This is the fastest-paced production line-up this industry ever faced entering the season of normal letdown. All organizations, from the biggest majors to the lowliest indies, are going at it hammer and tongs, turning out films at a red hot clip. Old-timers say the like has never been seen before, since the labor situation was ironed out. Pace is so sizzling that, in many instances, there is a real racing being lopped or offered entirely, with boys who have queued in their already feeling lucky.

This condition is the result of good biz all along the line. Picture de-

COWDIN TO ENGLAND ON PRODUCT LINEUP

Necessity of aligning British product for 1937-38 is expected to take J. Cheever Cowdin, chairman of Universal, to Europe in the next few weeks. Until after his visit to London the exact number of British-made features which U. will distribute in America this year, and quota of Universal films which will be distributed in England, will not be definitely known.

Cowdin planned in from the Coast last week following the U convention. He had planned to stay east only a short time before returning to Hollywood, where he has been going over production costs.

Consequently, his intention of remaining at the home office and then shoving off for Europe is a complete shift in plans. Cowdin flew to his summer home in the Canadian border over the week-end, returning Monday afternoon (7).

Appeals Court Upholds Sam Katz Against Par on 3-Year Contract

Although Section 60 of the New York Stock Corporation Law permits the discharge of an employee it does not prevent the employee from bringing suit, the United States Circuit Court of Appeals in N. Y. held Monday (7) in denying the appeal of Paramount Pictures Corp., from the decision of U. S. District Judge Alfred C. Cox, who decided that Sam Katz, former Paramount l.p., was entitled to recover on a three year salary contract.

Opinion, written by Judge Thomas W. Swan and concurred in by Judges Martin T. Manton and Learned Hand, held that, for the court to uphold Paramount's contention would mean that a stock corporation could bind an employee to a contract, but would itself be exempt from its stipulations.

Decision was in connection with Katz's suit to recover \$268,498 in back salary. Judge Cox had overruled Special Master John E. Joyce in his contention that, under Section 60, Katz had no cause of action.

The sole question is whether ec-

Par Merger With Korda-Goldwyn For UA Now Seems Unlikely, But Still in Talk; Money Trouble

Visio Angle

Philadelphia, June 8. Popularity and high showmanship standards of radio is principal thing holding back television, William D. Eddy, Farnsworth, Television exec., declared here last Wednesday, in broadcast over WHAT. 'We must furnish entertainment commensurate with the radio of today. We cannot experiment with the public,' said.

Now the Gov't Is Probing Its Own Film Biz

Washington, June 8. Government picture-making activities are under a Congressional stethoscope in a search for ways of slicing Federal expenses. Senate reorganization committee has started delving into the financial phases of U. S. film ventures, beginning with Resettlement Administration, and planning to cover all other agencies. Preparing for public hearings, Senate investigators, directed by Senator Harry F. Byrd of Virginia, are digging into resettlement records to find out the cost and value of 'The Plough That Broke the Plains' and 'Ol' Man River', two of the most ballyhooed Federal productions. Lawmakers want to know whether the investment was justified as well as the possible ill of cutting expenses (Continued on page 55)

Mayer to London

Hollywood, June 8. Louis B. Mayer leaves for New York and London the end of this month. Metro's new British production plans are taking the film exec abroad. He will spend three weeks in London and another three weeks in Karlsbad. Howard Strickling will be with him the first three weeks abroad.

Paramount is in a brown study over its proposed union with United Artists. Stanton Griffis, chairman of the Paramount executive committee, with Barney Balaban, prez., appear to have the say-so. Balaban's attitude, now that he has returned from a London and European survey of Paramount and U.A. properties and business, will clinch the matter one way or another, according to advances from Britia.

There are so many obstacles to the proposed union that the chances of it going through are now considered remote, although in Par there appears to be a considerable amount of enthusiasm remaining for the proposition.

If the merger goes through, Par must decide who will run its studio, Goldwyn or Adolph Zukor, and Par is committed to Zukor.

The Par boys are timorous on this point, almost more than any other.

Banking Angle

Banking elements who have been sounded on the proposal by interested parties also have indicated unwillingness to join in the underwriting of the deal. It is realized by insiders to the deal now that \$20,000,000 is a big hunk of money to raise. And that is what Korda and Goldwyn need to swing it.

With American money on the off-side, and Paramount on the fence, Goldwyn and Korda are turning their eyes toward England for financing of their option on U.A., which expires Dec. 1. It is Sigmund Warburg of London who may be among the interested bankers on that side of the picture. Also Korda's present financial partners, Prudential Insurance.

Korda sails for Europe today (Wednesday). He has spoken with both Balaban and Griffis, but it is understood, is leaving without a definite commitment from Par, either for underwriting the proposed deal, (Continued on page 23)

Trade Mark Registered
FOUNDED BY SIMS SILVERMAN
Published Weekly by VARIETY, Inc.
512 Silverman, President
154 West 46th Street, New York City

SUBSCRIPTION
Annual, \$5.00 Foreign, \$7.00
Single Copies, 15 Cents

Vol. 126 No. 13

INDEX

roduction Chart	19
Chatter	47
Concert	52
Dance Tours	51
Exploitation	23
15 Years Ago	43
Film Booking Chart	17
Film Reviews	15
Forum	55
House Reviews	46
Inside—Legit	50
Inside—Pictures	5
Inside—Music	42
International	12-13
Legitimate	48-50
Literati	51
Music	40-42
New Acts	44
News from the Dailies	54
Nite Clubs	45
Obituary	54
Outdoors	53
Pictures	2-27
Radi	28-39
Radio—Paci	39
Radio Reviews	36
Radio Showmanship	38
Units	44
Vaudeville	4-45

Actors to Be Paid Off in Roxy Reorg. Plan; 20th Takeover Soon

Several performers are benefited by Federal Judge Francis Caffey's confirmation of Special Master Addison Pratt's recommendation that creditors of the original equity receivership of the Roxy theatre be paid their claims in full. Among such performers and their amounts of claims are:

Ted Healy, \$1,750; Keller Sisters & Lynch, \$383.29; Ann Pennington, \$500. Several Times Square hotels and various film companies are also among the equity claimants. Also, Donahue & Co. advertising firm.

Altogether there may be around 250 claims against the equity receivership administered by Harry G. Kosch, in which his successor and present trustee, Howard C. Cullman, was appointed.

Aggregate amount of such equity claims to be paid under Federal Judge Caffey's ruling may be upwards of \$50,000. Twentieth-Fox, which has a claim of more than \$16,000 against the equity receivership, is waiving its rights.

Numerous of the claims are for small amounts and for unpaid salaries.

20th Shows Up

In the meantime, at the most recent hearing held before Judge Caffey, during the past week, 20th Century-Fox made its formal appearance before the court, in the regular manner, so that its proposal can be passed on, as required by the court.

Previously the court approved tentatively the company's proposed takeover by confirming the special master's report in full, thus quashing all objections or demurrers to the plan.

What is required now by the proponents, for securing the requisite number of consents of bondholders and noteholders, is to put the proposal through as early as possible.

In the case of the first mortgage bondholders, indications early this week were that the required two-thirds amount of bonds would be had, as the group was only around \$20,000 short of the required amount.

Too early yet to conjecture regarding the probable operating policy of the theatre under the 20th-Fox takeover. This promises to occur early, now that Federal Judge Caffey has confirmed special master Pratt's recommendations.

Under the stipulations between 20th-Fox and the proponents of the plan, the situation has to be smoothed out by July 1.

Grace Readies Flying Yarn For Dick Merrill

Hollywood, June 8.

Scott R. Dunlap, Monogram v.p., in charge of production, has signed Dick Grace, flying writer, to author an original story for 'Atlantic Flight', which will feature Aviator Dick Merrill. Grace arrives next week.

William Berke gets the production assignment.

Ed Griffith to Direct

Next Grace Moore Pic

Hollywood, June 8.

Columbia has signed Edward H. Griffith to direct the forthcoming Grace Moore musical, 'The Sound of Her Voice'. Starting date has been tentatively set for June 15.

Bischoff 'Gold'

Hollywood, June 8.

Production assignment on Warner's 'Gold Is Where You Find It', Technicolor special, has been handed to Sam Bischoff, in place of Robert Lord.

Starting date has been slated for July 15, cast including Oliver, Haviland, Humphrey Bogart, George Brent and Claude Rains, with Michael Curtiz direct.

MODEL'S PIC BREAK

Hollywood, June 8.

rien Heyward, B. F. Schulberg will draw a featured role in the producer's 'Accidents Will Happen', to be directed by Eric Kenton. Player was spotted while a hat and cigarette model in New York.

George Auerbach wrote the original of 'Accidents' and the screenplay was penned by Theodore Reeves and Frederick Jackson.

NICE WORK, ZEPPO

That Agent Depleting Staff—Cecelia Ager to Goldwyn

Second VARIETY mug to go on Hollywood pay vouchers in the past few months is Cecelia Ager, sob-sister, who reports on the Goldwyn lot a writer Aug. Miss Ager has a three-month paper plus the usual ton of options.

Joe Bigelow, of the VARIETY staff preceded her to the Goldwyn writing staff by about four months. Zeppo Marx agency handled both deals.

RYSKIND TO RADIO AT \$2,750 WEEKLY

Hollywood, June 8.

Morris Ryskind has moved over to RKO-Radio after finishing a stint at Par.

Ryskind signed a seven-yearer with U, which was to gross him \$500,000, but has washed that up to free lance.

Present figure is \$2,750 weekly.

Odets, Binyon Toiling On Lewin's Debut Pix

Hollywood, June 8.

Claude Binyon is scripting 'True Confession' and Clifford Odets is on 'Gettysburg', both to be Albert Lewin's debut films for Paramount as a producer.

'Confession' is a Carole Lombard starrer and goes into work first. 'Gettysburg', Civil War saga, will not hit the cameras until three or four months hence, although Odets' assignment will be completed in four more weeks.

Welles in Hospital for African War Injuries

Linton Welles, eastern ad-publicity director for Sam Goldwyn, is in Roosevelt hospital for treatment of an illness incurred during the Ethiopian war campaign. Welles was covering for the N. Y. Herald-Tribune when taken ill.

Expects to be back on job within a few days.

Durante Goes West

Jimmy Durante trained out for the Coast Monday (7) to visit relatives. He may remain west for a time, having been mentioned for several pictures.

Comedian is also considering a Broadway musical show designed for fall presentation.

Mono's 'Camp'

Hollywood, June 8. Romantic leads in Monogram's 'Luck of Roaring Camp' have been handed to Joan Woodbury and Owen Davis, Jr. Jim got the gun yesterday (Mon.) from Scott R. Dunlap, executive producer.

Irving Willat directs, from Harvey Gates' screenplay based on the Bret Harte story.

BROWN PIC ROLLS

Hollywood, June 8. Cameras will roll tomorrow (Wed.) on 'Fit for a King', Joe E. Brown starrer for David L. Loew Prods., to be released by RKO-Radi.

Film will wind up Loew's Radio releasing deal. Edward Sedgwick directs from Richard Flournoy's script.

Willie Howard in Shorts

Educational Pictures has signed Willie Howard for a series of shorts. Work on the first, 'The Affairs of Pierre', produced by Al Christie, starts when the star returns from the Coast where he is working in MGM's 'Broadway Melody'.

Coronation Cuffo

Hollywood, June 8.

Harry Langdon, back from London, brings in the last laugh on the Coronation, Pal of his, it seems, had a flat in the line of march. Sold the last two seats for \$1,000 apiece to two Americans and no room for Langdon.

Americans showed up at dawn and by 11 a.m. had drunk themselves blotto. They had to be carried out and put to bed in a hotel. Pal then phoned Langdon to hurry over with his life and take the job of sit-ins.

'ROSITA' BILLING SUIT VS. WARNERS SETTLED

Infringement suit brought by Mary Louise Hanrick Reasch, 'Rosita' of the dance team of Rambert and Rosita, against Warner Brothers, has been settled. It was learned yesterday (Tuesday) through the filing of the dismissal in the N. Y. Federal Court.

Plaintiff brought the action on the claim that Warners had advertised her as bei the featured dancer in the motion picture, 'Gold Diggers of 1935'. She charged that she took no part in the picture, another dancer being substituted in her place.

Taylor Will Be Metro's Oxford Yank in London

Hollywood, June 8.

Robert Taylor will top the cast of 'A Yank at the Oxford', first picture to be made for Metro in London under Michael Balcon's producing arrangement.

Production is being readied here, with Malcolm Stuart Boylan working on the screen treatment.

Scripting Begins On Hudson's Bay Special

Hollywood, June 8.

Paramount has assigned Jeanie Macpherson to write the screen treatment of 'The Long Traverse', planned as a film special with a \$1,000,000 budget.

Story will be an epic of the Hudson's Bay Co.

Stanwyck Spot Filled

Hollywood, June 8.

Virgi la Bruce goes into the top spot in 20th-Fox's 'Wife, Doctor and Nurse', originally intended for Barbara Stanwyck, who had a previous commitment in Samuel Goldwyn's 'Stella Dallas'.

Production got the gun yesterday (Mon.), with Walter Lang directing and Raymond Griffith producing. Other cast toppers are Loretta Young and Warner Baxter.

Holmes' Rome Pic

Phillips Holmes, who is scheduled to make two pictures for British International in London this year, has been signed to a one-picture contract by Cines Alleanza, Italian film company. He is to direct and be starred in the production, which will be made in Rome.

Holmes made 'Casta Diva' for the same company two years ago.

NASH VICE COOPER

Hollywood, June 8.

Mary Nash has replaced Violet Kemble Cooper in 20th-Fox's 'Heidi', starring Shirley Temple.

Miss Cooper, stricken by illness, will undergo an operation.

STURGES SWINGS IT

Hollywood, June 8.

Preston Sturges is scripting 'College Swing' for Paramount. Lew Gensler will produce.

New Coop for MG Scripts

Hollywood, June 8.

New three-story building to house writers is about to rise on the Metro lot. Building where Mari once stood.

ith as Krasna Aide

Hollywood, June 8.

Arthur Smith has been named production assistant to Norman Krasna on 'The Big City' at Metro. Spencer Tracy and Luise Rainer: will be co-starred.

Battle of C. of C. Giants Has Holl'd and Culver City Embroiled

FRANK SCULLY

Hollywood, June 8. This town!

Culver City is trying to prove that Hollywood doesn't the peasants who make up the town surrounding the Metro lot are out to steal the name of Hollywood from Hollywood.

It seems Hollywood bilked itself out of that billing legally when it merged with Los Angeles, and forgot to register the title for all time with the Hays office.

Nobody knew the title was free for first flock of pirates who

ANNABELLA SET FOR THIRD BRITISH FILM

London, Ju

Annabella, going to Hollywood in October to do a job for Darryl Zanuck, is spotted for a third picture for Bob Kane's New World outfit at Denham. 'Wings of the Morning' star has been assigned to 'Follow the Sun', comedy-drama, which starts this month with Harold Schuster again directing.

In the production, too, will be Romney Brent and Paul Lukas.

Mrs. Johnson to Coast To Confab on Afr. Pic

Mrs. Osa Johnson and her manager, Clark Getts, left for Hollywood yesterday (Tuesday) to confer with Darryl Zanuck on her African expedition film.

On return to New York next week the explorer and her manager sail to London and later hit Africa.

Reinhardt to Austria

Vienna, May 28.

Max Reinhardt is expected in Salzburg soon to confer with Werner Krauss, Burghtheatre actor. Krauss will appear in 'Faust' in Salzburg on July 29.

Cantor Pic Starting

Hollywood, June 8.

Director David Butler expects to get started next week on 20th-Fox's production of 'All Baba Goes to Town' with Eddie Cantor.

Jack Yellen and Harry Tugent have completed the script.

Gals Go to Town

Hollywood, June 8.

Writing chore on the third Deanna Durbin starrer at Universal has been assigned to Felix Jackson.

Joseph Pasternak will produce and Henry Kostner will probably direct. Film is titled, 'Three Smart Girls Go to Town'.

Not Vivacious Enough

Hollywood, June 8.

While Radio's 'Vivacious Lady' is temporarily on the shelf, due to James Stewart's illness, Pandro S. Berman has put Robert McGowan to tidying up the script with fresh gags.

Film is on the studio's late summer production sked, with Ginger Rogers featured.

Moving in On Cadets

Hollywood, June 8.

Metro will dispatch Eleanor Powell, Ray Bolger, Della Lind and Nelson Eddy to West Point Military Academy for 10 days of location shooting on 'Rosalie', with Director Roy Del Ruth in charge.

William Anthony Mc

duces.

ALICE BRADY'S BRASS RING

Hollywood, June 8.

Alice Brady cops the femme comedy lead in B. G. DeSylva's 'Merry-Go-Round of 1937', Universal musical sked to roll July 5.

Other cast toppers include: art Lahr, Billy House, Mischa Auer and Jimmy Savoy.

months ago a guy named Norris Nelson, who prezzes the Hollywood Jr. Chamber of Commerce, was running for the job of city councilman, and he thought he could get a lot of publicity, and possibly the job of city councilman, by dropping everything right in the midst of the campaign and hopping to Washington for talk with Jim Farley.

That looked political, but from Washington Nelson broke a story to the effect that all he wanted from Farley was the right to cancel all letters going out of Hollywood with the word 'Hollywood'. At present they go out 'Los Angeles'. 'Nobody,' argued Nelson, where Los Angeles is. But everybody has heard of Hollywood. He got the cancellation.

He Didn't Get It

But he didn't get the job. He lost out by less than a hundred votes.

Over in Culver City all that publicity wasn't lost to their citizens. Culver City is a city. It doesn't look like it, but it is. So is Beverly Hills. So is Santa Monica. So is Burbank. But all around them, in the city of Los Angeles, is the City of Los Angeles.

Every few years Angeles fetches another town into its civil circle, so that now hundreds of miles of Southern California are dotted with little red dots. Together they spell 'Los Angeles'.

One of the spots is Hollywood. It embraces a section housing 150,000 layoffs. Its Broadway and 42d street is Hollywood and Vine. For a few blocks from this intersection there are a couple of twelve-story skyscrapers and then it fades into studios and bungalows which look like picture sets, only the picture sets stand the weather better.

This red spot was a nice little town, going along minding its own business thirty years ago. Then the picture business moved in. It incorporated as a city. Then Los Angeles moved in. Then everybody with the least civic superiority moved out.

Some Moved Out

ven some of the studios moved out. Metro, which still has \$90,000 worth of land in Hollywood and even part of the old Loew lot, moved to Culver City, ten miles away. Warner Bros., also possessing a Hollywood studio (the old Vitaphone plant) moved everything to First National, which is just over the Chahuenga Pass, north of Hollywood, in the city limits of Burbank.

Near First National, their back lots almost touching, in fact, is Universal. That too is in a separate town—Universal City, with its own post office, slot machines and everything. Beyond Universal City is North Hollywood. That's in Los Angeles. And between Hollywood and Beverly Hills is West Hollywood. That's not in Los Angeles. You see how simple it all is?

In West Hollywood practically all the agents have their offices. So do all the gambling joints. The reason for this is that West Hollywood is in county land known as 'the strip' and payoffs and taxes are much simpler than inside the city limits of Los Angeles.

But Culver City doesn't want North Hollywood, West Hollywood, or even Hollywood. It merely wants the name! It might itself be very reasonably called 'South Hollywood', there being at the moment no South Hollywood, but because it makes 40 per cent of the picture product, whereas the area known as Hollywood makes only 30 per cent (Culver City figures), the Metro bunch believes it should have the Hollywood billing, and if its citizens vote to take the name they're asking—Hollywood—what Hollywood can do about it, since the Hollywoods are not entitled by law to name in the first place, be it Los Angeles.

Hollywood replies that it really makes 40 per cent of the A product in pictures and most of the B pictures, so it's at least 66 per cent entitled to the billing it's had all along. It also argues that possession is nine-tenths of the law.

The other tenth, answer the Culver City counsel, is to keep it

ADMISH MUST GO UP

Private Services for Jean Harlow; Reputedly Insured for \$1,000,000

Hollywood, June 8. Funeral services for Miss Harlow will be held tomorrow (Wednesday) morning in Hollywood. They will be private.

Although Metro has declined to divulge Miss Harlow's salary, it was understood to be \$3,500 a week. She signed her first contract with the company in 1931 and three years later drew a new pact for seven years, with annual options. She was rated one of the studio's top box-office draws. Actress is reported to have left an estate of nearly \$1,000,000, mostly insurance and annuities.

At Miss Harlow's bedside when she died, just before 11 o'clock Monday morning, were her mother, Mrs. Jean Bello; her step-father, Marino Bello; William Powell; a cousin, Jimmie; and her maid, Maiche. Two physicians were in attendance, Dr. E. C. Fishbaugh and Dr. Leland Chapman. Death was caused by a cerebral oedema.

Actress, apparently recovering from a week's illness of uremic poisoning, suffered a relapse Sunday night. Blood transfusions and artificial respiration from a Fire Department inhalator were used throughout the night in a vain fight to save her life.

Miss Harlow, who was 26, had been in poor health for about a year. Last fall she was forced to postpone her film work and receive special medical treatment for an acute case of sunburn. Later she suffered a throat infection, which weakened her to such an extent that she became a victim in the epidemic of influenza which swept Hollywood. The uremic poisoning was first noticed last week, but the actress at first responded to treatment. She was thought on the way to recovery and (Continued on page 52)

LITVAK HOLDS REINS ON 'TOVARICH' AT WB

Hollywood, June 8. Anatol Litvak draws the directorial assignment on the screen version of 'Tovarich' at Warners. Play, adapted by Robert Sherwood from original by Jacques Deval, is a current Broadway sock.

Claudette Colbert and Charles O'Connell will co-star.

MG's Tot Test

Metro is screen testing two 8-year-old youngsters, Betty Ann Nyman, of N. Y., and Dorothy Krentz, of Asbury Park, N. J., this week.

Two tots were picked as possibilities from a list of more than 300 child candidates. Both sing, dance and act, but have had no professional experience.

Three U Finds

Scouting expedition of Lucille Ryman, talent exec of Universal, has produced three candidates for roles in 'Young Man's Fancy,' musical which Buddy De Sylva will produce.

Marge Brullov and Eleanor Hansen, who were uncovered in Indianapolis, will go to the Coast to start in the picture.

Incinnati, June 8.

Lindsey, 20, student on the college of liberal arts at the University of Cincinnati, and engaged in theatricals locally since he was five-years old, entrained Sunday (6) for Hollywood to take a screen test at Universal. He was scouted recently by Lucille Ryman.

He is a grad of Purcell High School, which is also the alma mater of Tyrone Power.

Chapman Major's Caster

Hollywood, June 8. en Chapman has been named casting director for Major Prods. Replaces Veronica Grusling, who resigned.

Ruggles Stays at Par

Hollywood, June 8. Wesley Ruggles has been ticketed to new term as a Paramount director.

His next opus will be 'True Confession,' with Carole Lombard topping the cast. Albert Lewi will produce and Claude Binyon is scripting.

HARLOW DEATH CAUSES SKED SHUFFLING

Hollywood, June 8. Death of Jean Harlow in Good Samaritan Hospital, Los Angeles, on Monday (7) will cause extensive reshuffling at Metro and 20th-Fox. Former studio will scrap 'Saraboga,' on which the actress had only a few days more of work. She was top-billed with Clark Gable in the picture, which 40 days of shooting had been completed. Metro's \$500,000 loss on the production is covered by the customary insurance. Everything shot to date will be discarded and the story will be rewritten to fit whatever new personality is assigned to the film, according to Louis B. Mayer.

Actress was scheduled to report at the 20th-Fox studio in two weeks for the lead in 'In Old Chicago.' She was dissuaded from doing eight weeks of personal appearances in Europe to take the Fox deal. Metro had planned to use her in 'Tell It to the Marines' and 'Springtime.' Her last picture, 'Personal Property,' with Robert Taylor, is being played back in second runs to take advantage of the news break on the actress' death.

Martha Raye to Get \$5,500 For Personals, If and When

Tentative agreement has been reached with Martha Raye for five weeks in Paramount theatres at \$5,500, plus extra payment for any shows over 30; and transportation, but nothing has been closed, pending determination of whether she can open at the Par, N. Y. July 7, date when house will play 'Mountain Music' in which she appears.

This theatre, as well as the Met, Boston; Michigan, Detroit; and Chicago, Chicago, are interested in having Miss Raye on a personal if she can appear with the picture. Present film work on the Par lot may preclude it or make a shift in booking necessary.

Miss Raye originally asked for \$7,500. Compromise is for \$5,500 for a week of 30 performances, any additional shows to bring \$375 per. On the New York engagement, which would be for two weeks, house would probably do 34 shows weekly.

Wanger's Prod. Trio

Hollywood, June 8. Walter Wanger is working out a plan that will bring together Tay Garnett, Gene Towne and Graham Baker as a permanent director-writer trio on his and Renowned Artists productions.

Group is now preparing 'A Gentleman Goes to Hollywood' from a Towne and Baker original. After completion of this choice the three will be used as a unit, either on the home lot or on loan-outs.

SMALLIE EXHIBS NOW LINED UP

Tilting All Along the Line Seen as Necessity—Even Indies Agree, Which Helps

PROBLEMS

Initial widespread move on the part of major exhibitors and circuits to tilt their admission scales this fall is expected to witness small exhibs getting in line. In fact, some already have intimated that they do not intend remaining off the higher admittance band wagons simply because their bigger competitors have taken the first move.

It is hardly a secret with larger distributor-producer officials, along with the exhibitors, that the keynote to improved film business over the next 18 months is wrapped up in this drive to hold prices. Distributors realize that it is an essential step towards recouping outlays for higher production costs, including the 10% hikes to labor granted this spring, comparable increases for material and everything that goes into the making of pictures. While distributors may not obtain materially higher rentals, a better admish scale will provide them better income, because of lifted grosses on various pictures.

Hence the urge to boost admittance fees. And for perhaps the first time in exhibitor history, theatre operators are inclined to mimic many important moves taken by (Continued on page 45)

CAPRA OKAYS FRENCH FILMS

Paris, May 31. Frank Capra, breaking the general press in this town any Hollywood personality, star or otherwise, has cracked in a long time, was much kinder to the French than he was to the English concerning their film production. Instead of accusing them of doing no more than accomplishing a bad copy of Hollywood, he praised such French productions as 'La Marnelle,' 'Poil de Carotte' and 'La Kermesse Herique.'

Capra definitely left behind the impression that he cares nothing for stars, but places all his faith in the story, and that he wants nothing to do with color films. At least not for the present. Viewpoint expressed here is that the added cost is not worth the difference.

Capra surprised French interviewers by saying he never thought of a censor when making a picture, claiming it was the public, first, last and always that guided his actions.

Not the Danger Type

Hollywood, June 8. Simone Simon has been taken out of the cast of 20th-Fox's 'Danger—Love at Work' and replaced by Ann Sothern, who started work yesterday (Mon).

Explanation given by the studio after several days of shooting is that Miss Simon was misteased.

CARRUTH'S U PIC

Hollywood, June 8. Universal has assigned Milton Carruth to direct 'The Lady Fights Back,' Edmund Grainger production. Film is slated to roll next Monday (14).

'Door' Opens for Two

Hollywood, June 8. Adele Pierce and Linda Gray, newcomers, given term contracts Radio, will debut in Pandro S. Berman's 'Stage Door.' 'Door' started last week.

Kent Tells 20th-Fox Convention Of Need for Higher Rentals; Par Meet Starts, With Radio Prepping

Oh, Well, It's H'wood

Gilbert Gabriel is back east after doing a 'Victor Herbert' writing chore at Paramount and then finding out that his efforts are more or less in vain, despite the contractual obligation which rushed the N. Y. American dramatic critic to Hollywood for the scripting.

Fact that Barney Glazer is leaving the Par lot stymies 'Herbert.'

ASK \$250,000 FOR 'SERVICE' RIGHTS

With all major companies reported bidding for the film rights of 'Room Service,' Court, Broadway's newest hit, the season's high in Hollywood purchases may be set. George Abbott, its producer, and John P. Murray and Allen Boretz, the comedy's authors, set the price at \$250,000. Last bid early this week was reported having been close to that figure.

As negotiations proceeded, the authors' expectation of real coin was somewhat impaired when a claim of plagiarism was filed by William J. Perlman. Stated he wrote a script called 'Times Square,' several years ago, having to do with shoe-string production and since 'Service' has to do with the same subject, he feels he should be declared in on the profits. Attorney for Perlman advised the Hays office of the claim, Sidney Fleisher, the picture arbiter, who succeeded the late Joseph P. Bickerton, Jr., then being advised. Claimant's play was not produced, while several other plays on shoe-stringing have failed because not funny enough.

Under the new dramatists' contract authors receive 60% of the picture money and if 'Service' brings the expected sum Murray and Boretz will split \$150,000, while Abbott's end will be \$100,000. Highest price paid by Hollywood for a stage play this past season was \$200,000. 'You Can't Take It With You' bringing that figure.

Allen Gilbert Set By WB for Shorts

Allen Gilbert, dance and burlesque director, has been signed by Warners to direct shorts at the Brooklyn studios. Pact is for a year, beginning August 15.

Gilbert is currently presenting a legit 'Nine o'Clock Revue' at the Brighton theatre, Brighton Beach, N. Y.

20th's WPA Scripters

Chicago, June 8. id Kuller and Ray Golden, co-writers of 'Say Can You Sing?', WPA musical show here, have been signed on a term deal with 20th-Fox.

Going to the Coast to write a new Ritz 'Bros.' piece as the first assignment.

Derr's SSS Series

Hollywood, June 8. E. B. Derr has bought 17 years for his 'Secret Service Smith' series. Unknowns will be scouted for the leading parts.

Hollywood, June 8. Greatest menace to the film industry today in the U. S. is cheap admission prices. Sidney R. Kent, president of 20th-Fox, told the delegates attending the international sales convention. He indicated that increased rentals might force up admittance fees, which was an obvious need currently. Kent also spoke of the likelihood that the Gaumont-British alliance might be dissolved, with plans being made for 20th-Fox to set up its own production company to release six or eight British-made pictures in America annually.

Kent stressed the need of higher film rentals and increased theatre admissions to compensate for the company's heavy losses abroad last season, especially in Spain, where it lost \$1,500,000 in revenue. Touching on the necessity of boosting admittance fees, he pointed out that employment was only about 2,500,000 below the 1929 peak and that there was more money in circulation than in many years past. But the average admission ticket still remains about 10c. below the figure for boom days, he said.

Increased rentals and more playing dates in 1937-'38 were necessary, John D. Clark, the company's sales chief, told the convention, in order to offset higher production costs and larger expenditures.

Delegates were told that the company's revenue in the past year had increased \$6,000,000 over the pre-war (Continued on page 47)

EDDIE DAVIS TO PAR FOR ONE PIC, 'LADIES'

His deal with Walter Wanger for '52nd Street' having flopped on money grounds, Eddie Davis has sold himself to Par for 'Good Night, Ladies.' Deal was set in New York.

Night club owner-entertainer from Leon & Eddie's had one previous experience with Par, 'Ship Cafe.'

Lil Pons to Sing (Piped) At MacDonald Wedding

Wedding of Jeanette MacDonald and Gene Raymond, film players will take place next Wednesday (10) in Hollywood. Lil Pons, close friend of Miss MacDonald, will be soloist for the ceremony. Because of previous engagements, however, the coloratura soprano will be piped in from New York.

Both Miss MacDonald and Raymond were legit players on Broadway before being signed for films. Former was in musical comedy. Latter appeared under his real name of Raymond Guion.

Grady Back at Metro

Hollywood, June 8. illy Grady returned to the Metro fold yesterday. He had been gone about four months, after quitting a casting director spot to do talent hunting for RKO.

Duties of Grady at Metro will be to handle interchange of studio talent with other companies and a free lance assignment to search for new talent throughout the world. Grady probably hits east July 1 to cover the summer the latter quest.

Hughes' Aussie Pic

Sydney, May 18. Lloyd Hughes has been engaged by Cinesound for the male lead in 'Lovers and Luggers,' under the direction of Ken G. Hall. Hughes arrives here June 5.

Walter Byron was offered the role, but had to refuse owing to prior contracts. Shirley Ann Richard will be principal femme in pic, which is set around Thursday Island.

Labor Battle Continues on All Fronts; Philly Jurisdiction Jam

Philadelphia, June 8.

Campaign of the CIO get theatre employees into their new Theatrical Workers Industrial Union burst into light during the past week when pickets began picketing at two Philly houses.

Dual picketing took place first at the Lansdowne theatre and then at the Lorrai. IATSE, an A. F. of L. affiliate, put sandwich men in front of the Lansdowne after the new management there replaced A. F. of L. projectionists by CIO men.

A. F. of L. pickets carried signs saying their union was locked out 'for refusing a cut in wages.' CIO pickets bilboarded the fact that the house was fair to organized labor. A. F. of L. operators went back into the house after one day of picketing.

Who Gets What?

However, James Gill, CIO organizer for theatrical workers, said his projectionists were getting more than the IATSE rate. He said they were hired at a combined scale of \$115, which was \$20 more than the IATSE gets for suburban houses.

At the Lorrai theatre, the CIO unit organized some of the ushers. There was no strike, but they began 'demonstrating' by carrying signs on Sunday charging the house with paying scab wages. Immediately A. F. of L. pickets—members of the projectionists' local—appeared with signs declaring the house fair because it employs union operators. Meanwhile, the threat of CIO encroachment has brought about a merger of the two operators' union here, the regular IATSE outfit and the Keystone State Moving Picture Operators Union, Local No. 1. Latter is a small indie organization formed about six years ago and working at a scale below the other unit.

House employees here and in Camden obtained charters this week in an IATSE union. They will be known as Film Theatre Employees, Local B-100 and B-101. About 400 janitors, ushers, cashiers, ticket-takers and assistant managers are enrolled. This is about one-third of those eligible. Organization work has been going on since January. General membership meeting will be held later this week.

Coast Bookers Organizing

Hollywood, June 8. Bookers in film exchanges here and in Frisco are organizing for affiliation with the American Federation of Labor.

Head bookers will ask for a wage scale of \$75 a week and assistants will seek \$40 a week.

First Time for Salt Lake

Salt Lake City, June 8. First instance of a local theatre being picketed occurred Saturday (5) as union workers paraded in front of the Roxy and Star, nabes houses. Union motion picture operators, musicians and stage employees paraded with sandwich boards protesting against alleged failure of the two theatres to recognize or negotiate with unions.

Picketers' cards bore names of Musicians' Local No. 104, Stage Employees' Union No. 99, and Moving Picture Operators' local union No. 250.

Charlotte Charter

Charlotte, N. C., June 8. Charter for the Charlotte Film Exchange Employees' local union B-33 was installed last week by members of the Picture Machine Operators' local union 322. Charter was issued by the office of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators' headquarters in Washington, D. C. Film exchange employees recently organized as an affiliate with the I. A. T. S. E. and are affiliated with the American Federation of Labor.

Approximately 98% of the employees in the shipping, poster and inspection departments of the 12 local exchanges joined the new organization.

Officers of the new union, elected at the installation meeting, are: J. P. Hinson of 20th-Fox, president; Mrs. Lillian Nolan of United Artists, vice-president; O. R. Hill of Warners, financial secretary; Mrs. Merlan Early of Paramount, recording secretary; H. E. Ritchie of Universal, treasurer; Jack Wadsworth of Warners, business agent; N. S. Fisher of Columbia, corresponding secretary. In the absence of W. P. Raoul,

Fame

Lincoln, June 8.

When the estate of Jacob Brugh, Robert Taylor's grandfather, was sold at Holmesville, Neb., an old couch on which Taylor is supposed to have slept as a boy brought only 15c.

Lady buying it outbid the first bid of a dime.

U DIDN'T LOSE QUITE SO MUCH ON QUARTER

Universal Pictures Co., Inc., and subsidiaries net loss for the second quarter of the current fiscal year was only about one-fourth the total loss in comparable period last year. Company's report for the 13-week period ending May 1 showed a consolidated net loss of \$105,069, after all charges, federal and foreign income taxes and after provision for depreciation of capital assets totaling \$78,234. Though not showing a profit, this is the best quarterly report U has had in years.

In the corresponding quarter of 1936, Universal showed a net loss of \$404,752, before crediting profit on the sale of the capital stock of its British subsidiary.

Company had a net loss of \$403,968 in the preceding quarter in this fiscal year and a net loss of \$730,751 in the final quarterly period of the year ending Oct. 31, 1936. Even this showing for the final period in the past fiscal year was before write-offs of \$292,369 on certain of the company's foreign interests.

Tech Expansion

Hollywood, June 8.

Technicolor last week announced an expansion program which will double its capacity at a cost of \$1,500,000. Work will start on the return of Dr. Herbert T. Kalmus, prez, from England.

Program had been held in abeyance pending the perfecting of improvements in processes and equipment.

Craven Gets His Cravin'

Hollywood, June 8.

Frank Craven has vacated his spot as assistant to Bryan Foy, Warner producer, and will be succeeded by William Jacobs, veteran Foy associate.

Craven wants to hammer out a couple of plays.

WB 'Dawn' Into Hall

First Warner picture to play the Music Hall, N. Y., this season will be 'Another Dawn,' which is scheduled to open Thursday (17). Recently WB sold a first run away from its own Strand by giving the Capitol 'Call It a Day.'

I. T. S. representative who was called to Beaumont, Texas, on business, the charter was installed by W. H. Fowler, business agent for the operators' union. He was assisted by K. M. Clontz, J. B. Erskine and C. P. McAllister. Other members of the operators' organization present were W. F. Scott, W. J. McKendon, A. N. Johnson, L. J. Spake and R. W. Ferguson.

Cincinnati, June 8.

Service employees of RKO theatres received a 20% wage boost under a contract signed last week with the new Building Service Employees' Union, A. F. of L. affiliate, of which Ben Lash is secretary.

Seattle Ready

Seattle, June 8.

Basil Gray, business agent for the stagehands' union, reports that the usher, boxoffice and doormen's union recently formed here has 350 members. Affiliation is with the IATSE. Includes theatre, racetrack and sporting events, boxing and wrestling employees.

Incorporations

NEW YORK

Food Theatres, Inc., Kings; theatrical business; capital stock, 100 shares, no par value. Incorporators: Louis Goydel and Lillian Goydel, both of 129 1/2 10th street, Brooklyn; Max Cohen, 815 Hopkinson avenue, Brooklyn.

Edwin, 276 Fifth avenue, New York City; David Wolfson, 3175 Sedgwick avenue, Bronx; Julius Fines, 216 Fifth avenue, New York City.

Manhattan Neptune Corp., Kings; general amusement; capital stock, 200 shares, \$100 par value. Incorporators: Edward J. Hoffman, 2128 78th street, Brooklyn; Edwin Weiss, 1698 Yuse avenue, Bronx; Abraham L. Holland, 2774 Bainbridge avenue, Bronx.

Bergen Amusement Corp., Kings; general theatrical business; capital stock, 100 shares, \$100 par value. Incorporators: Samuel K. Goldstein, Meyer B. Goldstein, Max Shapiro, all of 44 Court street, Brooklyn.

Broadway Players, Inc., Manhattan; operate theatre; theatrical productions; capital stock, 200 shares, \$100 par value. \$25 par value; 200 common, no par value. Incorporators: Edward T. Aronson, 165 Broadway, New York City; Malinda Brauer, 288 Hudson street, Jersey City, N. J.; William J. Grant, 104 West street, Bayonne, N. J.

Great Lady, Inc., Manhattan; theatrical productions; capital stock, 2,250 shares, \$100 par value. Incorporators: Frank Crumit, Julia Crumit, both of 42nd street and Madison avenue, New York City; Harry Weisberg, 70 West 10th street, New York City.

Empire Theatricals, Inc., Manhattan; theatrical productions and pictures; operate theatres, etc.; capital stock, 200 shares, \$100 par value. Incorporators: Elizabeth Cantor, Emanuel Dreisler, Joseph M. Cantor, all of 11 West 42nd street, New York City.

Salt City Enterprises, Inc., Syracuse; general radio and motion picture business; capital stock, 100 shares, no par value. Incorporators: Elizabeth Cantor, Joseph M. Cantor, all of 630 Fifth avenue, New York City.

Knox Broadcasting Co., Inc., Schenectady; to Tri-City Broadcasting Co., Inc. Statement and Designation. United Radio, Inc., 10th street, Wilmington, Del.; news for broadcasting purposes; capital stock, 250 shares, no par value. Incorporator: 220 East 42nd street, Hugh Bailie, president.

CALIFORNIA

Recording Art, Inc., Sacramento; agency. Directors: Julian Hazard, R. Hazard, all of 1000 Broadway, San Francisco, 400 shares, no par; permitted to issue 400 shares.

Emblem Pictures Corp., Photographic. Directors: Charles W. Soderstrom, A. J. Soderstrom, both of 1000 Broadway, San Francisco, 10,000 shares, no par; permitted to issue 10,000 shares. Directors: Nat Rothen, Irving M. Harris and M. Harris, all of 1500 Broadway, San Francisco, 1,000 shares, none subscribed.

Zeppen-Feld Studios, Inc., L. A.; directors: Zeppen-Feld Studios, Inc., L. A.; Thomas H. T. Furman, Martin J. Well, R. E. Dickinson; capital stock, \$100,000, none subscribed.

International Film Expeditions, Inc., Los Angeles; to distribute. Directors: Bokofsky, Ralph E. Lazarus; capital stock, \$50,000, subscribed, \$150.

Artists Protective Association Co., Directors: Marino Bello, Russell Breckinridge, Albert Rosenberg. Pasadena Playhouse Assn., Directors: Ernest A. Bachtelder, Earl Messer, Archibald B. Young, Harriet B. Sterling, Thomas Fleming, Jr., et al; no capital stock.

Kalmar & Ruby Music Corp., Directors: Harry Ruby, Silvers, Dick Aronson, Milton M. Karm, all of 1000 Broadway, San Francisco, \$25,000, none subscribed.

MISSOURI

Monogram Pictures, Inc., St. Louis; to distribute. Directors: Monogram Pictures, Inc., St. Louis, 100 shares, no par value stock. Incorporators: Harry Scott, N. Louis, 96 shares; Harold J. Sherman, Brooklyn, N. Y., 2 shares; all of 1000 Broadway, San Francisco, 100 shares, no par value.

Southern States Theatres Co., to own and operate theatres. Directors: 1100 par value stock. Incorporators are John Brown and P. R. Lacey, Tulsa, Okla., Mo., and P. R. Lacey, Tulsa, Okla.

NORTH CAROLINA

Lakeview Park, Inc., Lexington; to operate. Directors: Lakeview Park, Inc., Lexington, 100 shares, no par value stock. Authorized capital stock, \$10,000; subscribed stock, \$200 by Allen Kountz, Nora Kountz and W. P. Brinkley, all of Lexington.

Orangeburg Theatres, Inc., capitalized at \$10,000, with Sam J. Sims, president and treasurer; Harry R. Sims, vice-president; and Hugo S. Sims, secretary. Same incorporators also secured a charter for Sims Publishing Co., which covers operation of a radio station.

UNIVERSAL CUTS 'ROAD' AS A SOP TO GERMANY

Hollywood, June 8.

As a sop to Germany, which has protested filming of the Remarque story, Universal has made 21 cuts in 'The Road Back,' after several snark previews.

Print will be rushed east for a look-see by German Ambassador Hans Luther before he leaves for his homeland to report his reaction on the film.

Berlin Tunes Astaire Pic

Hollywood, June 8.

Radio has been nudging Berlin to write the tune for the next Ginger Rogers-Fred Astaire picture. Pandro S. Berman will produce.

Inside Stuff—Pictures

The sweeping resolution introduced in the present session of the house at Washington by Representative Martin Dies, Democrat of Texas, has an excellent chance of being okayed by the representatives, but the duration of an industry probe and extent of its activities will depend on how the purse strings are handled. Probably the greatest break the picture business will get is that the house of representatives will continue in the present economy frame of mind and trim the seven-man committee appropriation to the core.

Dies resolution is regarded by industry leaders as doing all that the Hobbs proposal planned, plus giving the special committee power to investigate combines, exhibitor organizations, price cutting (and its effect on biz) and the probing of virtually every known phase of production, exhibition and distribution.

Proposal has more chance of passing than the Hobbs bill, not only because it is more sweeping and impartial in scope, but also because it was introduced by a member of the rules committee (Hobbs belongs to the judiciary committee). Also it provides that the committee of seven be picked from the entire house, after the vote on the resolution by the speaker. Hobbs proposal would pick a special committee from the judiciary branch. Means that the Dies plan holds out the prospect of a joyride to Hollywood and serving on the committee for every member in the house.

Several United Artists' accounts got a break by having contracted for 'Star Is Born' months ago on a flat basis, whereas those which were sold the picture on percentage are turning in attractive overages.

One of the largest circuits to have bought 'Star' on a flat basis is Kinney-Wilby, which controls around 150 theatres in the south. Paramount also bought the picture flat for its Ohio houses.

UA is trying to rush the picture through its engagement rapidly, getting money in faster on this one than others. It has as many as 320 prints costly when in Technicolor, working throughout the country at the present time. Dates are being set as quickly as prints can possibly take care of them.

Luncheon given John V. Ward, head of the laboratory and print supply department of Universal, last week marking 25 years' service in such capacity was highlighted by a wire from R. H. Cochrane, president of company.

In this he intimated that Ward was fairly well broken in and that the next 25 years should be comparatively easy. U directors gave Ward a fat check and friends and the Universal Club tendered him gifts. Ward was the first employee signed by Universal following its incorporation in 1912. He had been with the sales company which later grew into U for three years previously.

Paramount bigwigs are mulling a revision of the production schedule to take a number of costly pictures off this year's program and put them over until 1938-39. If the decision to do this is made, announcement will be made before the company's sales convention next week. One epic that may be shifted over is 'Gettysburg,' first announced for next fall production, with Al Lewin producing and Henry Hathaway directing. Home office executives also are scheming to slice studio general overhead charges, which have edged up to around 42%. Execs have passed out the word that these costs must be battered down a good deal before severe negative costs will arouse much executive enthusiasm.

Irving Berlin's third Astaire-Rogers musical for RKO is something of a personal satisfaction item to the songsmith in that the studio at first balked, figuring that with Fred Astaire and Ginger Rogers it didn't need the added nut of another percentage deal. Berlin got that on 'Top Hat' and 'Follow the Fleet,' former netting him approximately \$250,000. And while it exceeded all expectations, from studio and songwriter viewpoints, a similar deal for 'Eternity' ensued. The Gershwins did the next two for Astaire, 'Shall We Dance' (with Miss Rogers) and another with Astaire solo, but not on any percentage.

If Paramount's plan for quarterly booking of product is adopted generally by other major companies, the industry expects that it will serve as a definite answer to the squawks of certain independents on blind buying.

Chief advantage of the Paramount proposal, which allows specific contracting of films only every quarter, fits in with producer plans because most picture companies know about three months in advance just what features and stars will play in their product line-up. This would enable the producer-distributor to definitely bid many films by the releasing title, class them as to 'A' and 'B' films, etc.

Whodunit author, who has had some picture connections, has given rise to burns in Hollywood because of a way of agreeing to perform certain work, collecting advances, and then forgetting to deliver. Scribner took a \$2,500 down payment on a story some time ago from a film producer who thereupon waited vainly for something to happen. Nothing did. Producer squawked loudly and, after considerable haranguing, the writer parted with \$1,850 with an out-of-court settlement on the remainder. Another claim for \$500 involving the same writer under similar circumstances also was settled without recourse to the judge.

When the screen rights for 'Hurricane,' Nordoff-Hall South Seas yarn, were bought last fall, Merritt Hulburd, production exec for Sam Goldwyn, swung the deal by telephone between fittings at his New York tailor's. Price was \$50,000.

Hulburd saw advance proofs on the story before it appeared in the Saturday Evening Post and arranged the purchase by phone with Goldwyn on the Coast. Then phoned the authors' agent and okayed the pact. Hulburd was formerly associate editor of the Saturday Evening Post.

Paramount's 'Souls at Sea' has undergone drastic clipping in the cutting room, due to the ticklish nature of certain sequences on the censor angle. Story deals with the starkly dramatic background of a Philadelphia court record dating from 1842, when the mate of a sailing vessel was tried for manslaughter for throwing certain passengers overboard from a doomed ship, so that others might survive. Porter Hall, cast as a character with a mania for setting fires, played one important part which has been sheared almost to nothing.

Ising columnist for several Los Angeles throwaways happens to have the same name as a top producer, though no relation. Slicker started abusing studios which refused to put him on the first preview list, painted personalities, and capped the climax when he started the insurance biz and let it be known that anyone who turned him down would get a lacing in print. At that the studios moved in, the fast worker's papers caught him, the Hays office revoked his card, and left him entirely on the outside looking in.

Warners' announced intention to make a picture around the life of Heim Solomon, with George Arliss as the star, will be a tough one for the scripters, from an accuracy standpoint. Solomon, a Revolutionary war hero who financed the fight up to \$700,000, which allegedly was never paid off, died at 44. Arliss at present is 75. It will be Arliss' third film as a great Jew, Rothschild and Disraeli being the others.

B.O. Pix, Vaude Pull Chi Houses Out Of Red; 'Married,' Whiteman Big 21G; 'Affair' Hotcha 32G; 'Galahad' \$18,000

Chicago, June 8. Loop biz is considerably better currently, with the red ink finally off most of the books. Houses such as the Palace, Roosevelt and Garrick are popping up into figures they haven't seen in a long time, and due strictly to stable b.o. attractions. Garrick this week passes out of Balaban & Katz control for the time being, becoming United Artists property on a straight rental deal. UA has taken the house for the showing of "Elephant Boy" Art Cullin, in ahead of the picture, has done a bang-up job of plugging and biz started off on the right foot. Major Bowes unit on the stage of the Oriental is disappointing. But Paul Whiteman band on the stage of the Palace is going over big, \$21,000. Bowes thus will miss at the Oriental after the booking of eight Bowes units in the past two years. From the picture angle, the best strength is being exhibited by "This Is My Affair" at the Chicago, and "Kid Galahad" at the Roosevelt. Not much being done by "They Gave Him a Gun," which opened Saturday (5) at the United Artists.

Estimates for This Week
Apollo (B&K) (1,200; 35-55-65-75) — "Met Him in Paris" (Par). Moved here from good week at Chicago and doing well with prospect of \$20,000. Last week, Prince and Pauper (WB) finished fortnight in line to \$7,300, net.
Chicago (B&K) (4,000; 35-55-75) — "My Affair" (20th) and stage show. Strong femme flicker is drawing, and will head into excellent coin at \$32,000. Last week, "Met Him in Paris" (Par) clipped \$20,000.
Garrick (B&K) (900; 35-55-65-77) — "Elephant Boy" (UA). Alexander Korda has house on straight rental reported at \$4,500 a week for house, equipment and staff. Publicity and ad campaign sent this one away with a wallop. From opening indications, will hit above \$12,000 for the week.
Oriental (B&K) (3,200; 35-45-65-65) — "Hotel Haywire" (Par) and Major Bowes Dixieland unit on stage. Strictly the stage currently, that's accounting for business. The register won't show over \$15,000, disappointing. Last week, "Night Must Fall" (MG) and vaude, fell and stuck at meagre \$12,000, poor.
Palace (RKO) (2,000; 35-55-75) — "Good As Married" (U) and Paul Whiteman band on stage. Good combination, with swell power on the rostrum making this a gala session; \$21,000, highly satisfactory. Last week, "Hit Parade" (Rep) and vaude, turned in good stanza with \$17,000.
Roosevelt (B&K) (1,500; 35-55-65-75) — "Kid Galahad" (WB). Upping the gate on rounded play from men and women, and getting a profit for the house with \$16,000. Last week, "Way for Tomorrow" (Par), sad \$7,400.
State-Lake (Jones) (2,700; 25-35-45-55) — "Isle of Fury" (WB) and vaude. House is doing well, and pleasing \$14,000 this week. Last week, "Nobody's Baby" (MG), found it easy going for satisfactory \$13,100.
United Artists (B&K) (1,700; 35-55-65-75) — "Give Him Gun" (MG). Opened Saturday (5), but doesn't look particularly strong. Under \$15,000 indicated, flabby. Last week, "Star Is Born" (U) and vaude, four-week gallop to fine \$11,200.

Lincoln Cryin' the Blues; 'Wings' Dual Fair \$2,300

Lincoln, June 8. Doldrums is the disease holding theatre row under quarantine these days. No picture is doing much, and with the closing of vaude at the Orpheum, dual features and split-weeks blossomed forth nearly everywhere.
Estimates for This Week
Liberty (LTC) (1,200; 10-15) — "Navy Blues" (Rep) plus "Hills of Old Wyoming" (Par) split with "Paradise Express" (Rep) plus "Riding On" (Indie). Fair, \$300. Last week, Cherokee (MG) plus "Big Game" (RKO), split with "13th Chair" (MG) plus "Fury" (MG), so-so, \$800.
Lincoln (LTC) (1,600; 10-20-25) — "Wings of the Morning" (UA) plus "Nancy Steele Is Missing" (20th). Fair \$2,300. Last week "Call It a Day" (WB), \$2,300, fair.
Orpheum (LTC) (1,350; 10-15-20) — "Soldier and Lady" (RKO) plus "Too Many Wives" (RKO), split with "Way Out West" (MG) plus "Song of the City" (MG). First of the summer policy of dual splits and going fair, although at \$1,700. Last week, "When Love Is Young" (U) with stage show, split with "Quality Street" (RKO) plus "Mamma Steps Out" (MG), fair, \$2,300.
Stuart (LTC) (1,900; 10-25-40) — "Prince and Pauper" (WB). Well ex-

ploited, but not doing much over average at \$3,300. Last week, "Shall We Dance" (RKO), \$4,000, nice.
Varsity (Westland) (1,100; 10-15-25) — "Romance and Riches" (Col) plus "League of Frightened Men" (Col). Average at \$1,100. Last week, "Venus Makes Trouble" (Col) plus "New City Trail" (Col), slim \$1,000.

NO K. C. FLOPS; 'PARNELL' OK \$14,000

Kansas City, June 8. Rainy weather is sending 'em to the show shops, with outdoor opposition not so much of an item this week. Fall club, back in town after recent poor showing, is no threat, and the weather is keeping 'em away from the race track.
Current pic stand-outer is "Parnell," on Midland's dual bill.
Estimates for This Week
Mainstreet (RKO) (3,200; 25-40) — "Kid Galahad" (WB). Figures for good \$10,000. Last week, "Met in Paris" (Par) and Dionne, \$10,000, strong enough to move to Newman.
Midland (Loew) (4,000; 25-40) — "Parnell" (MG) and "Frightened Men" (Col). Putting the house in nice dough, \$14,000. Last week, "Gave Him Gun" (MG) and "Way Out West" (MG), \$10,000, nice.
Newman (Par) (1,900; 25-40) — "Met in Paris" (Par) and Dionne short. Moved from Mainstreet and augurs nice \$5,500 here. Last week, "Go Getter" (WB) and "Buried Alive" (FN), \$4,200, so-so.
Tower (Fox) (2,200; 25-40) — "My Affair" (20th) and vaude. Combo indicates good \$9,500. Last week, "Good As Married" (U) and vaude, fair \$2,300.
Uptown (Fox) (2,020; 25-40) — "My Affair" (20th). Day and date policy of running this house with Tower week at Aladdin and Denver. Nice week, "Night Key" (U) and "Oh, Doctor" (U), \$3,000, poor.

Rain, Snow Hvy Denver Biz; 'Affair,' 2d, \$4,000

Denver, June 8. Rain and snow over the weekend helped the crops and also theatres. Prevented folks from taking outdoor excursions and pix profited.
Aladdin (Fox) (1,500; 25-40) — "My Affair" (20th), following a week at the Denver. Okay \$4,000. Last week, "Cafe Metropole" (20th) did fine \$4,000 and went to Broadway for third week in town.
Broadway (Fox) (1,500; 25-40) — "Cafe Metropole" (20th), following a week at Aladdin and Denver. Good \$3,000 here. Last week, "Elephant Boy" (UA), okay \$3,000. Film played Aladdin previous week.
Denham (Cockrell) (1,500; 25-35-40) — "Hotel Haywire" (Par). Not so forte at \$4,200. Last week, "Turn Off Moon" (Par), good \$7,000.
Denver (Fox) (2,500; 25-35-50) — "Woman Chases Man" (UA) and stage band. Good enough \$9,500. Last week, "My Affair" (20th), good \$10,500.
Orpheum (RKO) (2,600; 25-35-40) — "Pick 'n' Star" (MG) and "There Goes My Girl" (RKO). Good \$7,200 in sight. Last week, "Romeo and Juliet" (MG) and "Nobody's Baby" (MG), \$7,000.
Paramount (Fox) (2,000; 25-40) — "Mountain Justice" (FN) and "Oh, Doctor" (U). Nice biz at \$3,500. Last week, "Let's Get Married" (Col) and "Trouble in Morocco" (Col), okay \$3,000.

STAGER'S PIC SPOT

Hollywood, June 8. Louise Platt, former stage player, goes into Walter Wanger's "Carelessly We Loved" as the second femme lead with Henry Fonda. Cameras roll June 14, 11th Arthur Ripley direct.

GARGAN'S ROMANCER

Hollywood, June 8. William Gargan has been cast as the romantic lead in B. P. Schulberg's "Accidents Will Happen." Gargan ill be spotted opposite Orren Hayward, who makes her film bow in the picture.

1st Runs on Broadway Week of June 10

Astor — "Captains Courageous" (MG) (5th week).
Capitol — "Parnell" (MG) (2d week).
Central — "Damaged Lives" (Col) (12).
Criterion — "The Sign of the Cross" (Col) (2d week).
Globe — "Lost Horizon" (Col) (15th week).
Music Hall — "Woman Chases Man" (UA) (9).
Paramount — "I Met Him in Paris" (Par) (2d week).
Rialto — "Border Cafe" (RKO) (7).
Rivoli — "Hit Parade" (Rep) (3d week).
Roxy — "There Goes My Girl" (RKO) (11).
Strand — "Kid Galahad" (WB) (3d week).
Week of June 17
Astor — "Captains Courageous" (MG) (6th week).
Capitol — "A Day at the Races" (MG).
Globe — "The Road Back" (U) (14).
Music Hall — "Another" (WB).
Paramount — "I Met Him in Paris" (Par) (3d week).
Rialto — "When Thief Meets Thief" (UA) (14).
Rivoli — "Slave" (20th) (16).
Strand — "Slim" (WB) (16).

CABLE-LOY DIP TO \$10,000, BUFF.

Buffalo, June 8. Buffalo grosses are proving spotty during the current period. Buffalo, with "Parnell," is weak, while Lakes, with "Galahad," is good for better than average takings.
Estimates for This Week
Buffalo (Shea) (3,600; 30-40-55) — "Parnell" (MG). Will get no more than \$10,000, poor. Last week, "Met in Paris" (Par), somewhat off at \$12,400.
Century (Shea) (3,400; 25-35) — "Mountain Justice" (WB) and "Song of City" (MG). Regulation dual bill for here around \$7,000, fair. Last week, "Angel's Holiday" (20th) and "Than at Olympics" (20th), okay \$7,200.
Great Lakes (Shea) (3,400; 30-50) — "Kid Galahad" (WB). Doing all right and indications are for over \$8,000. Last week, "Gave Him Gun" (MG), fair \$7,500.
Hipp (Shea) (2,400; 25-40) — "Star Is Born" (U) (2nd run). Should better \$7,000, good. Last week, "Internes" (Par) and "Jeeves" (20th), poor \$5,500.
Lafayette (Ind.) (3,400; 25-35) — "Love Is Young" (U) and "Let Them Live" (U). Very slow \$6,000. Last week, "Thunder in City" (Col) and "Counterfeit Lady" (Col), fair \$6,800.

Bridge Fiesta No Help to Frisco Pix; Gable-Loy Torrid \$18,000 H.O.'s Good

San Francisco, June 8. Theatres, in taking stock of what the eight-day Fiesta did to them, find that celebrations of this kind leave them on the wrong side of the ledger. Although exhibits brought in some of the best product seen on the local boards in some months, results were far from gratifying. Shuttering of 16 hotels by strike kept the spending class from coming into Frisco. Those that did come to see the new bridge, satisfied themselves with the free fireworks, parades and a heavy schedule of athletic events. In an attempt to get some coin from the product which misfired last week, all of the theatres, with the exception of two, are holding over. Town looks Gable-Loy minded, judging from the strong opening of these favorites in "Parnell" at the Paramount.
Estimates for This Week
Fox (F-WC) (5,000; 35-55) — "Met Him in Paris" (Par) and "Dragnet" (RKO) (WB) (2d wk). Fox management hopes word-of-mouth publicity will hype biz and justify the holdover. May get fair \$11,000. Last week same pic took good \$17,000.
Golden Gate (RKO) (2,850; 35-55) — "Behind the Headlines" (RKO) and "Steph Fitchet on Stage" (Pointing towards excellent \$17,500. Lee Tracy does the trick in this house, which has a big music trade. Last week

Heat, Weak Pix the B'way Alibis For N.G. Biz; 'Paris' Sock \$50,000; 'Parnell,' 20G, '50 Roads,' 20G, Blah

Film counters don't contain much for the fans this week, with result all but a few of the pictures are getting the go-by. A bad Sunday, with rain arriving late in the afternoon, kept a lot of folks from looking over the counters, while very nice weather on Saturday also got in damaging links.
"I Met Him in Paris," with the Ozzie Nelson orchestra as support at the Paramount, and "Kid Galahad" in its second week at the Strand, are the public choices. Claudette Colbert starrer is very bigmate at \$50,000 on its final week ending last night (Tuesday). Management has decided to hold it for a total of three weeks, and due to fact Nelson can't remain more than two, has booked George Hall's "50 Roads to Town," the final week starting June 16. The Lathrop Bros., plus Ben Berri, will be held the full three weeks, while coming in from Hollywood will be an augmenting artist in Peter Higgins.
"Galahad" wanted to a smash first week (last week) of \$41,200, and on the holdover will be around \$25,000, going a third. But for the fact that the Paramount has little opposition outside of "Galahad," the Colbert picture probably wouldn't be doing as handsomely as it is. Discreetly in favor of the Par, with its stage show policy is the fact that the fans are avoiding both the Music Hall and Roxy. State, also, is none too good with "Night Must Fall" (2d) and "Hormen" based on a personal, indications pointing to no more than a fair \$23,000.
Roxy's "50 Roads to Town," plus a stage revue, will bring more red than Howard S. Cullman's Irving Lesser and the boys have seen here during the past year, gross heading for only \$20,000. Over at the Music Hall sadness also prevails, with "This Is My Affair" going cold in its second week, probably no more than \$50,000. On its first week over Decoration Day, "Affair" went to \$83,000, nice.
Two new pictures which will hold over, but undoubtedly from hunger, are "Parnell" and "Go-Getter." Former looks no more than \$20,000, yet stays a second week with "Go-Getter," which is badly in need of a transfusion, suggests less than \$7,000, and also holds. Crit, however, originally promised the Warner picture two weeks and has booked "Last Train from Madrid," from Par to open June 16, 17 or 18.
"It Happened on West" is doing pretty well for the Central, possibly \$7,500, while "Shall We Dance," on second run singly at the Palace across the street, is also getting a play \$11,000 looking in for eight days. Rialto closed out. Behind the Headlines' Sunday night (6) after doing no better than \$6,500, fair, and Monday morning (7) brought in "Border Cafe." Latter is opened satisfactorily and on its week may hit over \$5,000.
Among the weakies are "Hit Parade" (2d week) which is slow at under \$12,000, while final (2d) stanza probably won't be \$8,000. Rivoli closes for three days for some spring

cleaning before opening Wednesday (16) with "Slave Ship" (20th).
"Horizon" goes out of the Globe Sunday night (13), with Universal opening "Road Back" there on a two-day basis June 17. "Captains Courageous," which last week (3d) dipped sharply to \$11,600, may go out of the Astor before Paramount is ready to move in with "High, Wide and Handsome" (U) in a week later. Par's original plans to roadshow "Souls at Sea" and open it here June 30 have been called off. Picture probably goes on general release early in July instead.
Estimates for This Week
Astor (1,012; 55-61-10-65-65-220) — "Captains Courageous" (MG) (4th week). Time of the year against this one; last week (3d) went off considerably to \$16,000 against second week's \$14,100. Par comes in July 7 or week later with "High, Wide and Handsome" at a \$2 top.
Capitol (4,620; 25-35-55-65-85-125) — "Parnell" (MG). Gable-Loy names not helping this much; only week \$20,000 in sight, but holds over none the less. "A Day at the Races" (MG) is carded for June 17. Last week, "Pick a Star" (MG) and "Lundered badly," only around \$10,000, red.
Central (1,000; 25-35-45-55-65-75-99-11) — "It Happened on West" (20th). Westerns never did anything on Broadway, but this one is proving all right, looking \$7,500 or over. Last week, "Girl From Scotland Yard" (Par), proved a crum, \$6,500.
Criterion (1,662; 25-40-55) — "Go-Getter" (WB). Not more than a poor \$7,000 appears likely, yet picture stretches a second week until Par is ready to come in with "Last Train from Madrid" June 16, 17 or 18, exact date to be determined. Final six days of the week of "Make Way for Tomorrow" (Par) was around \$6,000, weak.
Globe (1,274; 55-61-10-65-65-220) — "Horizon" (Col) (15th week). Just about making its rent, last week (14th), around \$5,000, and goes out Sunday night (13). House closes down a few days in preparation for opening Thursday night (17) of "The Road Back" (U) at \$2 top.
Palace (1,700; 25-45-55) — "Shall We Dance" (RKO) (2d run). House goes single bill with the Astaire-Rogers musical and looks for good \$11,000 on its eighth week. "This is ahead," "Prince and Pauper" (WB) (2d) and "Big Business" (20th) (1st run), on six days, \$8,000, okay.
Paramount (4,664; 25-35-55-85-99) — "Met Him in Paris" (Par) and Ozzie Nelson's "Go-Getter" (WB) (2d week). Strong shows around town helping this house; \$50,000 first week ending last week (Tuesday), big. Picture goes three weeks with George Hall orchestra replacing Nelson's crew for third stanza. Nelson can't hold three due to a prior booking. Last week, second on "Turn Off the Moon" (Par) and Ina Ray Brown, \$10,000.
Radio City Music Hall (5,980; 40-60-85-99-165) — "This Is My Affair" (20th) and stage show (2d week). Ground out good \$83,000 last week (1st), but slump back on holdover, \$50,000, superlative. Topper "Woman Chases Man" (UA) opens tomorrow (Thursday).
Rialto (750; 25-40-55) — "Border Cafe" (RKO) (2d week). Strong opening (7) and off okay, maybe \$6,500. This supplanted "Behind the Headlines" (RKO), also \$6,500, fair.
Rivoli (2,092; 25-35-75-85-125) — "Hit Parade" (Rep) (2d week). Didn't get as much as \$12,000 last week (1st) and on a holdover that isn't justified it will be lucky to hit \$8,000. House closes Sunday (13), reopening Wednesday (16) with "Slave Ship" (20th).
Roxy (5,836; 25-45-55-75) — "50 Roads to Town" (20th) and stage show. They're hunting deer here this week. \$20,000, but not much more to much red. Last week was heaps better with "Wings Over Honolulu" (U), though nothing to rave about \$28,000. "There Goes My Girl" (RKO) opens Friday (10).
Strand (2,767; 25-55-75) — "Kid Galahad" (WB) (2d week). Knocked 'em over for a smash first week of \$41,200 and on second week is going night (Tuesday), still good at \$25,000 or thereabouts. Goes a third lap, to be followed by "Slim."
State (3,455; 35-55-75) — "Night Must Fall" (MG) (2d run) and vaude headed by Herman Bing. This show will do fair \$23,000, or in that vicinity. Last week, "Star Is Born" (U) (2d run) and Louis Sobol in person, big \$33,000.

Roland's Mex. Bid

Hollywood, June 8. Mexican government has called Herbert Roland into consultation on a government-sponsored film designed to glorify the psons. Roland recently wished Paramount's "Last Train from Madrid."

THE SATURDAY EVENING POST

Fou

klin

JUNE 12, 1937

5c. THE COPY

Volume 209, Number 59



Besides the implied compliment to **VARIETY** contained in the accompanying **SATURDAY EVENING POST COVER**, there is a further aspect. It is that the **POST** has seldom, if permitted identification of any person or object on its cover.

Norman Rockwell, creator of this painting, has been a contributor of **POST** covers for years, and is among the prominent artists of this country.

Printed in U. S. A.

JESSE H. JONES • MARY ROBERTS RINEHART

Treas. Dept. Analysis of Pic Biz Shows Where the Depress Ended And How; '34 91% Better Than '33

Washington, June 8. Federal tax law on corporate film studios and exhibitors upped 91% between 1933 and 1934 through a combination of improved business and stiffer revenue. stocks, the Treasury Department reported last week. Related figures revealed a rise of more than \$75,000,000 in picture receipts.

Analysis of government data on corporation tax statements filed in 1935 disclosed signs of healthy recovery throughout the picture ranks. Number of money-making units in both ends of the biz increased, gross of the successful companies more than doubled and their net revenues jumped \$13,776,000, while technical deficits of the ostensible losers were whittled down \$57,391,000.

Bearing out other evidence of the 1934 come-back from depress depths, the Internal Revenue Bureau revealed the government took, in normal income and excess profits levies, \$3,675,000 from incorporated members of the film industry. This was a gain of \$1,850,000 over the 1933 bill. Producing companies paid \$1,064,000, up \$587,000, and exhibition firms \$2,811,000, up \$1,263,000.

Excess Profits
Excess profits tax yield, best clue to the financial success or failure, showed a gain of \$12,000, All but \$1,000 of this came from units in the production end, hinting that in studios which took a tough wallop in 1932 and 1933 had cleaned house and were back on solid ground in '34. These conclusions were further borne out by the drop in the revenue and deficit figures of those studios which reported no taxable net income as the grosses indicated losers in '34 were mostly the smaller enterprises.

Bite based on excess gross brought the Treasury a total of \$56,000 from the film business. Producing firms carried \$33,000 of this, with the other \$23,000 coming from exhibitors. In the previous year, the studio bill was \$22,000, with theatre-owners paying \$24,000.

Regular corporation income tax rates which were hiked in 1934, yielded \$3,817,000. Producers carried \$1,031,000 and exhibitors shouldered \$2,786,000. Previous year the respective figures were \$455,000 and \$1,524,000.

Improvement
Most interesting aspect of the government report was an indication of business improvement. While the gross revenues for all corporations in the industry increased only \$77,000,000, the haul of the 1,403 concerns subject to taxation more than doubled. Money-making studios garnered \$201,181,000, a rise of \$174,005,000, and successful exhibitors pocketed \$258,994,000, up \$99,962,000. On the increased take, the net income figure soared encouragingly. Gravy for the money-makers aggregated \$27,200,000, a jump of \$13,276,000. Successful producers had \$7,396,000 velvet, a gain of \$4,198,000, and pleased theatre-owners showed \$19,804,000 net income, a jump of \$9,078,000.

Unpleasant part of the picture was not as gloomy as in '33. There were 160 producers and 2,173 exhibitors with no taxable income, a drop of two in the studio end and of 97 in the theatre branch. They were mostly smaller units, as indicated by the gross figures of \$29,753,000 for the producers and \$194,072,000 for the exhibitors. Total take for these groups was \$195,000,000 less, and the deficit was \$57,000,000 smaller. Loss of producers was \$3,417,000, and of exhibitors \$24,473,000.

OKAY B.O. IN PORT; 'GALAHAD' PUNCHY GG

Portland, June 8. Exploitation and better product gave biz a lift this week. Winning pic in the burg are 'Star Is Born' at Parker's UA, and 'Galahad' at Orpheum.

Estimates for This Week
Broadway (Eckert) (2,000; 30-40) — 'Rembrandt' (UA) and 'Thirteenth Chair' (MG). Disappointing at \$4,000. Last week, 'Beloved Enemy' (UA) and 'Pick a Star' (MG), connected for fair \$3,000. 'My Fair Lady' (Parker-Evergreen) (1,400; 30-40) — 'Angel's Holiday' (20th) and 'Night Key' (U). Average

fare for this house and average picture at \$2,000. Last week, 'Romance to Riches' (GN) and 'Jim Hanvey, Detective' (Rep) with stage unit 'How to Undress' \$3,500. 'Orpheum' (Hamrick-Evergreen) (2,000; 30-40) — 'Kid Galahad' (WB) and 'Hotel Haywire' (Par). Cashing in for good \$6,000. Last week, 'Woman I Love' (RKO) and 'Call it a Day' (WB), \$3,000. 'Paramount' (Hamrick-Evergreen) (3,000; 30-40) — 'Cafe Metropole' (20th) and 'Girl Loves Boy' (GN). Setting nice pace; \$8,000 in 10 days. Last week, 'Wake Up' (20th) and 'Promise to Pay' (Col), closed 11-day run for big \$11,000.

United Artists (Parker) (1,000; 30-40) — 'Star Is Born' (UA). (3d wk). Still getting play, \$5,000. First week collected raves and big results at \$6,800.

PITT BIZ MELTS; PARNELL N. G. \$14,500

Pittsburgh, June 8. Heat's as good an alibi as any. Biz way off again this week, the slump that started over Decoration Day week-end continuing to send grosses tumbling dizzily into lower brackets. 'Parnell', at Penn, is under expectations considering the stature of the co-stars. At Stanley, management took a long shot in booking a local amateur show, sponsored for the last two years over WJAS, in with 'The Go-Getter', but experiment isn't panning out so well.

Estimates for This Week
Alvin (Harris) (2,000; 25-35-40) — 'Silent Barriers' (GB) and Walt Disney's five Academy-prize Silly Symphonies. 'Barriers' has been getting long-time build-up here, but no go, and widely-heralded Disney review isn't contributing the expected punch at the b.o. Maybe \$5,000, just fair. Last week '50 Roads' (20th) and 'Chan at Olympics' (20th), \$5,200, fair.

Fulton (Shea-Hyde) (1,750; 25-40) — 'Cafe Metropole' (20th). (2d wk). Not holding up as expected in second week, and 'This Is My Affair' (20th) moves in tomorrow (9). Fair \$4,200 for wind-up of 'Metropole', on top of nice \$6,900 for opening session.

Penn (Loew's-UA) (3,300; 25-35-50) — 'Parnell' (MG). Disappointing picture will do disappointing gross. Considering expected b.o. importance of Gable and Loy, Crix gave it scant support, one labeling it 'the major disappointment of the year'. May get \$14,500. Last week 'Met in Paris' (Par), weak \$12,500.

Stanley (WB) (3,600; 25-35-60) —

Temp. Sloughs Philly Biz; 'Parnell' Wilts, \$13,000; Bergner Weak \$7,500

Philadelphia, June 8. With really hot weather on tap, it looks very much as if film grosses in the city are going to take a big drop this week. Last week was off, but at least had a few noteworthy exceptions.

'Parnell', at the Stanley, got weak notices and figured a rather heavy fare for this tepid weather. 'Dreaming Lips', at the Aldine, is also due to suffer. It's pretty somber for this time of year and Aldine has no cooling system.

Earle didn't start off so big with Ina Ray Hutton on the stage and 'Shall We Dance' on the screen. 'The Boyd, with 'Turn Off the Moon', is also staggering despite fairly good reviews.

Estimates for This Week
Aldine (1,300; 40-55-65) — 'Dreaming Lips' (UA). Elisabeth Bergner pic looks very pale because of heavy theme at this time of year. Won't hold over \$7,500. Last week fifth for 'Star Is Born' (UA), good \$7,500.

Arcadia (600; 25-40-50) — 'Living Dangerously' (GB). First run, which opened yesterday (Monday), won't last out a full week. Last week, 'Love from a Stranger' (GB) (2nd run), under \$2,000, so-so. 'Turn Off the Moon' (Par). Opened Saturday (5). Hardly likely to get over \$5,500. Last week, 'Met Him in Paris' (Par), good \$6,000.

'Go-Getter' (WB) and Wilken's radio amateur hour with Brian McDonald. Doubtful if current set-up will hit much above \$13,500, pretty poor. Last week 'Old Soak' (MG) and 'St. Moritz Ice' (Ballet) under \$18,000, nice. Warner (WB) (2,000; 25-40) — 'Elephant Boy' (UA) and 'Nobody's Baby' (MG). Pretty sturdy, but nobody's theatre; around \$4,500, not bad in eight days. Got an extra day's play because of floppo of 'Man Who Found Himself' (RKO) and 'Melody for Two' (FN) last week. These two flops were yanked after six days to miserable \$3,300.

Taylor-Stanwyck Dual \$6,000, Tops in Seattle

Seattle, June 8. Heat wave here is no help to b.o. 'Romeo' is not getting anywhere at Music Box, first time at top prices here. 'Cloistered' cause for Music Hall lighting up this week, with Catholic groups tying-in, but biz is poor.

Estimates for This Week
Blue Moon (Hamrick-Evergreen) (900; 32-37-42) — 'Make Way for Tomorrow' (Par). Single bill slow b.o., \$2,100. Last week 'Metropole' (20th) and 'Midnight' (Jay) (20th), dual, fair \$2,000, in third week.

Coliseum (Hamrick-Evergreen) (1,900; 21-32) — 'Personal Property' (MG) and 'Espionage' (MGMA), dual. Only \$2,500, poor, in sight. Last week, 'Love News' (20th) and 'Nancy Steele' (20th), dual, \$3,500, fair. 'Coliseum' (2d wk), \$500, 11-16-21 — 'Miracles' (UA) and 'Ride, Rango, Ride' (Rep), dual. Not more than \$2,000, slow. Last week 'Woman I Love' (RKO) and 'Hills of Wyoming' (Par), dual, fair \$2,400.

Fifth Avenue (Hamrick-Evergreen) (2,400; 32-37-42) — 'Met Him in Paris' (Par) and 'Her Husband Lies' (Par), dual (2d wk). Expect good \$5,500. Last week, same films, \$9,000, big.

Liberty (J-VH) (1,800; 21-32-42) — 'Star Is Born' (UA) (5th wk). Still okay, \$4,000. Last week, same film, \$5,100, big.

Music Box (Hamrick-Evergreen) (900; 32-37-42) — 'Romeo and Juliet' (MG). First show showing here won't better \$2,000, poor. Last week, 'Gave Him Gun' (MG) and 'Nobody's Baby' (MG), dual, five days of second week, \$1,700, poor.

Musie Hall (Hamrick-Evergreen) (2,300; 55) — 'Cloistered' (Ind) and 'Great Hospital Mystery' (20th), dual. Getting cooperation of Catholic organizations, but only so-so \$1,900 indicated. Last week, dark.

Orpheum (Hamrick-Evergreen) (2,700; 32-37-42) — 'Kid Galahad' (WB) and 'Oh, Doctor' (U), dual (2d wk). Expect okay \$4,000. Last week, same films, fair \$7,100.

Palemor (Sterling) (1,450; 16-27-37) — 'Fair Weather' (20th), vaude. Fair \$3,200. Last week, 'Men in Exile' (WB) and vaude, slow \$3,000.

Paramount (Hamrick-Evergreen) (3,100; 32-37-42) — 'My Affair' (20th) and 'Hotel Haywire' (Par), dual. Anticipate big \$6,000. Last week, 'Go-Getter' (WB) and 'Angel's Holiday' (20th), dual, fair \$5,000.

Roosevelt (Sterling) (850; 21-32) — 'King and Chorus Girl' (WB) and 'Outcast' (Par), dual. Not much \$2,000. Last week, 'His Partner' (Rep) and 'We Have Our Moments' (U), only fair \$2,600.

(Par), got a three-day holdover and turned in swell \$21,500 in 10 days. Earle (2,000; 25-40-55) — 'Shall We Dance' (RKO) (2d run) and vaude. Unusual for Earle to have a second run pic. Ina Ray Hutton on stage. Tepid start and with heat won't get over \$14,500, poor. Last week, 'Pick a Star' (MG) and vaude, fair \$12,500.

Fox (3,000; 40-55-85) — 'Kid Galahad' (WB) (2nd wk). Word-of-mouth and fine notices have helped plenty. Should get \$14,500, good. Last week, \$17,000, very good.

Karlson (1,000; 25-35-40) — 'Let Them Live' (U). First run that won't get anywhere at all. Under \$2,000, poor. Last week, 'Angel's Holiday' (20th), also first run, nearly as poor at \$2,200.

Keith's (2,000; 30-40-50) — 'Star Is Born' (UA) (2nd run). After five weeks at Aldine, still figures strong \$13,000 indicated. Last week, 'This Is My Affair' (20th) (2d wk), okay \$11,500.

Stanley (1,700; 30-40-50) — 'Good Old Soak' (MG). Should get net \$6,500. Last week, 'Chan at Olympics' (20th), \$6,000, nice.

'My Girl,' Calloway Wham \$17,000 In Minne., but 'Affair' Cool \$6,000

Caesar—Gorgeous Maker

Hollywood, June 8. Arthur Caesar has been signed to write an original story around title of 'Gorgeous' Anna at Grand National. r. Eugene Franke will produce.

Parnell \$18,500, But Other Cleve. B.O.'s Still Weak

Cleveland, June 8. Last week's grosses took a lacing because of Great Lakes Expo's opening, which exhibits anticipated, but poor biz this week has 'em stumped for a logical explanation.

'Parnell', circused by State, is the shining exception. It's shellocking opposition Palace for a change. Later's 'There Goes My Girl' has billions, despite strong needling by Bill Robinson stage.

Estimates for This Week
Alhambra (Martin Printz) (1,200; 20-30-35) — 'Promise to Pay' (Col) and 'Back Stage' (GB), dual. Former picture getting favorable attention; fair \$3,100. Last week, 'Motor Madness' (Col) and 'When Love Is Young' (Col) (2d run), fair \$2,800.

Alton (RKO) (3,000; 25-40) — 'Chan at Olympics' (20th). Chan always a draw here, promising fair \$5,500 or better. Last week, 'Shall We Dance' (RKO), after move-over from Hign got \$6,000, neat.

Circus (Marmorein) (1,900; 15-35) — 'Star Is Born' (UA). Shifting into second-run policy, this one is a home-runner; about \$4,000 indicated, more for a hot week. Last week, 'Sing While Able' and 'Men Are Not Gods' (GB), \$2,700, so-so.

Hipp (Warner) (3,700; 30-40-45) — 'Kid Galahad' (WB) (2d wk). First holdover of this spot since early spring, \$13,500, fine. Last week's \$17,500 for first stanza pushed all the others off the field.

Palace (RKO) (3,000; 30-75) — 'There Goes My Girl' (RKO) with Bill Robinson topping new stage unit tagged 'Stepping Toes'. Pix took panning, but Bojangles and revue merrily played. Gross figured at \$16,500, below theatre's usual figures. Last week, 'Go-Getter' (WB), plus Ethel Shutta in unit, \$14,500, poor.

State (Loew's) (3,450; 30-65) — 'Parnell' (Metro). In the top brackets. Book tie-ups by Milt Harris, who had excellent campaign, helped immeasurably. Headed for swell at \$16,500, below theatre's usual figures. Last week, 'Go-Getter' (WB), plus Ethel Shutta in unit, \$14,500, poor.

Stollman (Loew's) (1,712; 25-35) — 'Met Him in Paris' (Par). Moving in after mild week at State, it's doing comparatively better, \$6,500. Last week, 'Old Soak' (MG), \$4,500, dull.

L'ville Pix OK Despite Opposish; 'Paris' \$7,200

Louisville, June 8. Nice biz continues for downtown show emporiums, despite heavy opposition from dog racing in nearby Jeffersonville, Indiana, a roller derby at the Fair Grounds, an outdoor motor derby Sunday (6), and open air dance spots, which have been luring patrons with name orches and floor shows.

Loew's State suffered b.o. cramps, due to breakdown of cooling system. **Estimates for This Week**
Brown (1,500; 15-25-40) — 'My Affair' (20th) and March of Time. Moved over here after fair seven days at Rialto and indications are for fair \$2,300 here. Last week, 'Met Him in Paris' (Par) and 'Family Affair' (MG), dual, ended third downtown week with so-so \$2,100.

Kentucky (Swift) (900; 15-25) — 'Seventh Heaven' (20th) and 'Romance' (20th), dual, split with 'Ready, Willing' (WB) and 'We're On Jury' (RKO), dual. Looks like another fair week. Last week, 'Love Is New' (20th) and 'Great O'Malley' (WB), dual, split with 'Meade's Woman' (Par) and 'Devil's Playground' (Col), dual, poor \$1,800.

Loew's (3,000; 25-40-55) — 'Parnell' (MG) and 'Frightened Men' (Col), dual. Copping class trade, but not hefty enough to bulge b.o. Cooling system out of commission during current hot Ay bursting biz. Looks like fair \$6,500. Last week, 'Night Must Fall' (MG) and 'Way

Minneapolis, June 8.

First stage show in several months and a rattling good one in the bargain—Cab Calloway and his 'Cotton Club Revue'—plus cool, weather producing first bang-up gross since the spring summer depression set in. Impressive figures loom for the Orpheum, housing Calloway.

Worthy of mention is the manner in which 'Met Him in Paris' built at the Minnesota, fair, winding up with \$10,000. That's pretty good for this town under present poor conditions.

Current picture line-up is far from fort as far as box-office is concerned. Considering the presence of Robert Taylor in the cast, 'This Is My Affair' is off to a disappointing start at the Minnesota.

Estimates for This Week

Aster (Public-Singer) (900; 15-25) — 'Husband's Secretary' (FN) and 'Outcast' (Par) (2d runs), split with 'Let Them Live' (U) and 'Girl Overboard' (U), dual. Headed for moderate \$800. Last week, 'Love Is News' (20th) (3d run) and 'One Way Passage' (20th), dual, fair \$1,000.

Minneapolis (Public-Singer) (4,200; 25-35-55) — 'My Affair' (20th). Apparently Robert Taylor isn't as much of a draw here as most folks believed, Mild \$8,000 indicated. Last week, 'Met Him in Paris' (Par), \$10,000, good.

Orpheum (Public-Singer) (2,800; 35-40-55) — 'There Goes My Girl' (RKO) and Cab Calloway and his 'Cotton Club Revue' on stage. Picture and its cast don't mean a thing, but stage show is drawing 'em. All the more noteworthy in view of the fact that colored bands have flopped regularly in this town for several years. Even Calloway didn't pull so heavily last time here. En route to very big \$17,000. Last week, 'Turn Off the Moon' (Par), \$5,000, light.

State (Public-Singer) (2,350; 35-40-55) — 'Love Is Young' (U) and 'Scotland Yard' (Par), dual. Hitting moderate \$2,500. Last week, 'Murder in College' (Par) and 'Poker Flat' (RKO), \$3,000, light.

Union (Berger) (290; 15-25) — 'Dark Angel' (UA) (reissue). Looks like light \$500. Last week, 'Sky Devils' (reissue) (2d week), \$800, light.

World (Public-Singer) (250; 25-35) — 'Personal Property' (MG). First nabe showing. Pretty good \$3,500 in prospect. Last week, 'King and Chorus Girl' (WB), \$3,000, fair.

World (Public-Singer) (250; 25-35-40-55) — 'Frightened Men' (Col). Foreign film heading for only \$1,000, poor. Last week, 'Men Not Gods' (UA), only five days to poor \$900.

Gasnier Draws 'Agent'

Hollywood, June 8. George Hirliman has set Louis Gasnier to direct 'Government Agent', Conrad Nagel-Eleanor Hunt picture to be produced by Condor for Grand National release.

Filming is slated to start June 21, with Mack Stengler lensing. George O'Brien, in his next stellar role for Hirliman June 15 in 'Fools of the Legion', from J. Newsum's novel.

David Howard ducer and director.

Out West' (MG), dual, under negotiations at \$5,400, tepid.

Mary Anderson (Libson) (1,000; 15-30-40) — 'Kid Galahad' (WB) (2d wk). Biz holding up fine with help of radio plugs and should cop \$3,800, good. Last week same pic surprised with fine \$4,800.

Rialto (Settons) (900; 15) — 'Bride Walks Out' (RKO) and 'Chance at Heaven' (RKO), dual, split with 'Paris for Night' (20th) and 'Mary of Scotland' (RKO), dual, fair \$1,600. Last week, 'Arizona Raiders' (Par) and 'Horsefathers' (MG), dual, split with 'Milky Way' (Par) and 'Special Investigator' (RKO), dual, fair \$1,600.

Rialto (Fourth Ave) (3,000; 15-25-40) — 'Met in Paris' (Par) and 'Hotel Haywire' (Par), dual. Femmes building matinee biz and nights doing nicely; will cop \$7,200, big. Last week 'My Affair' (20th) and March of Time, fair \$5,500.

Strand (Fourth Ave) (1,500; 15-25-40) — 'The Go-Getter' (WB) (RKO) and 'Behind the Headlines' (RKO), dual. This pair not so hefty and will be satisfied with average \$3,600. Last week 'Angel's Holiday' (20th) and 'Chan at Olympics' (20th), dual, fair \$3,300.

Shoot the show works for "New Faces."... It's the grandest, newest, swellest entertainment that's hit the screen in years!... Stage, screen, radio—even television—talent running wild in a 3-ring circus of exciting surprises and tuneful gaiety!... There's no way to compare it with any-

thing that's ever gone before!... It stands alone in its newness, freshness, brilliance!... The biggest Summer attraction a theatre ever had!

NEW FACES of 1937

An
EDWARD SMALL
Production
Directed by
LEIGH JASON

And what songs!

"Love is Never Out of Season"—
"Penthouse on Third Avenue"—
"It Goes to Your Feet"—"If
Didn't Have You"—"The Widow in
Lace"—"Peckin'"—"New Faces"
—"When The Berry Blossoms
loom".



Screenplay by Nat Perrin, Phil
G. Epstein, Irv S. Brecher.

with these famous entertainers

JOE PENNER ★ MILTON BERLE
PARKYAKARKUS ★ HARRIET HILLIARD
WILLIAM BRADY ★ JEROME COWAN
THELMA LEEDS... and a hundred new
faces... and a thousand new ideas!

British Film Producers Seek Way To Limit Wholesale U. S. Imports; Govt. May Step In to Arbitrate

Demand by producers the Board of Trade that the Government legislate to restrict importation of American pictures into Great Britain is just one more dramatic lead in the trade's long sparring match with the quota problem. Whole affair is by now so completely balled up, anyway, that any new move only serves to lessen chances of the industry avoiding closer government domination.

Exhibitors and distributors have fallen out, and are not expected to meet again; on the quarrel ancient cost or quality as a quota basis; now the producers put up a drastic plan which exhibits and distributors alike must howl down as a threat to their existence.

Chances are the trade may not take the proposition seriously enough, though chances equally are the Board of Trade might, or at least might hold it as a threat. The Films Act, anyway, exists to underpin British production; the new Act will have the same purpose, so that any angles urged by the producers must automatically excite some government sympathy.

General principles of arguments, quoted at long sessions of Producers' Group of the Federation of British Industries, were:

Blocks Domestic Product

Unrestricted importation of American films, more especially indie quickies, gums up the market with a surfeit of product and absorbs many hours of playing time that otherwise would go to British pictures;

For its 5,000 theatres, Great Britain annually has a quota range of product than the U. S., with its 15,000 spots, as it takes most of the U. S. output, plus its own;

Restriction of product would lead to quicker release, chances for block-booking which exhibitors fear when it compels them to handle inferior U. S. product; and would lead to release of better production credits as circulation of pictures would be speeded up.

istries are already in arms on the point, and the Americans are, naturally, indignant at suggestions the government might discriminate as to which of their pictures might be allowed in and which barred. In addition to which, the urge, which satisfactory measure could be introduced to determine which product was above, which below, the mark considered as the limit of quality for importation?

Immediate exhibitor angle is dismay at any attempt to tamper with their wide field of product, arguing solidly against any plan which might restrict their margin of choice. They already claim they are compelled to play more British pictures than they can get; restriction of American features would make the position even worse.

A more general view is that the suggestion British product should replace American quickies in the release field is to say the least naive, and marks an emphatic inferiority complex among those who make pictures in Great Britain.

From exhibitors at least, the F.B.I. reciprocity proposals will meet less comment, as this is an issue very much outside their range.

Puzzling Question

The general proposal, however, is worth studying, and is likely to cause some head-scratching among Americans, whose exchanges here are already wondering how the heck they can be expected to force British product into U. S. theatres. There is a voluntary suggestion which sort of holds out should pull to Americans of favorable treatment in return for pushing British films in the States, but of more importance is an alternative, which, in default of a mutual agreement, would compel American distributors to find play-dates for British films in America as a condition of being allowed to trade in this country.

That such a proposal will be fought tooth and nail by distributor representatives meeting the board of Trade, naturally goes without saying.

he whole situation is in such a terrific tangle it is impossible to predict what is the likely outcome. The only clear issue is that, in spite of intensive efforts, there is no common ground whatever between the three major sections of the industry here. Unless something is done to improve that situation, the Government is likely to step in with some measure of control, for sure.

Technicolor in Vienna

Vienna, May 29. Intergloria film company here has signed up with American Technicolor for rental of equipment. Will shoot 'Casanova', first Austrian Technicolor film, at Selenophon studios early in the fall.

BRIT. PIX UNIONS IN MUTUAL PACT

May 31. Labor's campaign the picture business is drawing tighter round the industry. Two principal unions, Association of Cine-Technicians and National Association of Theatrical Employees, have negotiated an agreement pledging mutual support and adopting the setting up of inter-union agreements. Deal also closely connected with Gaumont-British before the union so that there is no overlapping of interests.

Similar deal is currently being sought with Electrical Trades Union, which covers many studio technicians as well as theatre projectionists. Completion of such agreement would considerably strengthen labor and provide keener bargaining force.

A. C. T. now claims powerful membership in 26 British studios with 100% strength in a big proportion of them; it is entrenched in all newsreel units and in most laboratories, here again with 100% in some instances. A labor agreement negotiated with Gaumont-British before Shepherd's Bush studios shut down is still in operation.

Recent moves to form an Employers' Federation is seen by labor interests as a compliment to their activities, and is expected to rally employees to the unions as safeguard against restrictive measures by the bosses. Federation is also welcomed as a bargaining party, individual employers having refused to negotiate with A. C. T. or other unions responsible for precipitating the threat of a strike of newsreel and laboratory operatives immediately before the Coronation.

Anthony Asquith, director son of Lady Margot Asquith, has been named new A.C.T. presi

JAP PIX ASSN. CALLS DISCUSSION ON QUOTA

Tokyo, May 19. Japan Motion Picture Assn., semi-governmental or under control of the Miistry of Home Affairs, will hold a meeting at the end of this month to discuss various matters affecting the industry here. Theatre managers expect discussion of many proposals looking toward tighter control over foreign flickers.

Even though J.M.P.A. is government controlled, it is expected to have smooth sailing in putting over a program detrimental to foreign flickers at this time. Leading exhibitors point out that they have spent many years and gobs of coin in building up present demand for foreign films and don't intend to see the market impaired. It can be helped. Exhibitors also point out that they are simply supplying a public demand and that this demand can't be curbed until home product is produced on a scale to compare favorably with imported subjects.

Underlying cause of present agitation rests with the political situation. Present Government is being kept in office by the Army, which in turn depends for its power on keeping the Nationalistic spirit at fever heat. It is accomplishing this by constantly pointing out that the spirit of old Japan must be kept alive and to do this Western ideas must be curbed.

mon ground whatever between the three major sections of the industry here. Unless something is done to improve that situation, the Government is likely to step in with some measure of control, for sure.

VIENNA LEGIT MGRS. PLAN 1937-38 SEASON

May 29. Theatre Managers Ass'n met in the Scala theatre and discussed plans for next season. Reports showed a general improvement throughout last year.

Only three theatres had to close early. President Richard Pressburger pointed out that it was their own fault. These theatres had not been managed correctly and produced bad plays.

President Homma of the actors guild reported rather unfavorably on present situation as far as jobs are concerned. There are 2,500 members in the actors guild, only 900 got engagements, salaries averaged not more than \$30 a month.

The province is on the outs. Salzburg and Innsbruck had to close earlier, the Gratz and Linz suffered heavy losses, averaging \$5,000. City Councils of these places were asked to cover the deficit, but refused. Outlook for the coming season is bad.

Theatre an der Wien closed its doors. Will reopen on September 1 with a musical comedy. Reinhardt-Josefstadt intends to continue throughout the season; so does Scala and Deutsche Volkstheater.

Quick Deal Halts Paris Tooters General Strike

Paris, May 31. Miistry of Labor officials did some smart negotiating and fast work here last week to prevent a musicians' strike which threatened to tie up every establishment in town where music is played to paying customers.

Bone to pick by the union was an official decree the week before raising the number of foreign musicians which might be employed in Paris bands for the duration of the exposition from 30 to 60. Local music makers thought that much too high and threatened to call out every band in town unless it was changed.

What Ministry really did was back water in such a commendable fashion as to have local union leaders believe they had interpreted the original decree incorrectly; and that the intention never existed to allow that many foreign musicians in town, much less let them work. An involved communique was issued after conversations between union officials and ministry spokesmen, stating that a further decree was to be issued giving a fuller explanation of what the original meant and how it was to be applied.

When the vapor is fanned away, what is really left is that in some extraordinary cases as many as 60% of foreign musicians can be hired, but only with involved special dispensation.

BRIT. CABINET CHANGES HAVE PIC BIZ WORRIED

London, May 31. Inet, following resignation of Prime Minister Baldwin and stepping up of Neville Chamberlain to head of the Government, have picture execs slightly anxious. Included in the shuffle was Dr. Leslie Burgin, in the Cabinet for the first time as Minister of Transport, who had close contact with the industry all the time he held office as Parliamentary Secretary to the Board of Trade.

All recent quota negotiations, in fact, were handled directly by Dr. Burgin, whose inside knowledge of pictures is unequalled in Government circles, which meant he was able to view proposed legislation from trade standpoints.

His successor at the B. O. T. is Capt. Euan Wallace, an unknown quantity to picture people. Industry has also to contemplate a new President of the B. O. T., Oliver Stanley (son of Lord Derby). Walter Runciman, who held the job, was even a peerage.

Vaudeville Plays at Victoria Palace Washed Up; Back to Straight Vaude

Herc McIntyre in N. Y.

Here McIntyre, general manager for Universal in Australia, came in from the Coast last Friday (4) for confabs at the home office.

He has been with U in Australia for the last 15 years. He will be in N. Y. for about two weeks, before sailing for his home port.

4 NEW LEGITS BOW IN LONDON

London, June 8. Repertory Players presented 'Against Our Hearts' at the Savoy for one performance last Sunday (6) night. Trivial attempt at a serious play. Hopeless.

Elmer Rice's 'Judgment Day', brought to the West End and opening last Wednesday (2) at the Strand after 'revival' at the Embassy, was enthusiastically received and generally regarded by reviewers as an excellent bit of playwrighting mechanism.

'Lover's Meeting', by Gladys Hurlbut and presented last Wednesday (2) at the Embassy by Theron Barker, American producer, looks like a reasonable bet for New York.

'Yes, My Darling Daughter', opening at the St. James last Thursday (3), was well received, but press comments varied from excellent to poor. Looks unlikely here.

FULLER SETS MONTAGUE REVUE FOR ANZAC TOUR

Sydney, May 18. Sir Ben Fuller has completed arrangements for the Montague Revue Co. to tour under his direction commencing in Auckland, N. Z., next July.

Company is at present playing South Africa, with George Doonan as principal comedian, together with the 'Damosa Ballet'. Shows to be presented here include 'Let's Go Places' and 'Carnival'. For the local tour, Sir Ben will add 30 girls for ballet. Montague at present carries 40 people.

Sir Ben declared that he intends booking other shows and will definitely re-create a playing circuit throughout New Zealand and Australia with the assistance of his son, A. Ben Fuller.

Pix in Aussie

Sydney, May 18. Coronation Day was not very kind to the managers, but now that the kiddies are on vacation mat trade has picked up greatly.

'Stowaway' (Fox) looks like taking the cream for time being, and 'Tarzan Escapes' (MG) also looks oke. 'God's Country and Woman' (ATP) is pulling splendidly in third stanza. 'Fire Over England' (UA) started well and should pull some trade. 'As You Like It' (GB) may develop into a coiner for Dave Martin. W. C. has 'Miighty T' (Fox) and 'Time Out for Romance' (Fox).

Melbourne, May 18. There's a great lineup here and trade is very good with 'Stowaway' (Fox), 'Dodsworth' (UA), 'Rose Marie' (MG), with rest including 'Jungle Princess' (Par), 'Magnificent Brute' (U), 'Head Over Heels' (GB), 'Can This Be Di' (Fox).

New Zealand, May 18. Playing Auckland, Wellington, Christchurch and Dunedin are: 'Romeo and Juliet' (MG), 'Green Pastures' (WB), 'Three Smart Girls' (U), eight weeks; 'Fire Over England' (UA), 'It Isn't Done' (Col), 'Plainsman' (Par), 'Jungle Princess' (Par), 'His Lordship' (GB), 'Theodora Goes Wild' (Col), 'Girl in Million' (Fox), 'Magnetic' (U), 'Holy Terror' (Fox).

London, June 1. Vaudeville Plays, Ltd., company controlling the Victoria Palace's present vaudeville policy, is in the hands of the receivers.

Company was formed nine months ago with \$50,000 capital, mostly subscribed by John Sutro, son of the healthy novelist and playwright, Alfred Sutro, with Kurt Robitschek as managing director.

Although it has taken over \$300,000 in admissions since opening it is \$20,000 in the red. Pay-off has been the recent suit, instituted by Peter Hadden, claiming breach of contract, and getting \$2,250 damages, which, with costs, both sides meant that Vaudeville Plays, Ltd. had to pay out near \$5,000. Hadden's attorneys were advised, the company would pay them \$500 down, and \$250 per week while the theatre is operating. The suit was turned down. Hence the receivership.

Despite bus strike, hot weather and daylight saving, present show has been averaging \$1,000 weekly profit, but show has been taken over by Torvic, Ltd., who are Payne-Jennings-Killick, and from whom Vaudeville Plays rented this theatre. It will run another week under the Torvic management, and is scheduled to close June. But negotiations are now pending to bring the show to the West End, with A. E. Bundy and Jonas Woolf, principal owners of the Palace, which is just finishing 11 weeks' run of 'Good Earth', biddi George Black and R. H. Gillespie are also considering bringing the show to the Hippodrome, and with their Victoria Palace connection, they appear to be favored.

However, the Victoria Palace vaudeville policy is now being entirely abandoned. From June 7, Torvic, Ltd., will stage a straight vaudeville policy there, with Kurt Robitschek in charge, on salary and percentage. Bills not to exceed \$2,400 weekly. Robitschek is on flat salary, with contract calling for four weeks with option.

DEUTSCH MAY BUY 8 MORE

London, June 8. Oscar Deutsch is now reported actively negotiating with Walter Payne, chairman of Syndicate Hall, to buy eight houses in London and suburbs. The deal involves about \$5,000,000. This does not include the London Pavilion, also owned by Syndicate Halls, which is sublet to A. E. Abrahams. Latter re-sublet it to United Artists on a five-year lease after reconstruction. Latter deal has two years to run.

OBSTACLES PREVENT 'MARITZA' REFILMING

Vienna, May 29. Can 'Countess Maritza', Kalman operetta, be filmed again? Metro intended but dropped the idea. Reports here that the management found legal matters too complicated to risk starting work. 'Maritza' film was produced years ago by Richard Oswald, with Hubert Marischka and Charlotte Weick leading roles. Oswald bought film rights from the publishers for English speaking countries. He says he thought America was not included in this. Gave rights to Alice Hueschman, manager and actress, who in turn returned these rights to Emmerich Kalman, the composer.

Authors of the operetta, Brammer and Gruenwald, refuse to allow refilming, with no reason given. This stand, some time ago, a German company intended to produce the operetta once more. There were long negotiations, but nothing materialized.

First Jaffa Pic House

Jerusalem, May 22. Alhambr Jaffa's 'retic pic house' opened here May 21 after year construction. Cost \$150,000 and all-Arabic. Also, it's first Arabic-owned operated house in the country.

STUART DOYLE 100% RADIO

Aussie Govt. Watching

Sydney, June 8.
Federal government is watching closely alleged foreign moves to gain control of the Australian picture field. Twentieth-Fox, through Hoyts, is under suspicion. Metro operates its own chain. Paramount, in Melbourne nabes with Metro, also runs its own theatres. Warners is said to be seeking a 10-year franchise on General Theatres.
British producers and distributors see in the development the closure of releasing avenues. Australian government is reported almost set to co-operate with British authorities regarding by way of an Imperial Quota.
Inside political moves are said to be pending to protect the English exhibits and stop foreign control.

OUT OF FILM BIZ: HAS 16 STATIONS

Long Wrangling in Australia Culminates with Radical Change of Profession by Showman

20TH-FOX VIEW

Sydney, June 8.
Stuart Doyle has sold out all his personal holdings in the Greater Union Theatres group and has completely walked out on picture business. This is the culmination of a bitter and long-stretched battle for domination of things locally and the most surprising culmination imaginable, from a local standpoint.

Doyle held heavy coin control of 25 companies, which made up the Greater Union Theatres group. His end is reported to have been valued at approximately \$5,000,000. Localities bought him out, with no names mentioned, and it is understood that no money changed hands. Doyle merely getting control of Commonwealth Broadcasting Network, a chain of some 16 stations. CBN was a three-way stock proposition, Doyle having held one-third, Frank Albert (music publisher) one-third and Greater Union one-third. With Doyle now getting the GU third, he has definite control and sway.

Doyle steps out of Greater Union on June 30. He is also talking of London film production and theatre operation on his own, but that will wait a while.

Bitter Battle

Doyle's drop out of Greater Union is a direct result of a bitter battle between him and his directors, as well as between him and Greater Hoyts. Hoyts and Union have been working side by side for a number of years in an enforced semi-merger as General Theatres. Contract for this deal ends in December and Doyle wanted to pull apart from Hoyts and do business on his own. Others preferred sticking together as an Australian monopoly.

First real bomb burst a couple of weeks ago when Norman Rydge was forced out of Union by Doyle, resigning all the high posts he held in the company and Doyle's Rydge besides for \$100,000 damages. Just what Doyle's grievances against Rydge were has never been revealed, but the suit has now been dropped and Rydge is back on the Greater Union board of directors.

Doyle's view, as expressed to intimate friends, is that he is tired of constant squabbling and therefore wants to quit the picture business. He thinks radi 'more gentlemanly' and, besides, 'has sufficient holdings in radio now to have things distinctly his own way.'

No Surprise

While the Doyle resignation from Greater Union is a surprise in the trade in New York, it has been known for months that some drastic action would ensue. Battle down under has been long and bitter. Hoyts, Doyle's partners in General Theatres, has been pushing very hard for a continuation of the merger. It was even reported that 20th-Fox would be interested in buying Fox, which holds controlling interest in Hoyts, might be interested in buying out Doyle and getting complete control of Australia, if possible. This is now denied, but certainly it is a relief all around, from the 20th standpoint.

Charles Munro, head of Hoyts, has been in New York for two months now, being secretive about his actions and he was to take Sid Kent and Walter Hutchinson. 20th's foreign manager, back to Sydney with him next month. Now reported that neither Kent nor Hutchison are going, although both have already arranged their boat reservations.

Schenck Denies

Hollywood, June 8.
Replying to a report that 20th-Fox had engineered the purchase of

War Scare and Non-Spending Tourists Crimps Paris Theatre, Cabaret Biz

Revivals in Aussie

Melbourne, May 18.
Williamson-Tait, after revival of 'Merrie England' finishes next week, will bring in Gilbert-Sullivan operettas, following which a revival of 'The Chocolate Soldier' will be tried.

Gladys Moncrieff will do a series of revivals of musical-comedies in New Zealand for W.T. after which the same management will play in Sydney, Monte Carlo Russian Ballet.

Paris, May 31.

A new war scare—the worst since the outbreak of the Spanish civil war—a drop to cool temperatures after a hot stretch, and a tourist influx which has thus far failed to materialize, has turned the damper nearly all types of amusements. emmas, music-halls and niteri are affected.

A few tourists are arriving they are the budget kind who have so much to spend and no more, and it does not include champagne.

But, despite all this, two new niteries opened this week and the biggest American show yet to make an appearance on this side this summer will make its Paris bow toward the end of next week. First to dust off was the former Chez Josephine Baker in the Champs-Elysees district, now operated by Max Francesco. Cookie Faye tops the bill there, while other Americans are Buddy and Sis Roberts and Eunice Wilson. The other was a little bolle in Montmartre called Shanghai, with a peculiar little air of its own where French, popular French singer of nice and not so nice French songs, tops the show.

Biggest event in this line, however, will be the arrival of the Cotton Club show being imported by Edmond Sayag to appear in the Theatre des Ambassadeurs. Plans also call for the troupe to step into the Bagdad to 'please those who like to take their amusement later in the evening, but finishing touches to this deal have not been fixed.

Sayag is bringing over 63 performers in all, with Teddy Hill's band, for six weeks. Opening is scheduled for June 11.

Catherine Littlefield's Philadelphia Ballet opens here June 2 for seven recitals at the Theatre des Champs-Elysees.

Paris Expo Planning Record Illumination

Paris, May 26.

Paris expo, when running full blast, will burn more electricity than the city of Bordeaux, which has more than 250,000 inhabitants.

Almost 53,000 kilowatts will be used daily, which is 36,000 more than that used by the Colonial Exposition of 1900. The luminous fountains along the Seine will burn 4,000 kilowatts and the Eiffel Tower 2,000.

In all, nearly 600 miles of lines have been strung out to take care of all of the wiring, of which 60 miles are under round conduits.

Hulbert's Korda Solo

Jack Hulbert, former GB comedy star, has been signed to do one to go out through London. Hulbert is made by a new concern. Excelsior Films, formed by producer Marcel Hellman, who was partner of Douglas Fairbanks, Jr., in the now-inactive Criterion.

Picture will be a musical comedy, tentatively titled 'The Boy'. Thornton Freeland will direct. Spoliansky does the score, and Rex Harrison, Korda's latest juvenile, gets a supporting part.

ALF CROWN BACK

Alfred Crown returned to New York Thursday (3) after lay: rangements for distrib ran National product i South America. GN pictures are being taken in the various S.A. countries by local independent distributors.

In the near future Crown will take off for Mexico to negotiate for an outlet of the product there.

Jack Buchanan Film Co. Signs Up Gielgud, Rene Claire, Adele Astaire

London, June 1.
Jack Buchanan is going to town with an ambitious program of picture production, including Technicolor subjects and a picture version of Gordon Daviot's 'Richard of Bordeaux', in which John Gielgud will repeat in New Theatre success.

Immediate program of Buchanan's unit, which has Arthur Rank, C. M. Wolf and Harold Passmore on the board, is five pictures this season, as follows: 'Smash and Grab', co-starrer for Buchanan and Elsie Randolph, now in production; 'Sky's the Limit', musical, co-starring Buchanan and Marie Loeffel, Continental singer; a Rene Clair subject with Buchanan teamed with Adele Astaire, now definitely signed, a second Rene Clair production, possibly in Technicolor; and 'Sweet Devil', with Bobby Howes and Jean Gillie as tops.

Program is scheduled for completion before the fall, when Jack goes to New York for a Broadway musical with Evelyn Laye, in the pix and to put himself over on the air to boost his own output.

Next Spring, he will begin all over again with 'Richard of Bordeaux', which will be a tinter, and has half penciled in a schedule of eight productions during that year.

Pictures will be shot at Pinewood, and will be handled here by Woolf's General Films. Buchanan aims at U. release in the States, conditional on the output being okay for the market. Says he has a payroll of \$2,000,000 to spend on the first six.

Austrian Playwrights Plan Active Summer

Vienna, May 29.

Austrian authors and composers are busy for the next season. Questioning revealed that they are working as follows: Julius Brammer on a new operetta for Emmerich Kalman and a film with Jan Kiepura. Franz Theodor Csokor is writing a French historical drama. Alfred Grünwald, together with the French author, L. Marchand, on a play called 'Happy End with Mary.' Wilhelm Kienzl on a symphony. Loehner-Beda on a play, 'Marriage of Helen,' and, with Paul Knepler, on a Jara Benes operetta. Karl Farkas, with Adolf Schuetz, on an operetta, with music by Michael Krausz.

Only one who will take a real summer vacation is Franz Lehar.

Olsen Replaces Schaefer For Par in Germany

Andre Olsen was named general manager for Paramount in central Europe and Germany last week, succeeding Gustave J. Schaefer, who resigned to go with Universal in a similar capacity. Appointment was made by F. W. Lange, general manager in continental Europe, who is in N. Y. at the present time. Olsen will headquarter in Paris, his work starting at once.

Olsen started with Par in Copenhagen, going to Australia in 1927. He also managed the Batavia office, returning to Scandinavia, Copenhagen and later to Berlin.

Duffins in London

London, June 8.
The Duffins, formerly Duffin and Draper, opened yesterday (Monday) at the Holborn Empire Theatre here. Doing nicely.

3-WAY ENGLISH STUDIO DEAL COLD

London, May 31.

Report Denham, Pinewood and the uncompleted Amalgamated studios would go into a 3-way deal, by which they would get free interchange of facilities, equipment and personnel, together with an agreement that would regulate floor lettings as between all three, is denied on all sides. According to advice intention was to promote a company called Associated Studio Rentals, with each concern represented on the board, and which would function as a central hiring bureau for floor space. So, for instance, if Metro wanted studio room for their British program, they would negotiate through A.S.R. taking their chances whether they would check in at Denham, inewood or Elstree.

Apart from technical advantages, main purpose of plan would be to cut out competition between studios and maintain rentals on an economic basis.

Although the report had attractive features for all parties, it now boils down to an informal agreement which has been operating between Denham and Pinewood some months, without Soskin's Amalgamated outfit having any part of it. Trade opinion sees Soskin as anxious to participate in a plan which would ensure work for his colossal stages.

ANZAC SHOWFOLKS GET CORONATION HONORS

Sydney, May 18.

Coronation medals have been presented to many members of the entertainment world here. They include:

Stuart F. Doyle, reater Union; Charles Munro, Hoyts; E. J. Tait, Williamson-Tait; Harold Bowden, W.T. Stanley Crick, Fox; Sir Ben Fuller; Dan Carroll, of Birch, Carroll & Doyle; Dave Martin, Liberty; Sir Victor Wilson, Motion Picture Distributors' Association; Creswell O'Reilly, Commonwealth Censor; Charles Chauvel, Expeditionary Films; Stuart Coddie, Fox; Sam Snider-Dean; Arthur Gillespie, Greater Union; Norman Rydge, Greater Union; Stanley Wright, Hoyts; Gladys Moncrieff, actress; Eric Solomon, Film Weekly; Sir Hugh Dennison, National Productions; Eric Baume, Sunday Sun; Stanley Perry, Perth manager G. T., was presented with Order of the British Empire.

New Toho Prexy

Tokyo, May 19.

Juzaburo Yoshioka, former director, was elected president of Toho to fill vacancy caused by resignation of Ichizo Kobayashi. Toyokichi Hata was advanced to position of managing director.

No statement was made with reference to patching up differences between Toho and Shochiku, but those familiar with present Toho setup feel no cessation of hostilities will result from recent changes.

Form Nazi-Jap Co.

Tokyo, May 19.

Announcement was made here of organization in Berlin of Kokkoto Tobis Japan, Ltd., joint German-Jap enterprise to engage in production of pix both in Germany and Japan. New outfit also becomes Japan distrib for Tobis productions.

the Doyle interests, thereby giving the company control of the Australian market, Joseph M. Schenck, board chairman, said this is totally unfounded.

Schenck denied that 20th-Fox had any interest in the Doyle buy or was not party to any phase of the situation. He also put the quietus on the report that Sidney R. Kent, 20th-Fox exec, and Walter Hutchinson would sail for Sydney following the company convention here, saying Kent would go to New York and hence to his Maine camp. Whether Hutchinson would go to Australia was undecided, he indicated.



"Moves Gene Raymond and Ann Sothern another step in the general direction of becoming Hollywood's favorite romantic comedy team."
—Box Office

"The Gene Raymond-Ann Sothern combination has been brought along to dependable B. O. draw, and this is one of their best light romantic comedies."
—Variety Daily

"Ingenious gags that will clock plenty of laughs... a torrent of swift-moving action and playful ingenuities."

—Hollywood Reporter

"This newest Gene Raymond-Ann Sothern offering will amply satisfy fans and ring up a healthy quota of laughs." —Film Daily

"A farce comedy romance with hokum melodrama background, it is something quite novel and refreshingly different."

—Motion Picture Herald

GENE RAYMOND ANN SOTHERN

"THERE GOES MY GIRL"

WITH
GORDON JONES • FRANK JENKS
BRADLEY PAGE • RICHARD LANE



DIRECTED BY BEN HOLMES
PRODUCED BY WILLIAM SISTROM



GETTING THE BEST OUT OF LIFE!



"THE GO-GETTER"

Gets Going

at Criterion, N.Y. after "jam-
ming Boston Met" (*Variety*)!



"SLIM"

Gets the Gun

for simultaneous key
openings this week!



"KID GALAHAD"

Gets Bigger

grosses than "Green Light"
and "Marked Woman"!



"ANOTHER DAWN"

Gets Radio City
booking for Music Hall
premiere on June 17!

**WARNER
BROS.**
Get
Greater
Every Day!



"THE SINGING MARINE"

Gets Exhibs
screaming for prints for
July 4th engagements!

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.)

COPYRIGHT, 1937, BY VARIETY, INC. ALL RIGHTS RESERVED

WEEK OF RELEASE	TITLE	DISTRIB.	TALENT	DIRECTOR	TIME MINS.	WHEN REVIEWED BY VARIETY		
4/23/37	I PROMISE TO PAY SPEED TO SPARE THUNDER IN THE CITY SILENT BARRIERS KILLERS OF THE SEA GOOD OLD SOAK NOBODY'S BABY KING OF GAMBLERS WOMAN I LOVE HIT PARADE WAKE UP AND LIVE ELEPHANT BOY TOP OF THE TOWN NIGHT KEY MOUNTAIN JUSTICE	M. Connolly R. Cohn Atlantic GB R. Friedgen H. Stromber H. Roach R. Florey A. Lewis N. Levine K. MacGowan A. Korda L. Brock R. Presnell WB	Col Col Col GB GN MGM MGM RKO RKO UA UA U Mystery WB	C. Morris-H. Mack-Carrille C. Quigley-D. Wilson E. G. Robinson-L. Deste R. Arlen-L. Palmer Capt. W. Casswell W. Beery-J. Beecher F. Kelly-R. Armstrong Tamiroff-L. Nolan-C. Trevor Munt-Hopkins F. Langford-P. Regan Winchell-Bernie-Faye-Haley W. E. Halloway-D. J. Williams Nolan-G. Murphy-H. Herbert B. Karloff-J. Rogers G. Brent-J. Hutchinson	D. R. Lederman L. Hillyer M. Gering M. Rosser R. Friedgen R. Thorpe G. Meins Robert Florey A. Litvak G. Meins S. Landfield R. Flaherty R. Murphy L. Corrigan M. Curti	68 60 56 52 4/28 5/26 4/21 6/2 4/28 4/7 3/31 4/21 5/19		
4/30/37	CRIMINALS OF THE AIR JUGGERNAUT NIGHT MUST FALL MAKE WAY FOR TOMORROW YOU CAN'T BUY LUCK ROOTIN' TOOTIN' RHYTHM ESCAPE FROM LOVE THAT I MAY LIVE A STAR IS BORN KNIGHT WITHOUT ARMOR CALIFORNIA STRAIGHT AHEAD MELODY FOR TWO	Col J. Hagen H. Rapf L. McCarey M. Cohen A. Schaefer L. Landau S. Wurtzel D. Selznick A. Korda T. Carr WB	Col GN MGM Par RKO Rep 20th 20th UA UA U WB	C. Quigley-M. Keith Boris Karloff Montgomery-R. Russell V. Moore-B. Bondi O. Stevens-H. Mack Gene Autry-Armida G. Stuart-M. Whalen Hudson-Robert Kent Gaynor-March Dieckrich-Donat J. Wayne-L. Kallmer J. Melton-F. Ellis	C. C. Coleman H. Edwards J. W. Ruben L. McCarey L. Landers M. E. Wright E. Forde Allan Dwan W. Wellman J. Fejfy A. Lubin Louis King	70 111 70 111 65 60	3/3- 6/9 4/23 5/31 5/19 5/12 5/12 5/12 5/12 5/12 5/12 5/12 5/12	
5/7/37	FRAME UP THEY GAVE HIM A GUN SHALL WE DANCE? GUN SMOKE RANCH GUN LORDS OF STURTEWANT BASIN CAFE METROPOLE IF YOU CAN'T GET WEST WOMAN CHASES MAN AS GOOD AS MARRIED PRINCE AND PAUPER	R. Cohn H. Rapf P. Berman S. Siegel A. W. Hackel J. Johnson S. Lesse S. Goldwyn E. M. Asher WB	Col MGM RKO Rep 20th 20th 20th UA U WB	F. Kelly-J. Wells Tracy-Tone-G. George Astaire-Rogers W. Livingston Bobby Steele A. Menzies-J. Young F. Kelly-J. Wells Hopkins-McCrea J. Boles-D. Nolan E. Flynn-Mauch Twins	D. R. Lederman W. S. VanDyke M. Sandrich J. Kane S. Newfield E. H. Griffith H. Bretton John Blystone E. Buzzell W. Kelgley	69 83 111 94 94 70 73 115	5/19 5/12 5/12 5/12 5/12 5/12 5/12 5/12 5/12 5/12	
5/14/37	VENUS MAKES TROUBLE THE TENTH MAN FOREVER YOURS THIRTEENTH CHAIR TURN OFF THE MOON BEHIND HEADLINES AFFAIRS OF CAPPY RICKS MICHAEL O'HALLORAN GREAT HOSPITAL MYSTERY DAVID HARUM (REISSUE) LOVE FROM A STRANGER OH, DOCTOR CHEROKEE STRIP DRAGSMAN COURAGE	W. McDonald Alliance Alberto Giacalone J. J. Cohn Miss Fanchon Cliff Reid B. Kelly H. Schiom S. Wurtzel S. Wurtzel M. Schach E. Grainger WB B. Foy	Col GB MGM GN Par RKO Rep 20th 20th 20th UA WB WB	J. Dunn-P. Ellis John Lodge-A. Cellier Benjamin Gilgi M. Evans-H. Daniels C. Ruggles-E. Whitney Lee Tracy-D. Gibson W. Brennan-M. Brian W. Gibson-Jackie Moran J. Darling-S. Ruman W. Rogers-L. Dresser A. Harding-B. Rathbone E. E. Horton-Eve Arden D. Foran-J. Bryant J. Muir-B. MacLane	G. Wiles B. D. Hurst Stanley Irvin M. G. Sietz Lew Siller R. Rosson Ralph Staub J. Brown J. Flannery J. Cruze R. V. Lee Ray McCarey Noel Smith Louis King	58 78 65 65 58 58 65 70 70 90	5/19 6/9 6/9 6/9 5/26 5/26 6/9 6/9 4/21 6/2 5/26	
5/21/37	SING, COWBOY, SING PICK A STAR NIGHT OF MYSTERY THERE GOES MY GIRL COME ON, COWBOYS CHARLIE CHAN AT OLYMPICS WINGS OVER HONOLULU THE GO GETTER	E. Finney Hal Roach Par W. Sistrom Sol Siegel J. Stone M. Asher Cosmo	GN MGM Par RKO Rep 20th U WB	Tex Ritter J. Haley-P. Kelly-Laurel and Hardy R. Karns-H. Burgess Raymond-A. Sothern-B. Holmes B. Livingston-R. Corrigan W. Oland-K. de Mille R. Milland-W. Barrie G. Brent-A. Louise	R. N. Bradbury E. Sedgwick E. A. Dupont Ben Holmes Joe Kane H. B. Humstone H. C. Potter B. Berkeley	71 80 80 90	6/2 5/26 6/2 6/9	
5/28/37	LEAGUE OF FRIGHTENED MEN I MET HIM IN PARIS HOLLYWOOD COWBOY THIS IS MY AFFAIR UNDER THE RED ROBE DREAMING LIPS THE MAN IN THE KID GALLAHAD	E. Chodorov W. Ruggles G. A. Hirliman K. MacGowan R. T. Kane M. Schach K. Glasmon WB	Col Par RKO 20th 20th UA U WB	L. Hervey-W. Connolly C. Colbert-Melvyn Douglas G. O'Brien-C. Parker-E. Scott R. Taylor-R. Stanwyck C. Veldt-R. Massey E. Bergner-R. Massey R. Wilcox-N. Grey E. G. Robinson-B. Davis	Al Green W. Ruggles Ewing Scott W. A. Selter V. Seastrom M. Czinn M. Carruth M. Curtiz	6/9 99 100 70 100	6/9 6/2 5/26 6/2 6/2	
6/4/37	RECKLESS RANGER TALK OF THE DEVIL HELL DIVERS (RE-ISSUE) FARNELL HOTEL HAYWIRE BORDER CAFE DOOMED AT MIDNIGHT ANGEL'S HOLIDAY WHEN THIEF MEETS THIEF THE WILDCATTER CASE OF STUTTERING BISHOP	Col B. E. D. MGM J. Stahl Par Bob Sisk W. Hackel J. Stone Criterion Geo. Owen WB	Col GB MGM MGM Par RKO Rep 20th UA U WB	Bob Allen-B. Weeks E. Cortez-S. Ellers W. Beery-Gable-C. Nagle C. Gable-Myrna Loy L. Carrillo-L. Overman J. Beal-R. Carey-Armida B. Steele J. Withers-Robert Kent D. Fairbanks, Jr.-V. Hobson S. Colton-J. Rogers D. Woods-Ann Dvorak	S. G. Bennett Carl Reid G. Hill John Stahl G. Archinbau Lew Landers Sam Newfield James Tinsling Raoul Walsh Ray McCarey W. Clemens	76 109 115 66 67 70 70	5/19 12/29/31 6/9 6/9 6/9 5/26 6/2	
6/11/37	A DAY AT THE RACES THE GREAT GAMBINI MEET THE MISSUS TOAST OF NEW YORK IT COULD HAPPEN TO YOU SHE HAD TO EAT SLIM BLAZING SIXES	L. Weingarten B. P. Schulberg Al Lewis E. Small L. Fields S. G. Engel WB WB	MGM Par RKO RKO Rep 20th 20th WB WB	Comedy Melodrama Comedy Comedy Rom-Dr Comedy Comedy Drama Western	Marx Bros. A. Tammoff-J. Trent H. Broderick-V. Moore E. Arnold-C. Grant A. Baxter-A. Leeds R. Hudson-A. Treacher-Jack Haley P. O'Brien-H. Fonda D. Foran-H. Valkis	Sam Wood C. Vidor Joseph Santley R. V. Lee Phil Rosen M. St. Clair R. Enright Noel Smith	78 78	6/2
6/18/37	TWO-FISTED SHERIFF BANK ALARM MARRIED BEFORE BREAKFAST NORTH OF RIO GRANDE MOUNTAIN MUSIC RIDING ON AIR RHYTHM IN THE CLOUDS YODELIN' FROM THE RIDGE BIG BUSINESS WALT DISNEY'S ACADEMY AWARD REVUE THE ROAD BACK ARMORED CAR FLY AWAY BABY WHITE BONDAGE	H. L. Decker Condor S. Zimbalist Harry Sherman Ben Glazer David Loew A. E. Levey A. Schaefer Max Golden W. Disney Whale-Granger M. Asher WB WB	Col GN MGM Par Par RKO Rep 20th 20th UA U WB WB	Western Melodrama Com-Dr Western Comedy Comedy Musical Western Comedy Comedy Drama Melodrama Com-Dr Drama	C. Starrett-B. Weeks Conrad Nagel E. Young-Florence Rice Wm. Boyd-Geo. Hayes B. Burns-Martha Raye Joe E. Brown W. Ellis-W. Hall Gene Autry-B. Bronson J. Prouty-S. Deane Cartoon King-L. Blake-N. Beery, Jr.	Leon Barsha Louis Gasnier E. L. Marlin Nate Watt C. Reisner E. Sedgwick John H. Auer Joe Kane F. R. Strayer W. Disney James Whale L. Foster F. McDonald Nick Grinde	6/2	
6/25/37	DEVIL IS DRIVING GIRLS CAN PLAY SWEETHEART OF THE NAVY CAPTAINS COURAGEOUS LAST TRAIN FROM MADRID YOU CAN'T BEAT LOVE A LAW MAN IS BORN SING AND BE HAPPY LOVE IN A BUNGALOW ANOTHER DANCE	Ralph Cohn B. F. Zeldman L. D. Lighton G. M. Arthur Robert Sisk A. W. Hackel M. H. Feld E. M. Asher WB	Col Col GN MGM Par RKO Rep 20th U WB	Melodrama Comedy Comedy Spectacle Drama Rom-Com Western Musical Rom-Com Rom-Dr	R. Dix-Joan Perry J. Wells-C. Quigley Eric Linden-C. Parker Bartholomew-Spencer Tracy-L. Barrymore L. Ayres-D. Lamour P. Foster-J. Fontaine J. M. Brown-J. Meredith J. Davis-A. Marlin N. Grey-K. Taylor K. Francis-E. Flynn	H. Lachman L. Hillyer D. Mansfield V. Fleming J. Hogan C. Cabanne Sam Newfield L. Lehman Ray McCarey W. Dieterle	78	6/19
7/2/37	ONE MAN JUSTICE ROARING TIMBER RIDERS OF THE ROCKIES THE EMPEROR'S CANDLESTICKS MIDNIGHT MADONNA FOLKLORE RIVER NEW FACES OF 1937 SLAVE SHIP DARK JOURNEY I COVER THE WAR SINGING MARINE	H. L. Decker R. Flothow Ed Finney J. Considine E. Cohen ward Small N. Johnson V. Saville Teen Carr L. Edelma	Col Col GN MGM Par Par 20th 20th U WB	Western Outdoor Western Rom-Dr Melodrama Par Musical Spectacle Drama Musical	C. Starrett-B. Weeks Jack Holt-G. Bradley Tex Ritter Powell-Rainer W. William-M. Correll L. Crabbe-June Martel Berle-J. Penner-H. Hillard Parkyakarkus W. Baxter-W. Beery-E. Allen C. Veldt-V. Leigh-J. Gardner Wayne-D. Barclay-G. Gaze D. Powell-D. Weston	Leon Barsha Phil Rosen R. N. Bradbur G. Fitzmaurice Flood C. Barton igh Janset Tay Garnett V. Saville A. Lu Ray Enright	78	

PRE-ANNOUNCEMENT
FROM COLUMBIA'S
1937-1938 PROGRAM

Just one shining
example of the
many big show
surprises in
store for you this
coming season!

IRENE DUNNE

Topping even "Theodora Goes Wild"
with her new screen playmate.....

CARY GRANT

The Awful Truth



Directed by

LEO McCAREY

who gave you Ruggles of
Red Cap and the current hit
"Make Way For Tomorrow"
From the memorable stage
comedy by Arthur Richman.

ALLIED'S PEACE CONFERENCE

Chicago Faces Complete Revision Of Release and Clearance Charts; May Mean End of Double Features

Chicago, June 8. Complete revision of the entire Chicago clearance and releasing system, plus a likely upheaval in exhibition policies in the midwest, loom on the picture horizon for the coming film selling season. Real battle is expected over the protection system, with a number of exhibitors yelping over alleged unfair clearance, even going so far as to threaten action in the civil courts if they get adjustments in their protection setup.

Film board of trade members have discussed the possibility of a revised protection and clearance system in this territory, but it has been strictly a behind-closed-doors, off-the-record discussion, and it's not likely that the Board officially will make recommendations for changes in the present setup. Exchange managers as a group will not interfere in the releasing system, but several of the men individually are predicting that their hands will be forced due to the growing antagonism among indie neighborhood exhibitors against the steady encroaching of the various powerful circuits, both producer-owned and independent.

Despite the fact that several exhibitors would like to raise their prices to 20c, 25c, 30c and more, and thus rate earlier places in the releasing system, they are being forced to remain back in the third, fourth and fifth weeks of general release, due to insistence of the bigger houses on the greatest possible clearance.

The Thorns
Big in the side of the smaller exhibitors, in addition to the lengthened protection, is the continuation of double features. Business generally has been brutal in this section and the smaller exhibitors are inclined to blame the box-office nosedive on the twin pix. They would like to get rid of duals, but the general belief is that such an elimination would mean handing some sort of plum to Balaban & Katz, which has been the prime factor in the entry of double features on this territory.

To agree to an elimination of doublets it is believed B.&K. will insist that it be given an extra week of clearance between 'C' week of pre-release and the first week of general release. This extra week would push the 25c houses back another seven days on the release calendar, and with the 25c houses moving back a week it would mean all the 20c and subsequent run theatres would also be shoved back. So that the trend would be to concentrate the higher-admission houses far up on the release schedule and push the 25c and lower-priced spots farther down on the list by establishing a dead protection period in the middle of the schedule.

NO MORE KIDDING

Postoffice Tells Dailies to Lay Off Banko Ads

Philadelphia, June 8. Newspapers here, which were prohibited almost a year ago by the postoffice department from mentioning banko and other games in film advertising, were sent a warning against "subterfuges" last Friday. All houses using games, including Warners, had been getting around the postal ruling by inserting such phrases into their ads as "Tonight's the Night," "Play 'em Tonight," and "You Play, We Pay." Theatre public had come to understand the meaning of the terms. But in a letter addressed to publishers of the local dailies by Philly Postmaster, Joseph P. Gallagher, all such references must be eliminated if the paper desires to keep its highly valuable second-class mailing privilege. All the trick around the bushes went out of Saturday's paper.

Toledo Nixes Banko

Toledo, June 8. Sounding the knell of theatre bank and prosperity nights here, Thomas J. O'Connor, Lucas County prosecutor, announced he had summoned managers of seven Toledo theatres to his office to receive orders to halt distribution of cash prizes to patrons. Ban on bank nights is based on Ohio's anti-lottery laws, O'Connor said.

Cleve. Show Biz Rivals Join Hands To Boost Grosses

Cleveland, June 8. Burying the hatchet, three rival circuit's division managers and house managers, as well as press agents and film critics, have formed a Downtown Theatre Assn. to stir natives out of their summer lethargy by booming the theatrical area.

Newly formed group's chief aim is to improve traffic conditions, which are so tough that film-fans are afraid to drive their autos on week-ends. Theatre boys think a ban on street-parking would help grosses. Better routing of street-cars and a quicker traffic system are other problems they are tackling.

Association numbers 30 theatre execs, the most important ones in Cleveland. District managers Nat Wolf of Warners, Nat Holt of RKO, Harry Long of Loew's and William Blair of the legit Hanna are taking turns as chairmen, with Jessie Fishman as secretary.

Ontario Drops Theatre Tax; 'Sunshine Budget'

London, Ont., June 8. Benefiting by the Ontario Government's abolition of the amusement tax, London's theatregoers are now enjoying reduced admission prices. Levied by the Hepburn Government as a means of raising revenue, the provincial unemployment relief bill some time ago, tax was abolished in the premier's 'sunshine budget' of this year.

London theatres, in common with others throughout the province, are passing on to the customers the full benefit of the tax removal. On theatre tickets for children up to 16 years of age, and costing up to 25c, there was formerly no provincial tax, but all other higher admissions bore the levy. On 27c tickets for cinema matinees, the two-cent tax has been dropped. Tax of five cents has been out from the 42c evening tickets, bringing them down to 37c. Various other classes of entertainment also benefit under the new ruling.

Ask Lincoln Injunction

Lincoln, June 8. Assistant Attorney General Floyd Robinson asked the Supreme Court here yesterday for a temporary injunction against the operation of bank night, warning the Omaha Motion Picture Exhibitors Ass'n at the same time. Robinson wants the injunction until such time as the Nebraska Supreme Court can pass on District Judge Fred Messmore's Beatrice, Neb., decision that banko constitutes a lottery.

STEFFES SENDS INVITES TO ALL

Wants Distribs and Exhibs to Get Together Amiablely Indie Squawks—Divorcement and Expansion of Circuits

'AND NO HAYS MEN'

Minneapolis, June 8. W. A. Steffes, chairman of the national Allied States' district committee, awaiting receipt of acceptances to invitations sent out to major film companies heads to a 'peace conference,' to thresh out present differences between distributors and independent exhibitors and avert the possibility of the latter seeking remedial legislation from Congress and state legislatures.

Steffes expressed confidence that the acceptances would be forthcoming and said that the time and place of the meeting would be set as soon as the replies are in hand.

In his invitations, Steffes made it plain that the defense committee will meet only with industry heads, that underlings and lawyers will not be acceptable and that, under no circumstances, will it have anything to do with Hays or his representatives.

If the conference fails to materialize, or does not succeed in effecting an amicable settlement of present differences, Steffes said, national Allied States and its local organizations will call upon Congress, state legislatures and city councils to stamp out present evils and abuses. In return for the exhibitors' promise to halt further theatre chain expansion, relinquish theatres acquired during the past year and help curb independent circuit invasions, as well as a willingness to let up a little on price demands and the upping of film rentals, Steffes indicated that Allied States would be willing to quit its drive for divorcement legislation and chain theatre taxes.

Steffes told Northwest Allied States in convention here that he is confident that, as far as Minnesota and North and South Dakota are concerned, the organization could obtain passage of the necessary laws to eliminate 'exorbitant film rentals, unfair protection and circuit invasions.' He also is confident, however, that a little compromise between the distributors and independent exhibitors can be reached by round-table discussions, he said. He also asserted that Allied States does not wish to drive present producers out of business and would be willing to tolerate continuation of the distributor-owned circuits under the prescribed conditions.

'I think we can negotiate on these matters,' said Steffes. 'We will not go to the conference empty-handed, but neither will we go with threats. We will point out what's wrong with the business today. One of the heads of one of the largest film companies told me this conference would be a most constructive step for the industry.'

Singer Quits Warner Theatre Post On Coast

Hollywood, June 8. Harry Singer last week resigned from his post of supervisor of the Warner Downtown and Hollywood theatres.

Singer was on the job for a year, joining Warners after leaving the Fanchon & Marco fold. He may go into the agency biz here.

Lou Halper, general manager of the Warner houses on Coast, will take over the Singer duties, in addition to his own.

WB's New Coast House

Hollywood, June 8. Rapi growth of San Fernando valley is reported to have prompted Warners to erect a deluxe theatre near the Republic studio. Survey showed that 35,000 persons now reside in the area.

Allied Declares Against 'Invasion' Of Territory by Majors or Else—; W. A. Steffes Returned to Prez Job

Minneapolis, June 8. Northwest Allied States is out to stop further expansion in the territory by individual exhibitors, as well as the Publix chain and present independent circuits. Aroused by the last two years' orgy of new theatre buildings and declaring that 'invasion' now constitutes the theatre owners' chief menace, the organization is trying to raise \$18,000 as a war fund to stop further competitive theatre construction and chain acquisitions.

The \$18,000 budget was decided upon at Northwest Allied States' convention here. If the independent exhibitors come through, paying the special assessment and the increased dues voted at the meeting, and the \$18,000 is raised, the organization will endeavor to employ J. P. Devaney, former state supreme court justice and one of the state's leading lawyers and political figures, to aid in the fight. Through speaking engagements, radio talks and appearances before the legislature, he also might attempt to enlist sentiment against percentage pictures, preferred playing time and other alleged 'unfair trade practices' and in favor of producer-owned theatre divorcement, as well as draw up proposed laws and act as a sort of Judge Landis for the Northwest exhibiting end of the business.

W. A. Steffes, former prez of national Allied States and at present a director of that organization, was returned to the helm of Northwest Allied, which he has headed during most of its existence. As a condition for Steffes' acceptance of the post, the organization voted to raise, through a special assessment, a \$5,000 contingent fund to be spent by him as he sees fit, and without any accounting. It also pledged him full co-operation and support.

Blame the Salesman
Steffes claimed that threats of invasion had been made in Minnesota towns with as little as 900 population and now having one theatre. Other speakers claimed that many film salesmen were guilty of engineering the construction of new theatres in situations where they were unable to make deals.

It was further charged by Steffes that distributors here induce independent exhibitors to sign up for 40c splits on pictures by showing them Publix circuit contracts calling for the same deals, but that Publix periodically receives substantial rebates on its contracts, reducing its film costs to 15% or more under that of the independents. Periodical trips to New York by the Publix heads are for the purpose of adjusting film prices, he asserted.

Explaining the policy which he favored, Steffes declared he did not believe that independent exhibitors desired particularly to drive the producers out of the exhibiting end of the business and certainly wished to keep them in the business of making pictures.

Steffes Explains
If that we want is to remain in business and earn a fair return on our investments,' said Steffes. 'I think that we're willing to lay off our fight on producer-owned theatre chains if the producers would agree, in return, not to acquire any more theatres and to give back any theatres acquired or built during the past year in competitive spots having one or more independent exhibitors and split theatres, and agree to help us curtail expansion by independent circuits.'

In Steffes' opinion, he said, film rentals will have to be handled on an individual basis with a special committee to take care of complaints. He declared himself opposed to any buying circuits because their purpose is to impose a penalty on distributors and they eventually would wind up perceiving non-member competing exhibitors. Board of governors recommended

a special assessment of 10c per seat for Twin City and five to 10c per seat for out-of-town exhibitors. Dues were fixed at 20c per seat for Twin City and contiguous exhibitors, a considerable increase over last year, and the same as in the past 12 months for out-of-towners. There was opposition to the dues by some of the Twin Cityites, who complained they were too steep and that many couldn't afford them and would quit. However, the schedule was adopted, with one prominent Twin City exhibitor walking out in a huff.

Percentage Pi.
An executive session, the organization decided to continue its fight against percentage pictures. Members agreed to buy pictures flat or not at all, and a committee will be appointed to work out a effective plan to hold exhibitors in line, it was announced.

Organization.
Errors' discretion as divorcement legislation should be pushed at the present special session. Steffes charged that failure to get a vote on the bill at the regular session was due to the fact that some of the independent exhibitors had 'double-crossed' him and went over to Publix's side.

Authorization was voted to the governors to attempt to pass a bill at the legislature's special session legalizing 'Bank Night,' but with the provision that the winner be compelled to pay up to 25% of his pot to the state as a special tax.

Resignation of S. D. Kane as executive secretary was reluctantly accepted and, under the new set-up, no successor will be appointed. Former president E. L. Peaslee, Stillwater, was chosen v.p. and a member of the board of governors. Other officers and governors elected were: Paul Mans, Minneapolis, secretary-treasurer; Roy McMin, Duluth; Andy Anderson, Detroit Lakes; William Gowan, Ortonville; Don Buckley, Redwood Falls; Will Glaser, Fairbault; David Gillman and George Granstrom, St. Paul; Oscar Womper and Paul Mans, Minneapolis; J. L. Anderson, Plankinton, S. D.; George Baker, Britton, S. D., and Steffes, governors.

CHAIN TAX UP IN MINNESOTA

Minneapolis, June 8. Under a bill introduced into the state legislature, theatre chains would be compelled to pay a tax of from 5c. to \$5 per seat, according to the number of houses in the circuit. Measure is worded in such a way that the Minnesota Amusement Co. (Publix) would be taxed \$5 per seat for more than 1,500 Paramount theatres throughout the country, costing it more than \$500,000 in taxes and thus, putting it out of busi.

3 SWEEPSTAKES SUITS

Ohio Cinema Customers Sue Because They Didn't Win Prizes

Hamilton, O., June 8. Paramount South unit in nearby Middletown, has been sued by the third time by local citizen who failed to win in Sweepstakes. Suit was entered in common pleas court by Ray Williams, who seeks \$500 exemplary damages, in addition to return of \$5.60 for admissions paid. Other two suits ask similar amounts plus return of admissions, and in all three cases plaintiffs claim Sweepstakes violates an Ohio law which provides for exemplary damages of \$500 maximum.



"Ef they ain't willin' tew trade us tickets tew 'MOUNTAIN MUSIC' fer this b'ar, Ah reckon we'll jest have tew shoot our way in."

Paramount brings you the first hill-billy swing op'ry, "MOUNTAIN MUSIC," with BOB (Bazooka) BURNS and MARTHA (Funnel Mouth) RAYE plus an extry special cast right off them Hollywood hills. Robert Florey directs.



Church Bingo Party Ruins Lefty's Big Premiere as Jerkwater Exhibit

By Joe Laurie, Jr.

Cal., June 8.

Dear Joe:—
If this paper feels damp, it's my tears. Boy, let me warn you about guys that tell you they're giving you bargains. I thought the traveling salesman that sold me the fur coat for Aggie wholesale was a crook, but the guy that sold us this theatre has him beat a mile. At least the salesman gave me a hunk of rabbit for my dough, this guy gave me nothing and added two naughts to it. We came here last week and plunked over \$600 down and the guy turned over the picture house to us, and under the contract he was to give us the house "AS IS," except that he could take out his personal belongings. Well, he gave us the house "AS WAS." His personal belongings meant everything but the seats, an old picture machine and a box office. I guess he'd taken them too if he could get it in his trunk.

We got stung good and plenty, and it will take a long time for the wound to heal. I wouldn't mind it so much but Aggie got real sarcastic, and you know Aggie knows how. She kept calling me a picture machine. I don't blame her much for being sore because it was an awful blow to the bankroll and all we bought with it is a big juicy headache and we ain't got enough left for headache powders. Aggie kept saying what was the use of her Aunt being so nice to her and dying and leaving her that dough when I just am using it rehearsing to be a William Fox.

I tried to show her where it isn't my fault. If a guy that sold it to us is a crook, how can I help it. I thought everybody in California was honest. I asked the town lawyer here if there was a chance to sue and get my dough back, and he said that the guy put the dough I gave him on ice in his heart, and I'd freeze my hands even trying to touch it. Then the mouthpiece charged me a knife to tell me that and he threw in a load of Latin about "The buyer must beware." Why don't they say that before a guy buys instead of after?

Them Salesmen!

To make things tougher the day after I bought the theatre a swarm of film salesmen came to call on me. I thought they made a mistake and thought the Convention was here instead of in Hollywood. Well, Joe, I spent many tough winters in Dubuque and in Canada, but these film salesmen are colder than anything I've ever struck. They give me milk outta your coffee. They asked me prices for pictures the same as they'd ask the Radio City Music Hall in New York, and their gent's room is bigger than my whole theatre. I can't cry to them that I'm losing money because I have no books yet to show to them, which will take me a few weeks to fix up. They also wanted me to pay for some pictures the other guy ordered. Well, I give Aggie the cue and she starts puttin' on the act... she coughed and I told the boys she was a lunger, so they melted a little and came down in their prices. I guess Aggie would have to drop dead in front of 'em for me to really get a good buy from those birds. Well I finally booked a couple of features for my opening night and they all promised me pre-viewings. The features they sent me were P-U's.

Well, Aggie and me fixed up the front with some Chinese lanterns we had in our trunk from an old Chinese number we used to do in vaudeville. I made a sign reading "Grand Opening. Tonight Under New Management." Aggie gave her hair a dose of New-Life, semi-blonde and put some new enamel on her pan and she really looked swell, considering her age. Everything. Everybody in town came around and shook hands with us and wished us luck, then tried to sell us something. Gee, ain't there nobody in the world that has nothin' to sell?

The Big Opening

Well, the big opening night came and the church runs a BINGO GAME in opposition to me. Joe, I never knew there were so many people that went to church... especially on Bingo nights. We had 20 people, eight of which is on the free list... the cop, the fireman and their fam-

Aggie got two bad dimes and

WB District Meets

Hollywood, June 8. Series of district sales meetings for office managers, bookers and sales heads are being planned by Warners, with the first held in San Francisco last week.

New York group here for the sessions includes A. W. Schwalmberg, supervisor of exchanges; Sidney C. Davidson, general manager of ad sales; and Michael Dolid, assistant to Norman Moray, short subjects sales manager. Delegation from Los Angeles also went to San Francisco. Subsequent meetings will be held in Chicago and New York.

UA TAKES LOOP HOUSE FOR 'BOY'

Chicago, June 8. Taking 100% responsibility as a distributor, United Artists has leased the Balaban & Katz Garrick on a straight rental deal for the showing of the picture, "Elephant Boy" (UA). Has the house on a three-week deal at a price reported to be \$4,500 weekly. B.A.K. supplies all physical equipment and personnel for the coin, with UA paying for all screen material, shorts, etc., and advertising and exploitation.

UA is using the Garrick and Chicago as the guinea pig on "Elephant Boy," and if it reaps any real coin here will duplicate the local setup of flat-renting a house in other key cities throughout the country. UA is spending genuine money and effort on the picture here, with "Elephant Boy" getting more exploitation and splurging than most pictures at the house. Using plenty of bill-posting and newspaper space.

Picture opened on Friday (4) and started off with excellent box-office indications, first week looking towards approximately \$12,000 or over, very good.

OPUS TREATMENT BY U FOR 'MY BUDDY'

Hollywood, June 8. Universal plans to make a large scale production of "My Buddy," original by William A. Pierce dealing with the American Legion. Charles R. Rogers, executive in charge of production, is negotiating to borrow Gary Cooper from Samuel Goldwyn for the top spot. Pierce is assistant to Rogers.

A phoney dollar bill. Well, it was a tough night for me and Aggie and we felt like turning Atheists. After all the benefits me and Aggie did for Churches and they turn out to be opposition.

I thought vaudeville was bad but owning a picture house has more worries to it than a dozen openings at the Palace. Another bad break I got was my agent in Hollywood calls me up and reverses charges, he had a job that would last at least 5 days for me in a picture. I should have taken it and closed the house here, and I'd come out ahead. So it cost me three bucks to tell him no. I guess the studios think I got a lot of dough now so they're offering me jobs.

They don't want no entertainment in this burg. They stand and look at a guy making a cement sidewalk for hours so that's the tip off. It's one of those towns that listens to the radio and send in fac-similes of the wrapper on the package to get samples. I'm sorry now we sold the trailer or I'd a packed up and scrambled. Well, I'm sorry I ever started this thing. If this is the picture business, then nuts with it, but we're in too deep to get out now, unless someone answers my ad like I did the guys' that sold it to me. Your Pal,

LEFTY.

P.S.—Got a letter from Leonard Liebling the music critic and he said "Good music isn't as bad as it sounds."

Sample Takes

Hollywood, June 8. Phyllis Kennedy, ex-chorine, gets a break in Radio's Stage Door as the result of tapping some comedy dance routines for Ginger Rogers' amusement off stage. Director Gregory LaCava tested Miss Kennedy at Miss Rogers' request and handed her a featured comedy part.

DUKE'S WEDDING IS CUE FOR 'REEL RACE'

Motion pictures of the ceremonies attending the marriage of the Duke of Windsor will provide the first big race between the American newsreels in years. Prints were handed all five U. S. newsreel companies in Paris last Friday (4), with the field wide open to see which firm would land them in New York City first. Paramount covered the event and supplied dupe prints for the other four reels by pre-arrangement.

While each company was extremely cagey about plans for expediting their shipments to this country, nearly all were known to be making elaborate preparations for getting them here ahead of the first steamship that docks in N. Y. next Friday (11). Most of the companies have prints on other boats heading for Canadian ports, in addition to duplicate reels on the steamer bound for Manhattan.

Race will develop as to which one is successful in getting prints off the boat at the first North American soil touched and then rushed by plane to New York. If any of these plans is successful, the reels may reach N. Y. sometime today or Thursday at the latest.

Newsreels editors figure the subject will be as popular as the Coronation reels, because of the enormous amount of femme interest in the wedding.

London, June 8.

Newsreels of the Duke of Windsor's wedding will not be shown in England because of a request from the Cinematograph Exhibitors' Association. British exhibitors habitually dodge anything controversial for showing on their screens.

Ben Kalmenson, New WB Sales Mgr. in East, Fed

Pittsburgh, June 8. Largest-attended testimonial dinner to departing showman held here in years was tossed Friday (4) in honor of Ben Kalmenson, departing for New York to become district sales manager for WB in the east.

Joe Bernhard, S. Charles Einfield, Roy Haines, Norman Moray and Bob Smeltzer are back in New York after a regional meet in Cleveland, stopped to take in the affair. Kalmenson was presented with a set of matched luggage. It's his third promotion in two years.

M. P. Baseball

Two games were played in the M. P. Baseball League last week. Skouras winning over NBC, 8 to 5, dropping NBC to the cellar, and Apoda registering its first win by knocking off Paramount, 2 to 1, to replace NBC in seventh place. DeWitt Clinton Oval was the scene of the return match between Mayer Music and Richmond's All-Stars, with Mayer again on top 21 to 11. Paul Incao and Don Albertson, heroes, the former clouting two homers, and the latter.

PAGANO'S DUKES UP

Hollywood, June 8. Ernest Pagano is scripting "Fight for Your Lady," Al Lewis production for Radio. Ben Stollhoff will direct and the film will feature Herbert Marshall.

JOAN MARSH'S CHANNER

Hollywood, June 8. John Ford, producer of the Charlie Chans at 20th-Fox, has spotted Joan Marsh as the femme lead in "Charlie Chan on Broadway." Eugene Forde directs.

Par Putting Mullin and Pinanski On Salary & Perc. in New England

Courshon Back

Chicago, June 8. They can't get away from the business, it seems. Two months ago Aaron Courshon sold out his interests in the G.S.C. circuit here for \$200,000 and planned to devote himself exclusively to his hotels in Florida in the future. But he's back in show business once more, and is now setting plans for his own theatre on the far southside.

It's to be a 1,200-seater tagged the Bishop. Will cost around \$150,000 and be ready for operation late this fall. Courshon will spend the summers in Chicago at his theatre and winters down in Florida with his inns.

PATHE NEWS IN SHAKEUP

Pathe News is under reorganization under Fred Ullman, new v. p. Ullman formerly was chief of the commercial department under Jack Connolly, recently resigned as general manager. Efforts to cut costs are in the swing. As a first step it is indicated that the commercial division is to be temporarily suspended. This department is understood to have netted \$45,000 last year.

Several resignations have occurred since Ullman took charge and Courtland Smith and Jack Connolly stepped out. Dozen or more have gone off the Pathe News payroll. This includes a couple of crews. Newsreel has been operating at around \$12,000 to \$14,000 weekly, according to estimate.

After payment of upwards of \$450,000 to the parent RKO-Radio firm for distribution charges on the year, it is understood the Pathe News as a whole showed a loss of about \$4,000. Frank Donovan, formerly in the commercial department, is now in charge of production.

Among the latest resignations to occur are C. R. Collins, news editor, and Thomas Chalmers, editor of "Pathe Topics." Additional resignations include James Possi, chief cutter, and Bert Kalish, assistant editor and chief title writer. Possi, it is understood, goes to Paramount newsreel, and Kalish is hooking up with Hearst.

HARRY JOE BROWN AT 20TH-FOX AS PRODUCER

Hollywood, June 8. Harry Joe Brown has been packed to a producer spot at 20th-Fox, reporting today (Tues.). Brown recently completed a long term as a Warner producer.

Terms also were announced by Zanuck for John Ford, Henry King, Roy Del Ruth and Annabelle.

Busy Regis Toomey

Memphis, June 8. Hollywood's Regis Toomey, here to play lead in Memphis Newspapers' Guild presentation of "Front Page" at the Auditorium Friday and Saturday, appeared on WMBR Sunday; did a sketch over WHBQ and was interviewed by Harry Martin, Commercial Appeal amusements editor, over WMC. Tuesday.

Eugart Yerian directing the play.

P. A. Award Appealed

Hollywood, June 8. California Supreme Court has under sub. ission a petition for a new trial from Fox-West Coast Theatres in the damage suit of Tommy McLeod, former Warner Bros. theatres press agent, who was awarded \$5,000 in Superior Court for allegedly being ejected from a previ at the Chinese theatre. Appellate Court uph

Martin J. Mullin and Sam Pinanski, who as operators of the Olympia chain in New England during the period of this Paramount subsidiary's receivership have received fees set by the courts, will be placed on a salary and percentage by Par, it is understood. A team, under such an arrangement, Mullin and Pinanski would suffer from John J. Friedl and L. J. Ludwig over northwest, also formerly in receivership, in that the Friedl-Ludwig combination does not have a percentage deal.

Olympia subsidiary in New England, last of Par companies to emerge from receivership, passed out of existence officially Friday (4), when its assets were purchased by New England Theatres, Inc., another Par subsidiary, for the sum of \$4,000,000. Large amount was said to have been necessary to forestall possible purchases of the Olympia property by competitors who, through any such fortuitous move could greatly strengthen their position in New England to the detriment of Paramount.

With New England Theatres, purchasing the assets of Olympia from its receivers (Mullin and Pinanski), it is probable that the M. P. Theatres, which operated Olympia, will be dissolved. Also, New England Theatres becomes the principal hold and operating company for Par in Maine, New Hampshire, Vermont, Massachusetts and Connecticut. In addition to the approximate 40 theatre properties which Olympia maintained in Massachusetts and Connecticut, the company's assets included a 50% stock interest in Maine & New Hampshire Theatres, Inc., which is operated by J. J. Ford, former Joseph P. Kennedy associate.

Banquet for Mullin and Pinanski, to celebrate their success in pulling Olympia out of a bad receivership, was held Friday night (4) in Boston, with several Par executives from New York attending, headed by Y. Frank Freeman, such as C. Keough and Montague Gowthorpe.

OMAHA JUDGE BANS 'ECSTASY'—AGAIN

Omaha, June 8. After viewing a screening of "Ecstasy," District Judge Rine barred showing of the film in Omaha. Earlier in the week the Judge issued a restraining order preventing city officials from interfering with showing of the film, and his latest action dissolved the order.

In a verbal review, Judge Rine stated the Mayor does not have dictatorial powers in barring plays or films from Omaha. Mayor Butler, who has been a focal point in the censorship flurry waged here for the past two months, expressed satisfaction with the ruling and counted on it for possible reference in the future. Also stated that the film would not be allowed to show at the Town theatre, as scheduled, and that the operator of the house would be arrested if a showi was attempted.

Sam Cummins, in charge of distribution of the film, stated he would appeal, but action has yet been taken.

Ralph Goldberg, owner of Town theatre, said the film would shown only if the court officials agreed.

Victory Studio Razed

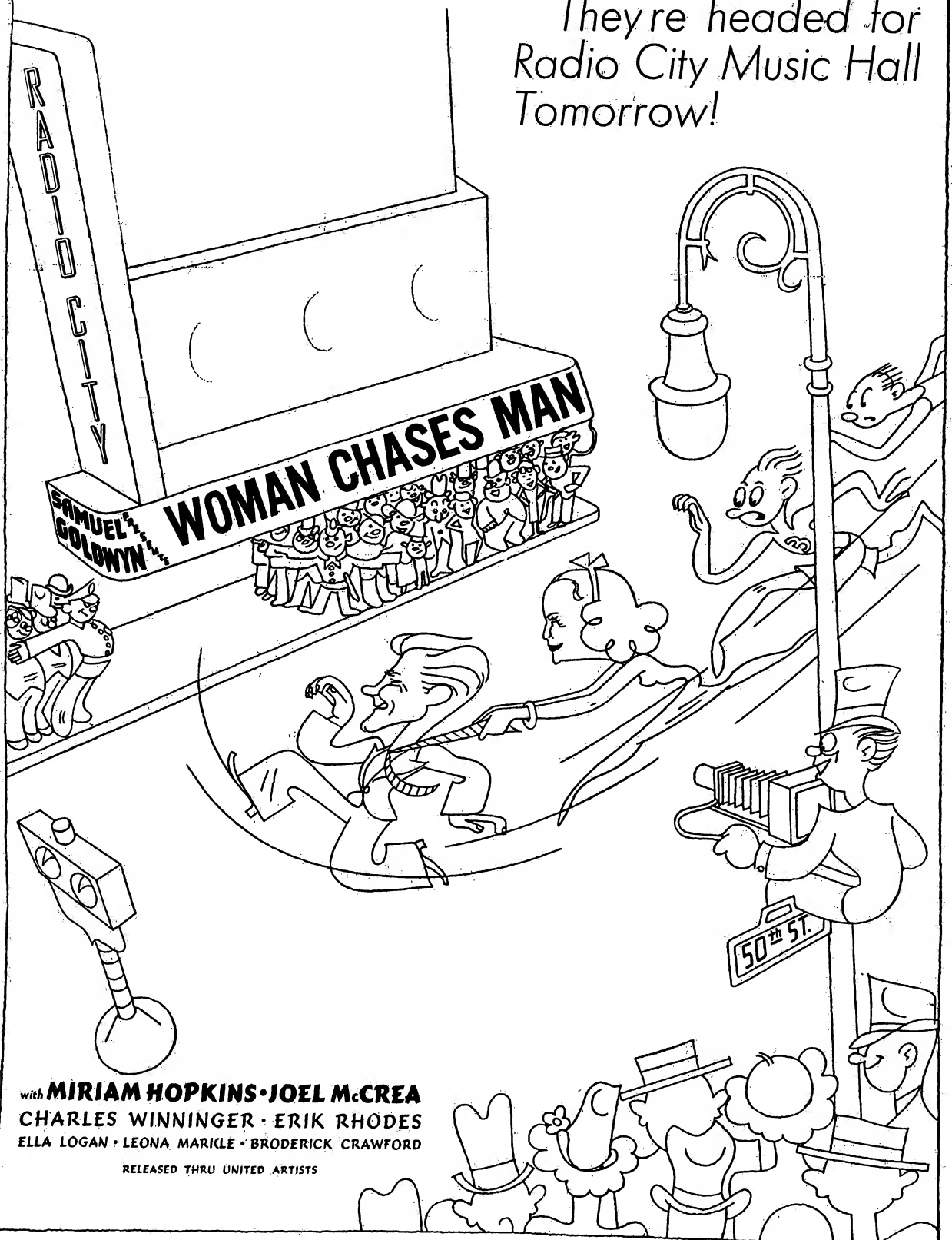
Hollywood, June 8. Victory Studio in Culver City was destroyed by fire Sunday (6), with damage estimated at \$50,000. It is the old Bryan Fox plant. Picture in production at the time of the fire was Sam Katzman's "Mystery Range." Blaze is believed to have been caused by defective wiring. Cam and office equipment were saved by workers.

Bob Gillham West

Bob Gillham left Friday (4) for the Coast in advance of the Par convention, to prepare for the sales meet which starts tomorrow (Tues.). Following the sessions, he will remain at the Par plant about a month, while Chris Dunphy takes a vacation. Gillham flew out.

OUT IN FRONT IN THE FUNNIEST BOX-OFFICE MARATHON YOU EVER RAN FOR YOUR MONEY!

*They're headed for
Radio City Music Hall
Tomorrow!*



with **MIRIAM HOPKINS • JOEL McCREA**
CHARLES WINNINGER • ERIK RHODES
ELLA LOGAN • LEONA MARICLE • BRODERICK CRAWFORD

RELEASED THRU UNITED ARTISTS

EXPLOITATION

By Epes W. Sargent

Old Dope in 'Parnell'

St. Louis. exploit 'Parnell,' the Gable-Loy opus now current at Loew's, Manager Harold (C. E. and Jimmie) Harris did a lot of research work at the St. Louis Library and dug up information that not only resulted in a great campaign, but garnered plenty of free lineages from every rag in town. The info gleaned from The Missouri Republican and St. Louis Post-Dispatch told of Charles Parnell's visit to this town in 1880 on a mission of raising funds for the Irish rebellions. The newspapers carried great details of the civil strife in Ireland and interviews with Parnell.

The entire pages, carrying the stories, were photostated into 40 x 60 enlargements and used for lobby and sidewalk displays. This gave all the daily rags hitting the scene an opportunity to use excerpts of the stories that appeared in those days. Evens and Harris pursued the local K of C to post a notice on club bulletin chain and pix play date and a weekly publication of same organization used a story. Exploiters planted book marks and book covers in all of town's book stores; imprinted menu cards used in Walgreen's large string of retail drug stores; distributed 50,000 circulars through the Kroger Grocery and Baking Company and posted a truck carrying a 24 at Lambert-St. Louis Airport where 40,000 persons, watching last day of annual air-race meet, had to pass truck to get into reserved section of field. Exploiters also obtained two swell co-op ads with one of town's largest dept. stores a few days before pix began run. The campaign supplemented those conceived here and rounded out a well-planned campaign.

Pollock's Campaign

Lester Pollock's best stunt on 'A Star Is Born' at the Loew Rochester theatre was remaking a local girl into a star. In a department store supplied new clothes, beauty treatment and a hair dress. The resultant stories had the girls all heated up over their own possibilities. Brought plenty of coin to the co-operating store as well as to the box office.

But that was only one of the stunts. He arranged a 10-day contest for screen tests in color, the Eastman company supplying three Kodachrome (16mm. colored), and that single stunt snagged 2,250 lines in the papers. That lineage did not include the nine two column cuts used. Color film was also used in the lobby three times daily a week in advance.

Right down to the minute was a girl fitted up as a star's dressing room by a local store and sent around town in charge of an usher. Idea was that the girl would appear in Hollywood and hit a trailer-conscious population smack between the eyes.

Less original were a 'Lips Like Gaynor's' contest along the old lines and fake candid cameramen handing out cards for the U. A. picture instead of the usual two-bit appeal.

Shrieking for Sally

Arthur Cohn stepped on the loud pedal when he played Sally Rand at the Queen's Wilmington, Del. His outstanding stunt was sending her over to the Lion's luncheon to give the tired business man a health and beauty talk. An unanticipated result of this appearance was the approval of a high churchman who was a luncheon guest. He heartily approved many of the points she made and that helped very materially.

The dancer also made personal appearances at two stores, where she handed out autographs, and other stores used tie-in ads; one jeweler reporting the sale of 19 diamond rings plugged in his radio ad. She also appeared at a cocktail party for newspaper men held after her second show.

A shopping guide ran a salad contest which interested the newswives and eight 10 x 20 color enlargements in tap room windows intrigued the men. Some of the poses were rather daring. Plenty of paper was scattered around town, she had a 10-minute interview over the radio immediately following her first show, and she endorsed a dozen different articles in return for newspaper and store ad.

Treated the Kids

Detroit. Autographed pictures of Laurel and Hardy, together with a telegram from the comedians, were given kids of the American Legion billet at Otter Lake, Mich., who were guests of United Detroit theatres at private screening of 'Way Out West' before Laurel-Hardy flicker opened at Palm State.

Stunt was part of a day's activities, which included a poppy luncheon at American Legion building here.

Local Kids Draw

Spartanburg, S. C. Bucking heavy competition from baseball hoops, sport stunts and society whiffs, Carolina and State (both Wilby-Kinney) figured a couple of fast ones the past week to pep up business.

Cashings on the traditional love for music among old South Carolina families and their descendants, Manager Bob Tolbert cut his screen shows to the feature, trailers and a few shorts and on three consecutive nights threw pianos together under bright spots on his stage. Then he chose outstanding adult and boy and girl musicians to tickle the ivories at 8 p. m. each evening. The results were terrific. Hundreds of parents, music teachers and friends attended, some even coming in evening dress, with the result that the house cashed in heavily on extra ticket sales, good will and a tie-in with Alexander's Music House, local dealers. Twelve groups of 108 players were presented in all.

The State presented popular Spartanburg youngsters—students and grads of the Attaway (local) school of music, and likewise roped 'em in heavily.

Hot weather or inarily cuts house receipts heavily in this area. To cope with this and sports events, etc., Tolbert is running a series of various similar exploitation until fall.

Good for 'Horizon'

Edmund Plohn, manager of the National and the Columbia Picture boys who got behind 'Lost Horizon' in roadshow engagement here, got follow-up on obvious contest and lifted it into class A bally. Gag, which is natural for film, was worked through Daily News and invited readers to complete sentence 'Shangri La is...' in 25 words. Idea being that Shangri La is place folks in flicker did perfect happiness.

Winning stories daily with art pointed out that one's shangri la might be anything from a cottage in the country to a Park-av penthouse or a night with Garbo. Answers, which piled in, were just about as varied. Names of winners and list of answers were run day after contest closed, although they were jumped so as not to embarrass obviously sincere folks who wanted babies, husbands, etc.

Payoff, however, came next day when News used two-column editorial to regale the local page pointing out fact that most answers were from people who just wanted security and entirely possible happiness indicated country was back to normal after post-war goofiness.

Metro's Big 'Un

Getting off the beaten track Metro has made use of the three pages of 'Good Earth' to provide a special service book on the stunts used in the various locations. It also makes a further departure in using a 9x12 page instead of the three sheeters some promoters believe impressive. The book can be handled without discomfort, which is really something new. There are 56 pages of reproductions of actual stunts, no duplicates.

Booklet is in advance of the regular campaign book and is issued as part of the Metro big weekly campaign service. It's a good idea, and good salesmanship.

Big for Romeo

Wally Caldwell, of the Loew Valentine, Toledo, planned a generous campaign for the pop price showing of 'Romeo and Juliet.' His report lists 51 items covering practically every phase of exploitation from straight newspaper work to radio specials with special soundings getting plenty of advertising in the soft stuff emporiums, art paintings in all the hotels, guest greeting cards in the same spots, an elaborate lobby display and a big radio ad.

He went at it in a big way from every angle and drew better results than would have accrued from a standard push.

From Santa Claus

Using the front page slogan, 'Santa Claus is coming in the good old summer time,' RKO mailed a promotional booklet from the Santa Claus post office in Idyllwild, which generally does most of its business in the holiday card season.

Booklet is devoted to plugging 'New Faces of 1937,' and is a good example of smart printing turned out by Radio pix.

Doings for 'Parnell'

Seattle. Hamrick-Evergreen giving 'Parnell' (C. E. and Jimmie) Harris, big campaign, including radio, newspaper and billboard tie-ins and space. Contrast of styles of Parnell period to present shown in leading department store, with Bryson Fox producer. Nick Grinde, directed with June Travis, Raymond Hatton, Ronald Reagan, Eddie Acuff, George E. Stone and Ben Weldon in the cast.

green-colored carnations given away Saturday by usherette on busy street corner, with card reading 'Wear this flower when you come to see us at Fifth Avenue theatre in 'Parnell,' signed by Loy and Gable. Sixteen thousand heralds being stuffed into Liberty magazines, showing Loy buying Lib mag from newsboy; pictures in papers showing Gable in Dodge station wagon, and tying in with billboards telling cable had chosen Dodge automobile; placards in 300 grocery stores tie in with Biskett flour; bookstores and department stores using special bookcovers advertising picture, in windows and at counters.

Ties to Refrigerator

Spartanburg, S. C. Carolina, having installed new air conditioning equipment to cool the customers amid 100 and more South Carolina heat waves, issued unique advt. plan to publicize the layout.

House has worked out plan with electric refrigeration dealers to tie theatre air conditioning copy in with refrigeration display layouts. General Electric is working the stunt with the Carolina, using a 5-cols. spread to launch the idea last Sunday.

Main punch of copy is putting over the idea that people not only should be cool and healthy at home but should enjoy these comforts at the theatre.

Theatre is using G. E. refrigeration displays in lobby. Since most South Carolinians spend the time from May 1 until Oct. 1 cursing the heat and talking about it otherwise, sponsors figure it will bring real results.

Theatre Changes

Pittsburgh. Ken Hoel, manager of Harris-Family in East Liberty, to circuit's downtown headquarters in charge of publicity, while George Tyson is in Atlantic City handling the annual Showmen's Jubilee.

John J. Fallon upped from chief of service at Fulton to assistant manager, succeeding Bob Sent, resigned. Charlie Dorte, formerly U. A., has joined Grand National as a salesman.

St. Louis. New Salem, Salem, Mo., under construction, sold by F. Mercier to Mae and Kenneth Preston, who operate Lyric Theatre, and Frisling Amusement Enterprises of Springfield, Ill., owner of Capitol, Littlefield, Ill., will erect a 450 seater in same town.

Public-Grand States plan to open 900 seater, costing \$100,000, in Normal, Ill., Labor Day.

Spartanburg, S. C. Harvey Smith, Strand manager, to Winston-Salem, N. C., among several Wilby-Kinney shifts. D. B. Brock, Carolina floor staff, to Strand.

Canton, O. Recent theatre ownership changes in this district are reported as follows: Schine's Southern, Bucyrus, to the Schine Theatrical Company; Park, formerly opera house, Bellville, to Art Mathews; new Linda, Shawnee, to C. E. Davis, and Ohio, Spencerville, to Kolter and Christ.

Denver

The Eaton theatre, Eaton, Colo., and the Loop, Georgetown, Colo., have been reopened.

Leon T. Fidler, recently district manager for Grand National, will handle Monogram pictures in the Denver and Salt Lake City territories.

Sabbath Previews Nixed

Spartanburg, S. C. June 8. City Manager Bob Tolbert is soft-pedaling Sunday night previews at four local Wilby-Kinney houses since city fathers sat down hard on Sabbath midnight shows.

Officials hadn't kicked on the previews, held mainly for and personal friends of managers, but Tolbert figured the best way was to go easy.

SELZNICK UNIT EAST

Hollywood, June 8. Second Selznick International camera unit has started for New York to obtain atmosphere shots for 'Nothing Sacred.' Filming will be in Technicolor, with Wilfred Cline in charge of the lensing.

Director William Wyman has set June 14 as the starting date for the film.

'INSIDE' OUT

Hollywood, June 8. Production of 'Inside Story' started last week at Warners Burbank studio, with Bryson Fox producer. Nick Grinde, directed with June Travis, Raymond Hatton, Ronald Reagan, Eddie Acuff, George E. Stone and Ben Weldon in the cast.

Indies Get Break in Philly Tax Shuffle, But Chains Socked Hard

Par-UA

(Continued from page 3)

with stock or ger.

Aside from the studio angle involved, and property problems incidental to such a proposed merger, there is another ticklish angle, namely, providing of adequate financing for the production activities of Goldwyn and Korda after the deal should go through. Part of the sought-after \$20,000,000 must go that way.

Dave Rose In

Hollywood, June 8. Dave Rose, vice-president of Goldwyn Productions, planned east Monday (7) following conferences here with Sam Goldwyn. He sails tomorrow (Wednesday) with Murray Silverstone and Alexander Korda.

While in Europe, Rose will work with Silverstone and Oscar Deutsch in raising coin for the United Artists pool. Warburg, of the Rothschild interests, is among those to be contacted. Prudential Insurance, which bankrolls Korda, is reported as being cool toward pouring money into the new United Artists alignment, which would force the trio to tap other sources.

In the meantime, Goldwyn has been in telephonic communication with Jock Whitney, who is in New York, for the latter to finance David Selznick within the U. A. reorganization. Whitney has indicated the possibility of plenty of coin being available to supplement an English loan. Such a deal, however, is contingent upon Selznick continuing his releasing arrangement with United Artists, which naturally would make the producer an important factor in the new set-up.

'Blonde' Goes to Work

Hollywood, June 8. Warners' 'Adventurous Blonde' has gone into work, with Frank McDonald directing.

Film is the third of the 'Torchy Blane' series featuring Glenda Farrell. Others in the cast are Barton MacLane, Natalie Moorhead, Hugh O'Connell and Robert Barrat.

Ed Bergen Reissues

Chicago, June 8. Following the click of Edgar Bergen on the other lanes, Warner Bros. is reissuing several Bergen ventriloquist shorts which were made a couple of years ago. Exhibits are playing 'em up in top billing as b.o. attractions.

CONTRACTS

Columbia has repacted the Three Stooges (Howard, Fine and Howard) for another year.

Radio tied Jack Carson, stage player, to a term.

Whitney Bourne signed an acting contract with Radio.

Option was lifted by Radio on Peverell Marley's pact as cameraman, also on John Aalberg, head of the sound and projection department.

Warner hoisted its option on Gordon Oliver, actor.

Universal picked up option Frank Skinner, musical arranger.

Metro handed timing pacts to Kay Van Ripper and Hayworth Bromley.

Fred Zinnemann signed as Metro shorts director.

George O'Brien ticketed for another year by George Hiran.

Selznick International handed acting contracts to Matthew Ferguson, Alicia Rhett and Bebe Anderson.

Milton rake signed seven-year term with Columbia as lyricist.

Mary Pickford reductions lifted option on Barry Fitzgerald, currently on Paramount picture 'Tab Tide.'

Paramount picked Leo Birinsk for next year's 'Artists and Models.'

Margaret Early, newcomer, cops a stock player pact at Radio.

Warner Loft signed a Columbia term.

STORY BUYS

Jed Buell purchased 'Song With Bullets,' original screen story by Whitney Williams.

Sol Lesser has purchased 'Boots and Saddles' from Zeme Grey.

'Passport Trouble,' original by Kurt Siodmak, has been bought by Paramount.

Radio bought 'Love Parole' from Theodore Brown and Emanuel Mannheim.

'Murder in the Air,' original by Edward Lansing, has been acquired by General Pictures.

Darrell Ware sold screen rights to eight magazine stories to 20th-Fox.

Philadelphi

Hectic state and municipal tax situation ignited itself out here during the past week, with all uncertainties of exchibts removed—they now know going to be socked. not so bad as it might have been.

State legislature, which ended its session Sunday, was tough on the chains, but not to indies. One-cent tax on each 25c of admission was renewed and will automatically expire July 21. Webs, however, were levied with a graduated tax according to the number of units. Measure will cost Warners, with 180 houses, about \$25,000 and Comerford, with 70, about \$16,000.

Execs of the circuits said they have no intention of following the lead of chain store managements in closing many stores. American Stores Co. here filed suit yesterday to prevent imposition of the tax, claim it unconstitutional.

On the municipal front, United Motion Picture Theatre Owners and Warner Bros. have come to an agreement with the City Council on taxes to be imposed. George C. Aarons, representing the UPTO, and Morris Wolf, attorney for WB, have consented to put up no fight against the following taxes, if other more objectionable ones are forgotten:

1. One cent on each 25c admish to replace the State tax of the same amount, which expires July 21. Children under 14 and the bli eliminated.
2. Ten % tax on gross receipts from billboards and advertising signs.

Tax on marquees.
Tax on vending machines.
In return, the proposed film footage levy is to be shelved. Above taxes will probably go through at the council session Thursday (10).

No More Ill. Banko

Chicago, June 8. Bank Night is considered over finally and completely, in Illinois, with the small towns forced to throw it out last week.

Definitely out in Chicago six weeks ago, when the State Supreme Court declared it illegal, but until now no attention had been paid to small town theatres. Last week, however, pressure was brought to bear, and it came out, not only in suburbs, but in outlying districts. Among them were theatres in Elgin, Aurora, Waukegan, Joliet and Ottawa.

Greenman Spreading Out

St. Louis, June 8.

Harry Greenman, owner of Dakota and Yale theatres, nabes in South St. Louis, is now handling bookings, advertising, etc., for the Normandy, prosperous nabes in Pine Lawn, suburb. Greenman has stimulated biz at his houses with a profit-sharing plan with patrons, a modern shift to the old trading stamp method, which has been successfully used by one of the town's largest department stores. Greenman, formerly manager of Fanchon & Marco's Fox theatre, is dickering several more houses in southeastern Missouri and Southern Illinois.

Nichols Scripts Bawler

Hollywood, June 8.

Dudley Nichols has started scripting 'Bringing Up Baby' at Radio, which is being considered as Katharine Hepburn's star vehicle. Cliff Reid will produce, with Howard Hawks as director.

TITLE CHANGES

Hollywood, June 8. Mervyn LeRoy's 'The Deep South' has been changed to 'It Did Happen' at Warners.

B. F. Schulberg has changed 'Accidents Will Happen' to 'Everybody's Doin' It.'

Metro's 'General Hospital' hits release sheet as 'Between Two Women' from Paramount.

'Paramount's 'Bessie' is now 'Manana.' 'Murder Goes to Jail' breaks out as 'Partners in Crime.'

Columbia has changed 'Thanks for Nothing' to 'Thanks for Everything,' and 'Grand Mal' to 'Sound of Her Voice' to 'Til Take Romance.'

*Happy holdover
to you, too!*

"This Is My Affair" holdovers already include

**SAN FRANCISCO, SALT LAKE
CITY, RICHMOND (day and
date),
BALTIMORE, BOSTON,
DENVER, NEW YORK,
PHILADELPHIA . . . and the list**

will include your theatre, when you
play 20th's smashing answer to
the hot spell!

ROBERT
TAYLOR
BARBARA
STANWYCK

THIS IS MY AFFAIR

with
VICTOR McLAGLEN

and Brian Donlevy, Sidney Blackmer, John
Carradine, Alan Dinehart, Douglas Fowley,
Robert McWade, Frank Conroy, Sig Rumann

Directed by William A. Seiter

Associate Producer Kenneth Macgowan. Story and screen
play by Allen Kirklin and Lamar Trotti. Songs of mood and
emotion by Gordon & Reynolds. Dances staged by Jack Haskell

Darryl F. Zanuck
in Charge of Production

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

John Elliott contributes a swell bit of tramping, the best acting in the film, as the cowboy's parent, Donald Kirke, as the conniving El Capitano is a sly plotter. Other nice bits are supplied by Ben Hall, Bob Kortman, Eddie Cobb and Ted Adams.



SHOUT THE NEWS!

IT TOPS THEM ALL!

music
and

and
girls

and

and

guffaws
and

songs
and

spectacle
and

pep

and
personalities

and

cut-ups

and

cuties

and

lines

like

this at the box office for Marx Bros. in "Day at the Races"

178 Pix this Summer

(Continued from page 3)

mand ing up ingly

and grosses reflect optimism. At the same time cost of product is being upped 25 to 40% all along the line, due to a number of factors, so that the summer's activity will mean more money expended than in any similar previous season. Salaries have been hoisted, technicians are drawing more money, studio labor of all sorts is receiving hiked pay due to wage schedules recently revised and extras cost more.

Also studios are all throwing greater emphasis on quality product, due to increasingly heated competition, and this condition will keep up unless the European economic and political situation forces retrenchments. War abroad would cut off a big percentage of company revenues. English-speaking foreign market alone, including Great Britain and the colonies and dominions, represents 25% of total retail receipts.

Should serious trouble break out it will mean a general revision of production schedules now in effect. As things now stand, the United States market finds itself called on to bear a disproportionate share of the burden of negative costs. For this situation there can be only one cure, and company heads are faced with the necessity of effecting it—more money has to be paid for product. This applies especially to the better grade of picture. Admission prices, it follows naturally, will have to be tilted.

Exclusive of indies, Hollywood lots will complete 178 pix between June 1 and around Sept 15. Exact figures are impossible to obtain because of constantly changing schedules and the uncertainties of the biz. However, from line-ups handed out by production departments, the estimate seems as accurate as it is possible to make at this time. Of this total, around 30% will rate as top entertainment in the A class and a few projected films could class as double-A, since they call for expenditures which will reach up to around the \$2,000,000 mark.

The Big Push

Production parade by studios follows:

PARAMOUNT (38)

'Artists and Models' now in production, will last well into the summer. Has Jack Benny, Richard Arlen, and a heavy galaxy of personalities from other fields.

'Double or Nothing,' next Bing Crosby, also has Martha Raye and others.

'Angel,' Ernst Lubitsch production, with Marlene Dietrich, Herbert Marshall, Melvyn Douglas, still in production and will be until the last of July.

'Souls at Sea,' 1th Gary Cooper, George Raft, Frances Dee and Henry Wilcoxon, in production the last three months and almost ready for release. A big one.

'The Buccaneer,' Cecil B. De Mille production, with Franciska Gaal, being readied now for a late summer start and carrying one of the heaviest budgets of all.

'Big Broadcast,' also due to roll late in the summer, probably toward the end of August, with Burns and Allen and numerous other air and screen personalities.

'Bonanza,' B. P. Schulberg special.

with Edward Arnold, George Bancroft and John Trent.

'Ebb Tide,' Par's sole Technicolor feature, sked to start soon and remain in work all summer; Lucien Hubbard's initialer under his new Par producing ticket will feature Oscar Homolka, Frances Farmer, Ray Milland, Lloyd Nolan and Barry Fitzgerald.

'An Empire Is Born,' Frank Lloyd production, with Joel McCrea and Bob Burns cast so far. This is the Wells Fargo epic, one of Par's biggies.

Paramount has in addition many others that will run through the hoppers in the summer months. These include: 'Easy Living,' with Jean Arthur and Ray Milland; 'Exclusive,' with Fred MacMurray and Frances Farmer; 'Forlorn River,' with Larry Crabbe and June Martel; 'Wild Money,' featuring Edward Everett Horton and Lynne Overman; 'This Way, Please,' with Buddy Rogers, Mary Livingstone, Fibber McGee and Molly, now in production; 'Good Night, Ladies,' with Overman, featuring Eleanor Whitney and Johnny Downs; 'Arizona Ames,' with Crabbe; a Bulldog Drummond untitled feature; 'Murder Goes to Jail,' with Overman and Roscoe Karns; 'Sophie Lang in Hollywood,' with Gertrude Michael, if she can be obtained; 'The Barrier,' with James Ellison and Charlene Wyatt; 'You and Me,' George Raft and Sylvia Sydney; Schüpborg's 'Everybody's Doing It,' now in work; Major Productions' 'On Such a Night' and 'Love on Toast,' Hopalong Cassidy Rides Again; 'College Swing,' with Burns and Allen; 'Summer Romance,' with Ben Hue and Crabbe; 'Manana,' formerly titled 'Ensenada,' Arthur Hornblow, Jr.'s follow-up on 'Waikiki Wedding'; 'Yesterday's Cheers,' football feature; 'Her Jungle Love,' with Dorothy Lamour and Milland; 'Boo-Boo,' to be shot mostly in Singapore.

In addition to the foregoing other top-line features sked for later in the season include 'Bluebeard's Eighth Wife,' starring Claudette Colbert; 'Midnight,' starring Dietrich; 'And Then Came Spring,' with Bing Crosby; an Anna May Wong picture; Carole Lombard in 'True Confessions'; W. C. Fields in 'Things Began to Happen'; Mae West in 'Frivolous Sal'; a remake of 'Beau Geste,' with Raft and Milland; and 'Dance for the Lady,' set to start in mid-July.

WARNERS

Now in production at Warners' Burbank plant are: 'First Lady,' with Kay Francis and Preston Foster; 'It's Love I'm After,' with Leslie Howard, Olivia de Havilland and Bette Davis; 'The Perfect Specimen,' with Errol Flynn; 'Alcatraz Island,' with John Littel and Ann Sheridan; and 'Inside Story,' 1th June Travis and Ronald Reagan. These features will run well into the summer.

Tovarich Leads Off

Also, some of the year's most important and costly features are on sked for summer work. With dates uncertain on most of them, 'Tovarich' will be one of the first to go. Claude Colbert and Charles Boyer co-starred. Another biggie will be Mervyn LeRoy's production of 'The Great Garrick,' with Olivia de Havilland and Brian Aherne.

Fernand Gravet returns to the screen in August in LeRoy's 'Return

Engagement.' The Technicolor feature, 'Gold Is Where You Find It,' with George Brent and Olivia de Havilland, will start some time in August. Other top bracket features sked for the summer include 'Food for Scandal,' with Carole Lombard, Fernand Gravet and Frank Shields; a Mervyn LeRoy remake of 'The Desert Song,' possibly in Technicolor; 'The Sisters,' with Kay Francis and Miriam Hopkins; 'Adventures of Robin Hood,' with Olivia de Havilland and Errol Flynn; 'Gold Diggers in London,' with Dick Powell and Joan Blondell; 'Hollywood Doctor,' uncast, LeRoy; 'Panama Canal,' (tentative title) with Paul Muni; 'Hollywood Hotel,' with Dick Powell and Ginger Rogers; 'Boy Meets Girl,' uncast; 'White Horse Inn,' uncast; 'Jezebel,' with Bette Davis, and 'Comet Over Broadway,' Kay Francis.

Others on the Warner list are 'Adventurous Blonde,' with Glenda Farrell; 'Prairie Thunder,' a galloper, and 'Submarine 262,' Lloyd Bacon production with Pat O'Brien, Wayne Morris and Frank McHugh.

RADIO (29)

Several of Radio's biggies for the year will be ground out in the normally slow season. One of these, 'Stage Door,' a Pandro S. Berman production, already has started with Ginger Rogers, Katharine Hepburn, Adolphe Menjou and Gail Patrick, and it has been allotted a 60-day shooting sked. Another important picture soon to get the go signal is Jesse L. Lasky's 'Mosses for Madame,' starring Nino Martini.

'Revels' Tops Radio Pictures Later on in the summer Radio's biggest musical, 'Radio City Revels,' will get the gun. Other top class films coming up include Irene Dunne's starling 'Joy of Loving,' untitled feature starring Lily Pons; and another starring Hepburn, and 'Vivacious Lady,' the Ginger Rogers solo featuring James Stewart, postponed earlier because of Stewart's illness. Pandro Berman plans to shoot the works on Fred Astaire's initial solo starrer, 'A Damsel in Distress,' sked for August production.

Others on the Radio list include 'Annapolis Salute,' now in work; 'World of Women,' set for June 14; '40 Naughty Girls,' featuring James Gleason; 'Muddled Deal,' with Gene Raymond and Ann Sothern; 'Highway to Romance,' uncast; 'Tom and Jerry,' 'She Sang for Her Supper,' Anne Shirley; 'She's Got That Swing,' 'An Apple a Day,' 'No Groom to Bride Her,' 'Certified,' 'Don't Forget to Remember,' with Gene Raymond; 'Highway to Hell,' 'Romance to the Rescue,' 'The Seeing Eye,' 'A Love Like That,' 'Saturday's Heroes,' a gridiron feature; 'Fall Guy,' Wheeler Woolsey; 'Flight from Glory,' with Whitney Bourne, Onslow Stevens and Solly Ward; 'The Sky's the Limit,' and 'Fight for Your Lady,' with Herbert Marshall, Jack Oakie and Margot Grahame.

UNIVERSAL (15)

Several lot already humming at top speed, can see no possibility of a let-up. In work as of today are 'Too Clever to Live,' 'That's My Story,' and 'Hell on Ice,' in addition to the super-special '100 Men and a Girl,' featuring Deanna Durbin, Leopold Stokowski, Adolphe Menjou and Maurice Chevalier. Beginning in July the studio will start 'Merry-Go-Round of 1938,' a pretentious musical to be produced by B. G. DeSylva and featuring Bert Lahr, Mischa Auer, Jimmy Sava and Alice Brady. Probably early in August another Deanna Durbin, 'Mad About Music,' gets the gun. It is in the same month 'Mighty Than the Sword' will roll.

U's Busiest Summer

Other U features to be made in this busiest summer the lot ever experienced are 'Let's Be Candid,' 'Welcome Impostor,' 'Carnival Queen,' 'Adventure's End,' 'Behind the Mi,' 'The Lady Fights Back' and 'Midnight Raiders.'

Also a top-spotter on U's summer list is DeSylva's 'A Young Man's Fancy,' with Alice Faye, George Murphy, Ken Murray and Ella Logan.

UNITED ARTISTS (12)

Feature of nearly all the UA's is long shooting schedules and heavy budgets. Safe estimate that the dozen sked for summer production will average around a million each in production costs. Samuel Goldwyn has five, as follows: 'The Hurricane,' 'Adventures of Marco Polo,' 'Goldwyn Follies,' 'Kiss in the Sun,' with Merle Oberon and Gary Cooper, and 'Dead End,' expected to come in toward the beginning of July.

Summer program of Selznick International is by far the heaviest that lot has had at any time with two starting this month to run probably all summer and two others coming along in July. Pix include 'Nothing Sacred,' with Fredric

March and Carole Lombard, a Technicolor production; and 'The Adventures of Tom Sawyer' readied; for later on, 'Of Great Riches,' from Rose Franken's novel, and 'The Earl of Chicago.'

Walter Wanger productions has '2nd Street,' now in work, 'Carelessly We Loved,' with Joan Bennett, starting soon, and 'Stand-In,' a Tay Garnett picture, to follow.

20th-FOX (19)

At 20th-Fox the situation is more favorable than anywhere else because that studio is ahead of schedule by half a dozen or more films now ready for release but not due for the theatres for months. However, the lot is facing a fast-paced summer because several of those ready for the cameras are among the year's biggest. List includes:

'You Can't Have Everything,' with Alice Faye and Don Ameche; 'Thin Ice,' with Sonja Henie and Tyrone Power; 'Heidi,' Shirley Temple and Jean Hersholt; 'Lancer Spy,' Dolores Del Rio and George Sanders; 'Wild and Woolly,' Jane Withers and Jackie Searr; 'Danger—Love at Work,' Jack Haley and Simone Simon; and 'Too Much Lighthouse,' Jones Family. Foregoing are now in work with skeds running up to August.

Sked for later are 'In Old Chicago,' Tyrone Power, Jean Harlow and Don Ameche; 'Ali Baba Goes to Town,' Eddie Cantor; 'Pi in Parade of 1937,' Alice Faye; 'Janey and Livingstone,' company to be in Africa three months and then return to the studio; 'Little Princess,' a Shirley Temple; 'Jean,' with Loretta Young; 'Love and Hises,' Walter Winchell and Ben Bernie; 'Charlie Chan on Broadway,' Warner Oland; 'Mr. Moto,' Peter Lorre; 'Royal Bristol Hotel,' uncast.

Studio said some others may be added to this roster.

GRAND NATIONAL (12)

This studio is booming on all cylinders and considering size of the organization ranks among the pace-setters. However, both shooting schedules and budgets cannot compare with some of the majors. Seng's lead-off is 'Something to Sing

About,' with James Cagney, the Zion Myers-Victor Schertinger musical.

Another Hollywooder

Next comes 'So This Is Hollywood,' and in rapid succession 'Here's Flash Casey,' 1th Eric Linden; 'Government Agent,' Conrad Nagel and Eleanor Hunt; 'Wallaby Jim of the Islands,' 'Face the Facts,' with Stuart Erwin; 'The Shadow's Disguise,' with Rod LaRoque; 'Honolulu, Honey-moon,' 'Gorgeous,' with Anna Sten; 'Renfrew of the Mounted,' 'Painter in the Sky,' and 'Love Me Again,' another Sten feature.

METRO (29)

Metro stepped up to a blazing production tempo early in the year due to the let-up brought about by the death of Irving Thalberg in the fall of last year. Hence studio jumps into the summer season with 9 in work.

These are briefly: Jeanette MacDonald and Allan Jones; 'Between Two Women,' with Chot Tono, Virginia Bruce and Maureen O'Sullivan; 'Madame Walewska,' Garbo and Charles Boyer; 'Double Wedding,' with William Powell and Myrna Loy; 'The Bride Wore Red,' Joan Crawford, Robert Young and Franchot Tone; 'The Emperor's Candlesticks,' with William Powell and Luise Rainer; 'Day at the Races,' Marx Brothers; 'Married Before Breakfast,' Robert Young and Florence Rice; 'Broadway Melody,' Eleanor Powell and Robert Taylor.

Following along in July an August will be: 'Rosalie,' with Nelson Eddy; 'Three Comrades,' Robert Taylor, Spencer Tracy and James Stewart; 'Girl of the Golden West,' Jeanette MacDonald and Nelson Eddy; 'Wedding Dress,' with Robert Montgomery; 'Spanish Omelet,' with Robert Montgomery; 'Stand Up and Fight,' Wallace Beery; 'Tell It to the Marines,' with Robert Taylor and Spencer Tracy; 'Test Pilot,' with Clark Gable and Spencer Tracy; 'Hats in the Air,' Eleanor Powell; 'Lola Montez,' with Joan Crawford; 'Big City,' Luise Rainer and Spencer Tracy; 'Return of the Thin Man,' William Powell and Myrna Loy.

New York Theatres

There's a Better Show
at the **RKO THEATRES**

PARAMOUNT TIMES SQUARE
HELD OVER
"I Met Him in Paris"
In Person **Ozzie Nelson** and His Orch.

STATE
IT'S COOL AT LOKU'N
SPENCER TRACY in "THEY GAVE HIM A GUN"

ROXY
ALL 25¢ TO SEATS 1 P.M.
On the Sea
"THERE GOES MY GIRL"
LELA MOORE
HARLEM MANIACS
WALTER NEILSON

CAPITOL
CLARK GABLE
MYRNA LOY
"PARNELL"
Conding—Marx Brothers
"A DAY AT THE RACES"

"HIT PARADE"
FRANCES LANGFORD and PHIL REGAN
UNITED ARTISTS
RIVOLI 9'way at 49th St.

CAPTAINS Metro-Goldwyn-Mayer's Masterpiece
COURAGEOUS
ASTOR
9'way at 45th

RADIO CITY MUSIC HALL
HOPKI IN CREA
"WOMAN CHASES MAN"
Spectacular Stage Productions

EDWARD G. ROBINSON **OTIE DAVIS**
ID GALAHAD
NEW YORK Strand
25¢ to 1.00
W'way, Fri—Opens 8:30 A.M.—Midnite Show

Joyce Coad in 'Deerslayer'
Hollywood, June 8.
Joyce Coad, former moppet player, has been signed to a term by Standard Pict., new producing firm, and goes into 'Deerslayer,' company's initial film.
Player had a bit part in 'Born.'

George BRENT - Anita LOUISE
in "THE GO GETTER"
with CHARLES WINNINGER
CRITERION 9'way 25¢
Opens 9 A.M.—Midnite Shows

HERMAN BING



On Personal Appearance Tour, in His Skit

'THE VOCAL TEACHER'

Rolling His "R's" and Warbling His High "Z's"

Exclusive Management

MENIFEE I. JOHNSTONE, AGENCY
Beverly Hills, Cal.

12,000,000 RADIO SETS IN NON-PHONE HOMES MUST BE TABBED, SAYS GALLUP

Sees Present Research Limited to Top Strata—Points to Lesson Given by the Literary Digest Presidential Straw Vote

Radio research, in the opinion of Dr. George Gallup, has been lax in devising an economical, accurate method for measuring the program reactions of those radio sets but not telephones. Young & Icam's research director thinks no system can give an advertiser a true insight as to how his show is going over unless equal consideration is given the 12,000,000 set owners that are not subscribers to the phone company. Of the 24,000,000

gram and station preferences differing in important respects with the present picture.

Radio research can go on using the coincidental and roster methods in its attempt to check the lower half of the listener population. Through the telephone company it can find out in what sections of the community the service is most dense and where it is at its sparsest. The phone check would be maintained in the former area, while in the neighborhoods where the percentage of residential phones is small checkers could go from house to house quizzing the occupants along two different lines, namely, what program were they listening to at the moment and what shows had they heard earlier in the day or the night before, with a roster made available for the refreshing of memories.

Dr. Gallup admits that what he urges is the hard way, but radio research, he says, will have to adopt it if it wants to be protected against local angles.

Another Problem

Spot time selling will be faced this coming fall and winter season. "It's the toughest task it has yet had to solve, unless the advertising appropriations are diverted to newspapers and other media. With the networks certain to fill the early evening schedules with commercial programs, it will be up to the individual station to apply itself more vigorously and intelligently, say observers of the trade, to the sale of the later and less desirable local spots.

Few station operators so far have taken the trouble to compile data to prove that the late evening periods can get substantial enough audiences to make them worthwhile for advertisers. Broadcasting industry, as far as it affects the hinterland, has done little to disabuse the preconceived notion that householders tune on their sets at 7 p. m., listen until about 10 p. m., and then call it quits for the night.

Obviously it takes far more salesmanship to sell 1000 than it does 7500, but station reps are of the opinion that it can be done far more effectively if stations will go in for some factual study of the situation. They could underwrite surveys showing that certain of their local programs have a steady late evening following which is ample enough to give the national advertiser profitable results. Mail counts could be made part of such findings.

Station reps patiently see their own income circumscribed in proportion to the preeminence of local time by the networks and they feel that by getting after the late evening selling problem along aggressive lines the stations can increase their revenue appreciably as well as proving ways for the reps to even up things.

radio homes is only half are equipped with phone service.

These figures make it obvious that radio research has so far been drawn its information from program popularity from the upper crusts of the population. Next big job for broadcasting's probers is to find the lower income groups with which it is Dr. Gallup's belief the approach to these classes can be done as cheaply as the charting of telephone service homes, if a concentrated effort were made to find the best way of covering this lower half. Dr. Gallup compares the present sampling of listener likes and dislikes to the sad fate that befell the Literary Digest's late Presidential poll. Digest ballots leaned strongly toward the Republican candidate, but when the real votes were counted, it was found that that lower mass was solidly for President Roosevelt.

By continuing to pass up this 50% in its various quizzes broadcasting, opines Dr. Gallup, can't expect to get away from accumulating lopsided results. Once radio research makes a habit of getting down into these nether economic brackets it will find the general index on pro-

ARTHUR CHURCH SOLD

Breakfast Table Rights Disposed of To WBMM, Chicago

Chicago, June 8. Deal signed on Friday (4) transfers the Arthur Church-KMBC 'Across Breakfast Table' serial here to WBMM, Columbia key, sponsored by Household Finance. Act goes three-a-week for 52 weeks. Has been on KMBC for same sponsor for 13 weeks, with Neal Keane and Margaret Heckle who are coming here to work the show. If successful here, as at KMBC, to go Columbia.

Baron-Darwin-Durstine & Osborne handling the account.

RAMONA LOSER IN WHITEMAN ACTION

Ramona Davies lost out last week in her appeal from a N. Y. State Supreme Court decision which denied her the rights to restrain Paul Whiteman and the New York City Musicians Union from interfering with her efforts to get work as a singer and musician. Appellate Division affirmed the lower court's finding on all points of argument advanced by Whiteman's Julian Abeles.

Ramona had contended that she had a right to walk out of her employment with Whiteman because the agreement between them favored no one but the band leader and the arbitration of the dispute, and her subsequent suspension, by the American Federation of Musicians did not prevent the court from passing on the issue. Whiteman's lawyer held that the renewal clause in her contract was an automatic one unless notice to the contrary was served her; that she had agreed to the assignment of her contract and that the contract specifically conveyed authority to arbitrate any differences arising between the two to the union. Ramona joined Whiteman in March, 1934.

Nicholas T. Rogers, Miss Davies' counsel, said Monday (7) that he hadn't decided what his client's next move would be, in the litigation. Ramona has been working without any interference from Whiteman for the past several weeks. Whiteman is on his way to Fort Worth, Texas, for his summer's stand at the Frontiers Day Celebration, is not expected to order her to join his organization there.

Killed by Lightning

St. Paul, June 8. Lloyd H. Wagner, 36, on KSTP's sales staff since 1933, was struck dead by lightning while fishing in a boat on Marine Lake, at Spicer, Minn.

Two companions, though dazed by the bolt which killed Wagner, managed to swim to safety on a nearby island, when their boat capsized. Wagner had worked for the Minneapolis Journal before coming to KSTP.

Burial in Minneapolis.

'Feinsinger' Too Easy

Buffalo, June 8. In spite of a descriptive tag, WBEN has changed the name of its new 17-year-old blues vocalist to Marian Morgan.

Her real name is Feinsinger.

Four J. Walter Thompson Shows Fold

Slimmest Working Summer in Years for Active Radio Agency

Four of the J. Walter Thompson programs are due to bow off the networks within a space of three days the week after next. With the Lux Theatre also slated to go, the radio division of the Thompson agency will have the slimmest working summer in years.

Shell show with Joe Cook makes its exit from the NBC red (WEAF) June 26. On the same night Grace Moore and the rest of the Nash cast will call it quits on Columbia. All colored troupe headed by Louis Armstrong wind up a 13-week career for Fleischmann yeast on the NBC blue (WJZ) June 25, while Robert L. Ripley steps out of the same account's Sunday night spot on the blue June 27 after being on the

Fleischmann payroll since October, 1935. Thompson hopes to get another show into the spot for the summer.

Ripley starts for Huskies (General Foods) July 16, taking half of the 9 to 10 p. m. Friday stretch which the packing combine, via Benton & Bowles, has contracted for on the blue link. The other half will be occupied in the fall by Log Cabin syrup with a program headed by Jack Haley and originated from Hollywood. As part of the Friday night deal NBC, it is understood, has agreed to supply General Foods with its Pacific red network, thereby sidestepping its own policy against mixing the red basic with the Pacific blue.

Chain Income from Time Sales

NBC				
	1937	1936	1935	1934
January	\$3,541,999	\$2,681,885	\$2,895,037	\$2,391,667
February	3,295,762	2,714,300	2,758,819	2,211,637
March	3,614,283	3,037,873	3,025,308	2,507,686
April	2,777,321	2,741,928	2,682,148	2,373,890
May	3,214,819	2,561,720	2,685,211	2,475,173
Total	\$16,944,204	\$13,737,716	\$14,046,018	\$11,960,257

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
March	2,559,716	2,172,382	1,829,553	1,524,904
April	2,596,238	1,950,939	1,615,389	1,371,601
May	2,552,374	1,749,517	1,287,455	1,255,887
Total	\$12,351,265	\$9,683,007	\$8,155,807	\$6,946,163

MUTUAL

	1937	1936
January	\$187,362	\$166,266
February	202,088	152,064
March	212,861	191,483
April	167,580	137,964
May	133,431	129,907
Total	\$917,184	\$789,846

Columbia Grossed \$2,552,374 in May; NBC Red Loop Copped \$2,261,344

READYING FOR BIG BOARD

CBS Two-For-One Stock for Fiscal Watermelon

CBS informed stockholders Monday (7) that it was prepared to exchange the presently outstanding \$5 par value shares of both Class A and Class B stock for the new \$2.50 par value shares on the basis of one old share for two new shares.

This split-up was authorized by the CBS directorate March 24 as a preliminary step toward placing the network's stock on the big board.

RUTHRAUFF & RYAN IN CHICAGO EXPANSION

Chicago, June 8.

Embarking on a general expansion campaign on its radio department and billing, the Ruthrauff & Ryan agency has a new setup for its other division. Ros Metzger has been appointed general radio director for the Midwest.

Ardent Bucholz become chief of production, while Katharine Haynie has been given charge of all scripts. Dale Perrill becomes radio account executive, as business contact on radio accounts.

Agency has set up an entire wing in the local offices to house the revamped radio department, which has started out with stepped-up radio activity.

New ether alignment goes into effect on June 15.

Woolley Off WWJ

Detroit, June 8. Easton C. Woolley, who came from NBC's station relations staff in N. Y. last fall to manage WWJ, quit late last week.

Post will be filled temporarily, at least, by W. J. Scripps, son of station's founder who held the post of acting manager from time Jefferson B. Webb died last year until Woolley was brought in. Since last fall the younger Scripps has been radio director of Detroit News, station's parent, with task of overseeing station.

Woolley, who's mulling several offers including one understood to be a return to NBC, contemplates vacation before resuming work.

Crowley-LaBrum Dissolve

Philadelphia. Crowley-LaBrum agency, Philadelphia, has dissolved and is now operated by Tom LaBrum as Thomas J. LaBrum, Inc. Jerry Crowley is devoting himself entirely to publicity for the United Campaign, joint drive of various charity organizations.

CBS continued to widen its lead over the red (WEAF) link last month by piling up a gross of \$2,552,374 from time sales. Compared to the tally for May, 1936, the Columbia figure represents a boost of 45.9%. NBC's billings on the red in May of this year were \$2,261,344, and the blue (WJZ), \$953,473, with the joint sum, \$3,214,819, accounting for a jump of 25.5% over the total for the same month of last year.

Mutual Network drew \$133,431 last month, or 2.7% better than it did in May, '36. Columbia's May increase was the biggest for any month this year. Previous topper was the one achieved in April, that margin coming to 31.4%.

NBC's gross in May, 1936, was \$2,561,720, the year before, \$2,685,211, and for May, '34, \$2,475,173. Columbia's May '36 billings were \$1,749,517, while the previous May figured \$1,287,455, and the May of 1934, \$1,255,887.

More Promoting to Pay For Promoting Fiasco By Los Angeles Radio Eds

Los Angeles, June 8.

Radio eds of Los Angeles dailies ran up a \$400 deficit on their recent show in Shrine auditorium, in which top air names made gratis appearances. That red blotch has had the lads worried so last week one of them hit on an idea. Why not book their baby star, Maurice O'Connor, into one of the downtown houses and surround her with air names. Orpheum was willing and set the price at \$1,500 for the week but the big 'if' was that different radio name must appear with her every night.

Air players were propositioned but it was no go. They figured they did enough for the columnists when they showed up for the Shrine shindy. When deal chilled with the Orph, ether critics struck a bargain with Mike Macico of the Paramount.

Eds will share on nights coverage is hit above average biz. It's to their advantage to line up guests so the lads are hustling around to put the bite afresh on air names whose b.o. pull will help wash up the remnants of their promotional fiasco.

Wayne King Renewal

Chicago, June 8. Wayne King orchestra is renewing their deal with Lady Esther cosmetics into 1938.

Probably will hold Lady Esther broadcasts down to two a week. King is now on the road playing theatres and dance spots, being set into the Eastwood Gardens, Detroit, by Music Corp. of America for a 10-day ride, starting Thursday (10).

Blue Grass Roy Freeman, hillbilly, off WVIC, Hartford, for three months' vacash at Iowa farm.

HIGH-BROW STATION CURIOS

Big 10 Football Deal Looks 100% Cold; Wilson Offered \$100,000 for Rights

Chicago. Long talked-of deal for the sponsorship of Western Conference. (Big 10) football games this coming season has fallen through. Break-up came mainly through the inability to get University of Illinois into line, and with Illinois kicking up such a fuss about the advertising tie-up it was decided to call the whole thing off.

Big 10 had been considering a flat sum of \$100,000 for the radio rights, with each college to get \$10,000. Sponsor would buy time on the local or nearest big-town station for each of the games.

Advertiser interested in putting up the coin for the privileges was Wilson & Co., the meat packers.

With this deal knocked in the head most of the big midwest and Chicago stations have reverted to their original policy of keeping college football broadcasts on a completely sustaining basis. In this way, they feel, they can pick up what is considered the top game of each week rather than be forced to carry the game that's been bought and paid for.

UNIVERSITY OF CHICAGO IN FOOTBALL REVERSE

Chicago.

Sudden reversal of policy on part of University of Chicago may give WIND, Ralph Atlas indie here, exclusive right to broadcast entire series of U. of C. football games this coming season.

Death of Rockefeller will probably cut source of considerable revenue to university, so more attention is to be paid to alumni, and build-up for them includes guarantee that every football game will be aired.

Former policy gave stations more or less of a free hand to select whatever games they cared to broadcast, giving several outlets to some and none to others. Deal with WIND not definitely set yet, but understood overtures have been made by station, and looks favorable.

Shively Succeeds Goodkind at Lord & Thomas, Chicago

Chicago, June 8.

Holly Shively, formerly in charge of radio publicity for Lord & Thomas agency here, becomes manager of radio service and director of publicity. This fills vacancy left by Lew Goodkind resignation from agency. Miss Shively was previously with Columbia Broadcasting here and Chicago Herald and Examiner.

W. A. Clark to WIRE

Indianapolis.

William A. Clark, formerly manager of WCPO, Cincinnati, comes in Thursday (10) as manager of WIRE, Indianapolis. Eugene C. Pulliam, WIRE owner, says that no other changes will result from Clark's entry.

Clark was with WCPO for four years, and before that he was in the newspaper and theatre operation fields.

Winchell Renewed

Walter Winchell has been renewed by Jurgens through the Lennen & Mitchell agency for next year. Deal also has him optioned for 1939.

Columnist gets a boost over the \$3,000 per broadcast which prevails for the present contract.

Taplinger Expands

T. J. L. Crane, an Englishman, has been named manager of the London office of Robert S. Taplinger, Inc. Crane will direct the publicity of Taplinger's clients abroad.

More Gentlemanly?

Stuart Doyle, Australian showman, last week sold out all of his theatre and film holdings to devote himself hereafter to operating a chain of radio stations.

Doyle says radio business is 'more gentlemanly.' Details in the foreign film pages.

AYER AGENCY TABS LOCAL VOX POPS

of the N. W. Ayer agency, has mailed letters to 200 stations currently airing vox pop or any variations of the man-in-street broadcasts asking for statistics on their programs.

In the letters Barton asserts four Ayer clients are interested in national man-in-street programs of other than chain ori. Info asked includes success, stories stations can whip up for their programs.

Incidentally, in order that he will not be inundated by phone calls and dropper-ins from interested stations, Barton, in his letters, masked his identity behind the adopted tag of 'Graham.'

SWING CLUB ANNIVERSARY

And If the Lads Need Cooling Off, Here's a Hint

CBS' Swing Club (Sat. nights) will celebrate its first anni on the air June 12 with a one-hour session, starting at midnight.

Lined up for appearance are Bunny Berrigan and Casa Loma orchi, Kay Thompson, Benny Goodman quartet, Duke Ellington and his trio, Ray Scott's quartet. Paul Douglas will narrate as usual.

Feature of the broadcast will be a shortwave pickup of the w.k. Quintet of the Hot Club of France. Outfit, headed by hot fiddler Stephen Grappelli and gypsy guitarist Django Reinhardt, has never been heard over U. S. radio. Crew is pretty popular via discs with American swing addicts.

One of the reasons that the anni program is the final one of the day's card at CBS is that the swingers may so wind themselves up they'll not be able to stop. The web is prepared to stay on ozone an added half-hour if the boys really need to steam off.

L. W. Wheelock Denies Bacher, Lewis Rumors

L. Ward Wheelock, Jr., v.p. of the F. Wallis Armstrong agency, yesterday (Tuesday) termed baseless the report from Hollywood that William Lewis, CBS v.p. in charge of programs, was joining Armstrong and that William Bacher was quitting to take over the production of Benton & Bowles' shows on the west coast.

No word either way could be obtained on the Bacher angle from B. & B. Wheelock added that Louella Parsons is due back on the 'Hollywood Hotel' (Campbell Soup) program following her European vacation.

Claire Shadwell, in charge of the 'Musical Clock' over WBT, Charlotte, N. C., is ill with flu and Lee Kirby is pinch hitting for him.

HOSTESSES EYE WQXR SCHEDULE

Heavy Classics Over Unique, Little Known N. Y. Station Attracts Own Selective Audience—'Radio Evenings' Harks Back to 1922's 'Listening Parties'

ALBUM SYMPHS

WQXR, New York, and little known station which frankly caters to highbrows, has several exceptions. One is that it regularly sells printed schedules of its programs.

Because of of classical music and with few commercial interruptions—often all—hostesses in the metropolitan area actually plan to pick up WQXR music labdedah background.

WQXR also presents lengthy albums of Bach and whatnot, recorded series which take 40 minutes to play. Probably only radio station in America that goes in for this type of esoteric entertainment for a selective audience.

Listen in Groups One novel result of the broadcasting of the heavy classics is that the devotees of such music get together in groups and listen. This is a throwback to 1922 and thereafter when the radiophone was a brand new toy and the public was first getting the tune-in fever. In those days it was not uncommon to organize 'radio listening evenings' on a social basis.

Complaints to WQXR are not infrequent from dowagers and such who call up to chide the station for switching its music schedule. One irate matron claimed her soiree was a social fiasco when WQXR pulled a last-minute shift. Another wealthy devotee wanted to guarantee herself against such a shift by buying the time for sponsoring the music she wanted for the evening. A birthday shindig.

KOL, SEATTLE, AS MUTUAL N.W. KEY

KOL, Seattle, has been approached by Mutual on an affiliation deal. Mutual would like to have KOL come in as Mutual's key outlet for the far northwest when that station and CBS part at the end of 1937. KIRO is under contract to become Columbia's local release at that time. It is Mutual's idea to have KOL underwrite the cost of a wire from San Francisco and to make whatever propositions it elects with northwest stations that could be fed as a group out of KOL. Arrangement would be similar to the one now existing between Don Lee and its California affiliates.

WBT, Charlotte, Staff Tentatively Organizes

Charlotte, N. C., June 8. Announcers at WBT have formed a tentative unit of the announcers' guild and Caldwell Cline has been appointed as a committeeman to confer with Manager William Schuch.

Improved conditions for the announcing staff is desired by the corps.

Judge Sykes, Art Pryor, Marvin Oreck To Address Broadcasters' Convention

Stalled Again

Washington, June 8. Stalling of the broadcast industry through long-term franchises has been blocked once more by opposition of the Federal Communications Commission to legislation making five-year tickets mandatory. Commish has informed Congress that conditions still are not right to relieve broadcasters of the semi-annual chore of getting renewals.

Again apprehensive 'freezing' present licenses, Chairman Anning S. Prall particularly objected to any change of the existing law—under which the Commish can grant papers for any period up to three years—because of current rapid developments in the radio art.

WLW MUTUAL RELATIONS PALLY?

Chicago, June 8. Renewed and continued friendship between WLW, Cincinnati, and the Mutual web is indicated by the WLW statement that it will be represented at the Mutual meeting which will be held here during the National Association of Broadcasters convention later this month.

Another indication of a closer relationship between WLW and Mutual is the station's cooperation with the network in clearing time for the web's commercials.

TIME BUYERS' TRAIN TO N.A.B. CONVENTION

Many of the agency time buyers going to the National Association of Broadcasters' convention will pull out of New York for Chicago on Friday (10).

Last year they left on Saturday and found themselves on the train which became the ring for the battle between Edward Pelly and Scott Howe Bowen. The incident proved somewhat embarrassing for the agency folk though they remained non-onlookers throughout.

Some of them say they're leaving Friday so that they can see a Chicago baseball game the next day.

WCAU PANEL MEN GET FIVE-DAY, 40-HR. WEEK

Philadelphia, June 8.

Agreement between WCAU management and WCAU Technicians' Association was consummated last Thursday. It is effective Sept. 1. Provides 40-hour, five-day week and 7½ per cent pay increase for all technicians. Men employed more than six months get one week's vacation, and more than one year, two weeks. Two weeks may be taken winter or summer, or split.

No talk here of unionization of radio employees by C.I.O. or any other outside group. Engineers at some stations said they had been approached, not very enthusiastically, by Telegraphers' Union, which organized engineers at WPEN and WDAS about a year and a half ago.

Bill Ivens, of Greenville, S. C., has joined WBT, Charlotte, N. C., as a new announcer on the staff.

Washington, June 8. Igniting membership requirements apparently will provoke the only real dispute at the National Association of Broadcasters' forthcoming Chicago convention where emphasis will be placed on commercial aspects of the radio business. No serious controversies are in prospect, with unaccustomed harmony indicated.

Most of the session will be a gabfest with one entire day given over to analysis of showmanship, sales, and client problems. Arrangements are still in the tentative stage, but program Monday (10) was fairly well fixed. Sessions formally start June 21, although all hands are expected to arrive the preceding day.

Chief speaker was lined up this week when Judge Eugene O. Sykes, chairman of the Federal Communications Commission broadcast division, agreed to discuss government policies and regulatory problems. His talk is scheduled for opening session Monday (21).

Two other chief speakers will highlight the Wednesday (23) sessions on commercial problems, pasted relations with agencies and sponsors. They are, Arthur—Pryor, Jr., of Batten, Barton, Durstine & Osborne, who is to give the agency slant on broadcasting; and Marvin Oreck, of the Duluth department store, Oreck's, who is to talk about retailers' appraisal of air advertising. Host of specific topics are down for consideration at the afternoon panel on commercial phases.

Sessions will be opened with a written greeting from President Roosevelt, plus a welcome from Mayor Edward Kelly. Hopes that F.D. might address the trade group by wire from the White House were upset when the Chief Exec declined bid tendered recently by Managing Director James W. Baldwin.

Changes in procedure are mapped in order to stimulate interest, suit the convenience of delegates, and provide better balance. Principal innovation is moving up the election, now carried for Tuesday. Nomination committee report is listed for the opening session; so the balloting can take place before the early-leavers begin packing up. Tuesday afternoon will be devoted largely to receipt of engineering reports and action on resolutions.

While a good many whereases are expected to come up, the horizon seems free from any drag-out fights. Factional feelings have been well patched up since last year, the copyright issue is slumbering, and there is not expected to be any important fight over policies or past conduct. Under these conditions, looks like the only thing resembling a blow-off will be the proposals to up dues and stiffen eligibility rules.

Dues boost will be brought up by the directorate, which was stymied last year in an effort to lift the ante. Formal amendment to constitution and by-laws provides for 50¢ jump by making installments payable bi-monthly rather than quarterly. This will raise the Association yield about \$40,000, putting the annual budget in the \$125,000 vicinity.

Other membership issue will be whether owners of more than one transmitter must take memberships for each station. Led by Arthur B. Church, KMBZ, Kansas City, bloc will drive to prevent multiple-protection from coasting along with a single seat and only one set of dues. Formally notifying Baldwin of his intent, Church recently filed his proposed change with a letter saying tighter requirements are needed to curb what potentially threatens to become a constantly increasing evil practice.

Only other constitutional matter on the menu, one which is unlikely to stir up much of a rumpus, is another Church amendment suggestion. He would put the retiring president on the directorate for a three-year term so the rulers could profit from the experience of several former execs.

FOR MEN ONLY
With Estelle Taylor, Ray Sinatra
Orchestra, Jess Nash, Paul Sullivan,
Fred D'Acosta, Bradley
Ther, Alex Morrison
30 Mins.-WLW Line
VITABIS
Monday, 8:30 p. m.
WHN, New York
(Pedlar & Ryan)

This program is designed to sell hair goo to he-men that would result too much lilac odor. Virile music, robust singer, masterly golfer, daring soldier, of fortune of such ingredients is Sinatra made composed as per the inaugural broadcast.

But even the strongest stags will weaken and blanch at such sketches. "Daddy, Your Honor, You're It's a piece in which Estelle Taylor, strange one-time headliner for an all-male program, megaphoned lines nobody would think possible to her as a judge, who seen his duty and done it.

Script they handed to Miss Taylor and the reading of the lines Miss Taylor handed to the public was artistic assault and battery composed. The rest of the program pretended it hadn't happened. It should serve as a gruesome warning to omit dramatic poultry from a half-hour that is otherwise a plausible arrangement to attract masculine ears.

Fred D'Acosta told about the new-shooting-upto-but-this isn't-war story. Ray Sinatra made glibly dandipate; Jess Nash pitched into the vocals; a sweepstakes celebrity told how it feels; Bradley Barker made animal sound effects; and Alex Morrison said stop-doing-it-that-way in golfing, and Paul Sullivan spoke of this and that. It all added up to roast beef and apple pie and the hairy legs.

By suppressing that hairy leg when to have acting on the program, maybe everything will be all right and people after a time will come to feel that the estimate was passed.

Program is the commercial baptizer of the WLW line-out of New York (to quote the sign-off).

Land.

WGY PLAYERS Historical Sketches

15 Mins.
Monday, 6:15 p. m.
STATE BUREAU OF PUBLICITY
WGY, Schenectady
(BBDO & O)

Radio portion of campaign to advertise New York as a recreational and historical centre includes six programs designed to highlight important Empire State battles of the Revolution. First program dramatized in connection with the battle of the Clouds in WGY's Mohawk Valley territory. Was not set on the battlefield, but at a fort 20 miles away. Told of a young woman from Massachusetts who at first shared the loyal sympathies of her parents, but who, changing her viewpoint to New York State, came in search of her soldier-husband. She is united with him through the long arm of coincidence, after the captain of the post has ordered her to be placed under arrest as a possible spy. Story of the battle trickles through in reports by the warrior-husband, who comes down in a bateau with General Herkimer, seriously wounded, and is carried through the leg, and in statements by other characters.

Apparently budgeted on a modest scale, opener of series called for five characters. WGY's budget of the works on production, as might be expected on a battle block. Scripting and acting sufficed to carry the tale of particular interest to listeners in WGY's primary area. Patricia Sheldon, cast in the most dramatic and sympathetic role, gave a superb performance. She is a member of WGY's pioneer acting troupe, did an effective bit as an orderly. Farts of post captain, heroine's husband, and a neighborhood woman (players not identified by name) were handled fairly well. Woman's voice matched noticeably.

Announcer Howard Tupper beat the drum, before and after on New York's attractions, with two booklets offered. Themer, "Yankee Doodle," is appropriate the more so because it is supposed to have been composed at Fort Craillo, in nearby Rensselaer.

Jaco.

ERIC BLORE, HERBERT MUNDIN Comedy

10 Mins.
Tuesday, 9:30 p. m.
WABC-CBS, New York
(William Esty)

Guesting on Jack Oakie's 'College' program, the pair of British film comedies did ok. Might have hacked out a better impression had the material served 'em been keener. At times the lines were so old they creaked—even over the air.

Blore's broad 'a' and Mundin's Cockney accent made nice contrast. The spent more time in kidding with each other over their respective butting merits; also debated on etiquette.

With some smart business, lines and careful coaching either could pick a notch on radio as comedy stooge, what each does in.

Bert.

FERDE GROFE'S ORCHESTRA With Mary Kendall, Edward Ellington and Edwin Smeal

30 Mins.
Friday, 10 p. m., EDT
WABC-CBS, New York
(Wesell)

New show slipped in for a 10-week stay in place of the Philly Symph, which left in the winter. Most of the members of the Philly outfit, accustomed as they are to summering abroad, refused to forego their vacation and the program has gone light-weight till Aug. 6.

First edition of the new program impressed. Grofe seems set for his best impression to date with his 30-piece orchestra to juggle, plus an able lineup of vocalists. Grofe has blended 'em into a balanced instrumental and choral design which has smooth flow and zesty sparkle.

Music program will use lies in that it's twice as classic and pop syncope. Opening program trotted out melody of Victor Herbert, 'Mardi Gras' from Grofe's 'Mississippi Suite', 'Liebestraum' and 'Gloria' from Friml's 'Firefly', plus several other numbers. Audience attached to the program when the Philly Symph was in the saddle, should continue to cling. With more added.

Miss Kendall, a soprano, and tenor Edward Ellington take the solo parts. Big vocal bang is supplied by Smaller's crack brigade of chorists. To Grofe's very good music the singing adds much color and conviction.

Bert.

HOBERT BOSWORTH Reminiscences

Sustaining
30 Mins.
Friday, 6:15 p. m., EDT
WABC-CBS, New York

Heavy task to retain interest for 15 minutes in one single speaker, especially when the subject is about homey incidents in the life of a well-known and little known stage celeb. Hobart Bosworth went into details of Edwin Booth's life, stressing actual experiences of the boy who was on the stage. How many of the peasants know who Booth was?

Despite mediocre scripting job, Bosworth indicates potentialities for a better picture. He said that Booth's personality was his outstanding trait and Bosworth displays plenty of the same in his broadcast.

Wear.

FRANK MORGAN With FREDDIE RICH'S ORCH.

Transcriptions
15 Mins.; Local
Monday, 6:15 p. m.
WABC-CBS, New York
(Ruthrauff & Ryan)

Two of the records picture Frank Morgan as a producer in his quarters. Morgan apparently is preening or trying it out via radio. He is a more caricature of an impresario. Morgan being a befuddled, hesitant, absent-minded individual pathetically attempting to appear as a master to his secretary-stooge (a part done well) and to the others.

At first, the character seems vague, and to some listeners, perhaps, not understandable. However, Morgan is from record to record, for a pretty fair quota of giggles and laughter. The program is slow. Guests dialog brief with Morgan and warble one pop, in sock style. Miss Langford's slightly husky singing, an effective; did Miss Lamour's tempestuous outburst quite a build-up for her Paramount picture, 'The Jungle Princess', on the selection. Rich's boys deliver smoothly.

Advert for 'The Jungle Princess' after the introduction. Station Mike man does it once, over orchestra's music. Repetitive on the name. Dodge being mentioned about 30 times.

Jaco.

WFBZ 15TH ANNIVERSARY With Raymond Tompkins, J. Hammond, Stuart Kirkland, Wm. F. Broening, Phil Criss, Ed- witt Kern, William Chalmers, Joe Imbroglio's Orchestra

60 Mins.-Local
Sustaining
Saturday, June 5, 7 p. m.
WFBZ, Baltimore

Climaxing a period of imposing ballyhoo, WFBZ put on effective anniversary show, highlighting historical milestones in its career. Paced by Raymond Tompkins, local news commentator, program presented showbiz melody of music dramatization and deftly handled sell plugging.

Re-enacting the founding of the station in 1922 by the Munsey owned Baltimore American, as a possible circulation building gag, station put on a replica of its inauguration program and brought back to the mike Wm. F. Broening, who was Mayor of the city at that time, to repeat his speech of welcome to the new gadget.

Jaco.

Follow Up Comment

'Hollywood Hotel' program Friday (4) carried a well-done re-enactment of scenes from 'Kid Galahad' (WB) with the three prime troupers from the film, Edward G. Robinson, Bette Davis and Wayne Morris, guests. Benefited from a slick script job, foundations were well laid, the story had light-tugging zest and pace right up to the peak of the plot and then suddenly folded. It was really a swell teaser for the film, and at the same time unfolded fair if unclimactic entertainment for the air fans.

Trio from the picture cast ably marched through their assignments, but the weak end of the scripting rates the foremost acknowledgment.

With 'Galahad' consuming but 20 minutes, the variety talent on the show had more opportunity than usual. Jerry Cooper, Frances Langford, Anne Jackson, Igor Gorn and Raymond Paige's organ backed the dramatization excellently. Altogether, the best of the best 'Hotel' programs in some weeks.

Ed Sullivan, of the N. Y. Daily News, nickered off a smooth bit about stars' superstitions, as given by the 'Heinz Magazine' of the 'Air' over CBS. Perhaps the angle on Sullivan's mike appearance most noticeable and surprising to the average listener was that he did not, either in voice or manner, sound like a Broadway Dawn or a trotter. Not New Yorkese as such, but a nice guy, not brassy. Voice was clear, modulated and rather pleasing. Its pitch was a bit high, but not too much for a radio voice.

Sheila Graham, picture columnist for North American Newspaper Alliance, author and former actress, was the hostess, contributing to 'Heinz Magazine' last week. A repeat date for her, titled 'Adventures of a Girl Reporter'.

The show was a good one, with reception, names about whom she spoke being male. Miss Graham's remarks would indicate that she is right near the center of the Hollywood picture. Presumably the club women type, to which the 'Magazine' cater, is interested in close-ups of the film. Powell, Fredric March, Tyrone Power, et al. Miss Graham's voice and delivery show stage training, apparently in England.

Indianapolis Motor Speedway plus pre-race broadcasts, seemed to cross the finish line in following order: (1) Ken Ellington, Stan Thompson and Len Soble, and (2) two from Chicago CBS, relay from Indianapolis affiliate, WFBM. Ellington's careful phrasing, non-exaggerated but lively, and Soble's first-race style, plus Len Soble's assistance from track action, and final sock climax, getting winner on the air, for entire crew. Nice technical work by engineers.

WLBZ, although the program is almost on dead heat with WLW, Mutual, gets second position, due to unusual pre-race airing on Sunday (30) when Chicago mobile unit around the track in a race-car for novel stunt airing. Graham MacNamee and Charlie Lyon did the mic for NBC.

WLW Mutual, ran dead-heat with NBC on race-day airings, and also had nice pre-race broadcast on Sat. (29) when Jack Linnell interviewed Dick Merrill and Len Soble, and Ed Dickenson. Also up from Cincy was Douglas Browning and Jane technical rep.

WFBZ, Indianapolis, gets fourth call. Although tying in with CBS, for almost all their race-day pickups, due to both former spier and latter spier airing it, their race showmanship in grabbing Pete De Paolo, noted racer and one-time winner, for assistant spier got them in the lead.

WIRE passed NBC up on race-day, and put on the whole thing themselves, for which they deserve credit. However, local staffers Morris Hicks, Jack Stillwell, George Ingler, Jr., Al Beveridge, Jr., Bill Froesch, added with flu on race-day, suffered from lack of much air time for the race. Station tried to present almost whole race, and as consequence, sometimes the pace of the spiers was noticeably slowed.

Bob Hope and his femme stooge, 'Honey Child', have developed the laugh section of the Rippling Rhythm review that Sunday night groove so that it is traveling at a heady pace currently. Aside from having deft script and his customary zesty delivery, the program framers have made the comedy a fixture that listeners should look forward to with relish.

Mrs. Martin Johnson did her first airing as a solo act last Saturday night (5) via the Shell hour on NBC. With her speaking personality revealing a decidedly ingenuish flavor, the explorer's remarks, diverting and exciting anecdotes, most of it bearing on her encounters with elephants and rhinos in the African bush.

Joe Cook helped lots in stepping up the interludes with his questions and asides.

Jaco.

Harriet Bortle, soprano, resu on WELI, New Haven.

PATSY KELLY 7 Mins. GLOSTORA Friday, 8 p. m., DST WHN, New York

Patsy Kelly, film comedienne, brought much of the wit and exuberance that mark her screen work to the mike. Has potentialities for the air.

Customary cross-exam by Radie Harris was supplanted by virtually a monolog that smacked of being part of a radio play. Miss Kelly's graceful but bows to other members of the cast in 'Wake Up and Live', in which she plays the 'Girl Friday' role to alter Winchell's own screen taking credit for her own screen performance. Interview was before a studio audience at WHN, and the affair clicked nicely.

Wear.

'FIRST NIGHTER' With Les Tremayne, Barbara Luddy, McDonald Carey, Eric Sagerquist Orchestra

30 Mins.
CAMPAÑA
Fri., 9:00 p. m. CDST
WMAQ-NBC, Chicago
(Aubrey, Moore & Wallace)

Radio is scarcely old enough to have its own 'First Nighter' show. One of the most famous shows to originate in Chicago, it was taken to the Coast for broadcast, that it might remain with its star, Don Ameche, but now it has returned to be broadcast once more from Chi studios.

To this show's success is attributed the rise of the Campaña. Behind the show lies smart merchandising, not alone in commercial copy with ideas and angles, but in the developing of a play standard which hits, exactly, the audience level of the Campaña market.

In bringing the show back to Chicago, it comes without its male lead, something which caused considerable work on the part of the producers, for Don Ameche and 'First Nighter' were partners a long time, and each in part responsible for the other's success. However, it develops that in Les Tremayne, 'First Nighter' has an able successor to Ameche. Capable, and with a good voice, his performance in 'Streamlined Death' was worthy of the job. And in Barbara Luddy, 'First Nighter' has a de luxe leading woman.

Other performances were not equally good, however. The second woman was dead, especially in the emotional scenes, and the first servant none too convincing. Too bad, when everything else was excellent, including the return of Eric Sagerquist to the program. Formerly as much a part of it as was Ameche, the show lost something when his musical judgment and interpretations were missing, but now, back again, the half hour resumes this asset.

Bill which marked the return to Chicago, 'Streamlined Death', by Carolyn Clarke, shows the Campaña formula in action. Clever dialogue and ingenious plotting, both of which the agency demands, were personified in three-act. Play, throughout, was entirely, held suspense, and kept things moving at a nice clip, yet never became confusing. An exceptionally good piece, even for Campaña, and well illustrated for the large audience following which has continued with First Nighter throughout the years.

In character of 'First Nighter' McDonald Carey does his job as well as any writer who has been used in the role, and better than most. Loop.

ELINOR HUGHES Film Chatter

15 Mins.-Local
Tuesday, 7:30 p. m.
WEEI, Boston

'What Makes a Good Film?' is the title of this little mike chat by film-dramatic critic of the Boston Herald in a series of similar analytical papers being read over WEEI Saturday evenings at 7:30.

Subject matter is okay and intelligently written, but Miss Hughes delivers it in a very tired voice, with frequent audible sighs punctuating many paragraphs. Even though lacking in verve, a sparkle, her delivery, however, is cultured and dignified (with occasional swerves toward an English accent).

Among other angles covered in the course of the chat (15) is the tendency of Hollywood to produce two-hour films. Miss Hughes approves because it permits the producer to develop a book or stage play through cinematic means.

Fox.

'GRISTMILL OF KNOWLEDGE' With Victor Linfoot, Robert Stanton

5 Mins.-Local
KENNEDY'S CLOTHES
Tues.-Fri., 6:40 p. m.
WWJ, Detroit

Mythical gristmill grinds out answers to questions, with Victor Linfoot popping the queries and Robert Stanton giving the replies. Stunt, revival of similar program heard over WWJ year or so ago, packs plenty of punch for five-minute slot, and is a good deal of grinding out the answers, meritorious. Contest awards pair of baseball ducats to sender of best question. Commercial far too long. Pete.

LLOYD FANTAGES Film Gab

15 Mins.-Local
A. J. KEANE & CO.
WED., 8:30 p. m.
KNX, Hollywood
(Milton Weinberg)

Former Hearst picture columnist is bowed in with flattering appraisals that might be summed up as 'Mr. Hollywood Himself'. Try as he might, the columnist fails to succeed in film of cinema gossip, he succeeds only mildly. Others have deviated from formula even more dramatically but it just won't work. The wood, like the others he'll fall back on straight lip work and there work out his salvation. He should have learned from Jimmie Fidler, George Fischer, et al., that straight dishes of the froth, with an occasional gusher, has fitted into the groove of such airings.

After riding in on a blast of fanfare, the show takes over for a fat commercial. Then into the hottest news of the week, which didn't have much fire under it. Just to vary the routine and be different from the rest of the show, the One gossip item is dramatized, followed by news from the romance department, which was a reshoot of the dates. The show also took a crack at the little theatre racket, which is older than Anne.

Most sensational picture of the year was called an indie that cost \$76,000. The picture is a success, tossing around millions for an opus. Mebbe the lad has an angle. If he can call 'em like that he's wasting his time selling brushless shaving cream.

Pantages is okay on delivery but sorely needs fresh copy. Also too much is crowded into the quarter hour, with a heavy load of commercial blather before, after and in-between. Even he goes on the make for shavers.

Hollywood, he does it too much with cleansing cream and shaving goo. Heim.

'TEEN AGE FOLLIES' With Uncle Nick, Larry Fairbanks, Billy Deever

Amateurs
30 Mins.-Local
Wed.-Fri., 7:30 p. m.
WJBE, Detroit

Juve performers, who've graduated from WJBE's kid shows, give nice amount of discount in this half-hour program. Very little trace of amateurishness in whole show. After little more time in 'teen age' show, juves, who range from 13 to 20 years old, should be ready to afford station some real honest-to-goodness pro talent. Couple of 'em not far off right now.

Uncle Nick, Billy Deever as m.c., program dishes up variety of stuff, including songsters, musicians, hoofers, etc. Show is under direction of Uncle Nick Nichols, who's been handling the show since its start in Detroit past decade, and Jerry Fairbanks, station's dramatic director, who also blurs commercials.

Pete.

ROCH ULMER With Ben Baxter, Leonard Leigh, Knights of Note

'Household Forum'
15 Mins.-Local
OLD HOME POTAGE CHEESE
11:15 a. m., Daily
KTSP, Minneapolis, St. Paul
(Graves & Associates)

Roch Ulmer's introductions—sometimes in rhyme, sometimes with song, and sometimes just plain tomfoolery—are a structural in putting this period across socko. Rhymes about Janie and her lover, their tribulations and the Limerick Ulmer wrote in that they wanted Janie (Bee) and Tim McGurk (Roch) married, so Roch did the whole thing up brown by writing the hatching scene entirely in rhyme for the entire 15 minutes of the show.

With Ulmer playing both the groom and the preacher, and Ben bridge, Leonard Leigh handling the organ music, while the Knights of Note warbled 'O Promise Me That Thou Wilt Never Leave Me', the Old Home Potage Cheese. Though most of the patter leaned toward the cheese sponsor, since Saturday is that sponsor's day for the lion's share of the plug, the other Knights of Note were also neatly slipped into the rhymed copy.

After the vows were muttered and Tim was about to slip the circlet onto Janie's digit, the preacher thundered: 'And one thing more before you hug and snack 'er, Minnie, the Limerick Ulmer loved is gramam cracker.' Westinghouse was rung in to tell the new bride where she could go for her ice cubes when she needed 'em, and the Limerick Ulmer caused by hubby's staying out nights, and Magic washing powder would enable her to keep his shirts and underclothes white.

Strong burlesque all the way, but so expertly and good-humoredly handled as not to give offense to anyone. The organ playing should happen to spin the dials on it. Roch has beaucoup ideas up his sleeve for continuing the rhyming idea about once weekly. 'I'll get into the "Limerick Ulmer" motif,' says Roch, 'then we'll have something.' Rash.

STUDIO PROLOGS, EPILOGS

Canadian Gov't Radio Would Force Its Own Rules on Private Stations

June 8. Latest proposal of Canadian broadcasting corp. is to standardize all programs of privately owned stations and to have all regulations set down by corporation recognized by justice department as legally okay.

Plan of government radio is to curb advertising by beer and wine outlets in Quebec and British Columbia, where provincial laws allow such advertising. Kick is that beer broadcasts are being heard in other provinces.

Another regulation would deal with situation in Ontario and other provinces where liquor advertising is banned, but where brewers are getting in air plugs by using their names in connection with soft drinks and yeast. One brewer, sponsoring recent broadcasts of Woodbine races, even got by as a purveyor of 'barley and malt; the real horse food.' It is understood proposal is to prohibit using of names of such sponsors.

Objective of regulations is to make same policy being pursued in broadcasting by CBC network so as to improve the standard for listeners. Within last few months the CBC has turned thumbs down on several first desirous of airing because too much sales talk was proposed.

Stage Kid Debuts at 4

Kathryn Jacqueline Osterman, four-year-old daughter of Jack Osterman, stage and mike m.c., made her air debut last Thursday (3). Sang a pop tune on Uncle Don's program over WOR, Newark.

'Esthetic Tyrant'

Gilbert Seldes, writing in the forthcoming July issue of Cosmopolitan magazine on the subject of 'Democracy,' has this to say about radio:

'I have been told that radio in America is utterly commercialized, but commerce did one great thing for radio—it took it away from centralized authority on the one side and the esthetic tyrant on the other.'

Olsen & Johnson, Gluskin Attract Coast Sponsors

Hollywood, June 8. commercials on coast network set for a summer run and for the fall.

For the first time Richfield Oil has bought time for a program other than its newscasting. Variety show will use Olsen and Johnson and Gertrude Niesen and a rotation of name bands, with George Hamilton leading off. For a coast show it's a coin topper.

Other program bankrolled by Hudson Motors will have Lud Gluskin at the head of an 18-piece orchestra, Virginia Verrill, Clarke Ross and Three Hits and a Miss. It will be a straight musical show with Tom Hanlon spicing the commercials.

Richfield, oiler, an added starter to the Richfield Reporter, rides National Broadcasting's coast red, while the Hudson half-hour has a Columbia coast release.

SPONSORS ADDING NON-AIR TALENT

Afterpieces Quite Common —One Show Has Orchestra Play Request Tunes for Early Comers in Advance of Actual Broadcast

UNION ANGLES

Chicago, June 8. io continues to borrow, adapt or resurrect the customs of vaudeville.

One more or less new ten is to include a radio studio version of vaudeville's old-time afterpiece. The afterpiece of yore was something added, usually by prearrangement, but occasionally semi-spontaneous, after a show proper had been completed.

Ed Wynn, Eddie Cantor, Al Jolson have been conspicuous afterpiece givers in radio.

In radio the habit seems growing among certain commercials to keep the studio audience in their seats for an afterpiece following the actual broadcast. This is seen as an added opportunity to gain goodwill and make a strong impression.

Afterpiece also serves the purpose of putting studio tickets at a premium. Word-of-mouth among the public that the Whoozis Baloney Co. (Continued on page 39)

Local Jeweler Spends \$5,000 for Space To Advertise Radio Program on Stage

But No Advertising

London, May 28. British Broadcasting Corp may not tolerate commercial advertising, but occasionally when it comes to a pinch it winks departure from that ruling. Latest instance is the Harry Richman case.

Richman finally came to terms with the BBC, after weeks of bartering, to broadcast. Then George Black stepped in and nixed BBC. Richman was under contract to play Holborn Empire Theatre following week. So BBC compromised.

Arranged to have Richman air Saturday before he opens for Black. Richman ceases to be a singer, but is interviewed upon his last flying feat; and incidentally—only incidentally—he will mention that he is appearing at the Holborn next week.

Tony Martin Sues

Martin has filed suit for \$7,600 damages against the F. Wallis Armstrong agency for alleged cancellation of his contract as m.c. and soloist on the 'Hollywood Hotel' program.

Complaint charged was signed for 19 weeks at \$400 a week and was refiled after eight weeks.

Probably reatest exploitation break a sponsor has ever given his radio program for a stage date occurred here this week when Wilken's jewelry shelled out \$5,000 to three newspapers to advertise the engagement of its amateur hour at the Stanley this week. Advertisements weren't cooperative with the theatre either, Wilken's footing the bill entirely.

Jewelry firm gave the afternoon Press a special eight-page tabloid section to call attention to its tyros, and also laded out eight-column spreads on two successive days to Sun-Telegraph and Post-Gazette.

In addition, Wilken's hour, which goes out over WJAS here for an hour every Sunday afternoon, has been plugging the Stanley date on the radio for last three months. At that time, the winning contestants on each program were picked from the theatre troupe, and free luncheon tickets have been given away to listeners turning in best ideas for sketches.

Wilken's hour is conducted by three pros, Brian McDonald, Jerry Mayhall and Jack Logan, who are appearing with the tyros on the stage this week. On box office showing at Stanley depends whether WB may form a number of Wilken's units, a la Bowes, and tour them through tri-state district in Warner houses.

Charles Borrelli, once-time trouper, staff of WRAX-WPEN,

RARE as a Day in June

A station as influential as this in a market as rich as this

WCAU

50,000 WATTS
Philadelphia

ROBERT A. STREET, Commercial Manager

'Radio Opera' Denounced by Sheriff; Police Put Jail Inmates on WIRE

Indianapolis, June 8.

Showmanship stunt, intended to be a series, turned out to be one. However station WIRE really got publicity. Entitled 'Police Showup.' Idea was for Chief of Police Mike Morrissey to furnish prisoners and couple of police officers to WIRE for remote from police headquarters in authoritative and regular police parade of jail inmates.

Wednesday (27) was occasion of first airing, and it stirred up a long standing, and no secret, political and personal feud between Chief Morrissey and County Sheriff Otto Ray, who have been in public print numerous times on various points of controversy.

When Chief Morrissey took prisoners out of the County Jail for the WIRE showup, Ray boiled over in the public press over the 'dangerous' hazard of transporting prisoners from the jail, under his jurisdiction, for use in a 'radio comic opera.'

Further remarks by Ray were as follows: '... Chief Morrissey used a subterfuge to get 18 prisoners in my custody at the jail. He sent over an order for the prisoners for a 'show-up,' and then used them in a radio burlesque. ... They told me the program was billed to show that crime doesn't pay, but although I didn't hear the program, people who I said the prisoners acted as comedians and crooners. ... He then went on, emphatically, the press quoted: 'No prisoner will ever again be taken from my custody to be used as a comic on the radio.'

WIRE now plans five airings weekly, 15 minutes each, from police headquarters, with two policemen handling entire program. Contents will be bulletins on stolen cars, wanted criminals, and missing persons.

Crampton's Injured Toes

Savington Crampton, of the William Esty agency, has been out the past week with a crippled foot. While helping to push a car out of a ditch, he slipped over a stone. Tore a couple ligaments.

Improved Picnic

Philadelphia, June 8.

All 55 employees at WCAU, from scrub women to program director, found an extra ten dollar bill in their pay envelopes last Friday with the following note from Dr. Leon Levy, president:

'We regret that the nature of our business did not permit the attendance of all our employees at the annual outing last year. This year the same problem presents itself and we feel that it would be better to forego this affair. We are distributing the approximate cost equally among the employees. You will therefore find \$10 extra enclosed.'

Howard As 'Beaucaire'

Hollywood, June 8.

Booth Tarkington's 'Monsieur Beaucaire' will get an airing on the Lux broadcast June 21 with Leslie Howard set for the same role.

Film guests on Hollywood Hotel June 25 will be Pat O'Brien, Henry Fonda and Margaret Lindsay in a sequence from Warners' 'Slim.'

Queening the Peonies

Cincinnati, June 8.

Paul Sullivan, WLW and WSAI newscaster, has been chosen to crown the queen of the annual peony festival at Van Wert, O., Wednesday (9).

Coronation ceremony will be held in the town's new stadium, following an hour-and-a-half parade of more than 50 professional and high school bands and 65 floral floats, to be broadcast by a Fort Wayne (Ind.) station.

Tom Ham succeeded Max Hall, resigned, as radio editor of Hearst's Atlanta Georgian and American.

WHOLESALE RADIO

KMOX, St. Louis, Has 3½ Hours From One Sponsor

St. Louis, June 8.

James D. Shouse, gen. mgr. of KMOX, St. Louis, today (8) closed a deal with the St. Louis Dairy through the Jim Daugherty agency, whereby the account will underwrite eight and a half hours of commercial time on the station this Saturday (12). It's a promotional stunt in connection with the dedication of the new St. Louis Dairy plant.

Programs are scheduled at half-hour intervals from 7 a.m. to midnight, and involves 152 performers, including Jack Fulton.

Kate Smith Twist

Fay Bainter will guest tomorrow (Thursday) night on Kate Smith's show for A. & P., doing dramatization from 'Michael Strogoff' (recently filmed by RKO as 'The Soldier and the Lady'). James Barton, star of 'Tobacco Road,' at Forrest, N. Y., will do a guest shot on the same program, June 24, playing lead in an adaptation from 'Burlesque.' Sam Weisbord, of the William Morris office, set the deals.

For June 17 show, Kate Smith will give the regular members of her dramatic troupe a break. Players will get billing, and each will be subject of a brief autobiographical spiel. Dramatization will be from 'The Boss.'

Barnes Replaces Crewe

Howard Barnes, film critic on the N. Y. Herald Tribune, has supplanted Regina Crewe, picture reviewer of the N. Y. American on Hudson Day Line 'Movie Plot' program via WEA, N. Y. Miss Crewe has gone to the Coast.

Rose Felswick, of N. Y. Journal, and Frank Nugent, of the N. Y. Times, are the other two on the thrice-weekly broadcast.

Paul Overbay, formerly with WRBL, Columbus, Ga., has joined announcing staff of WATL, Atlanta, Ga. Chester Fulmer, WATL continuity writer, has resigned to go with WAGA, Atlanta's new station, which is not yet in operation.

It's Ford Again

Chicago, June 8.

While not yet inked, World's Series contract is generally agreed to be a cinch for Ford sponsorship again this fall. Will cost Ford once more around \$175,000 for the broadcast.

This is split up, \$100,000 to baseball for the ether rights and the remaining 75 G's for time and facilities.

SPONSORED BLOW-JUG SHOW HAS 35c GATE

Atlanta, June 8.

WGST went hillbilly in a big way Saturday (5) night when they staged a barn dance at the Erlanger theatre. One-hour program was sponsored by Suburban Appliance Co., Frigidaire dealers.

Proceedings were aired by remote, Green Adair acting as emcee and Don Naylor doing impersonations and songs.

Other talent, not with station, appearing were the Southerners, Dixie Pals, Georgia Hill Billies, Paul Benson, Adrienne Holmes, Estelle Huggins and Village Quartet.

Gate tariff was 25 and 35c.

G-Man Joins WCAU

Philadelphia, June 8.

Jacob Heffler, G-man attached to local FBI office, resigned Saturday (5) to become controller of WCAU. He has been with bureau as special agent since 1931.

Doc Levy, WCAU prexy, gave no reason why G-man is needed.

Tyrone Power Signed

Tyrone Power has been put under contract by the Lennen & Mitchell agency to do a dramatic series for one of the Woodbury products, starting in October.

NBC will be the network, with the spot undetermined.

Molle Defends Use of Special Set of Lyrics

N. Y. Federal Judge Patterson on Friday (4) reserved decision on the suit for an injunction brought by Sedley Brown restrain Molle Company and others from continuing to use 'The Molle Theme Song' over the radio. Brown claims he wrote the music and lyrics to the song in 1933 while he was engaged by Richard Porter of the Slack-Goble agency to organize a program for Molle.

He claims he was never paid for the song but instead was fired from the broadcast in December, 1933. Since then, Molle has continued to use the theme song although Brown claims ownership through copyright which he obtained April 30, 1934.

Other defendants are NBC, Paul Dumont and Al Bernard, performers on Molle's former minstrel show. The defendants put in a general denial to Brown's claims. They pointed out that the tune itself, 'Tammany,' was copyrighted many years ago by others, and they contended that Brown had no property in the lyrics since the Brown verses were framed around a registered trademark, Molle. It was also argued that the copyright of the verses which Brown cited was not a valid one.

Visiting

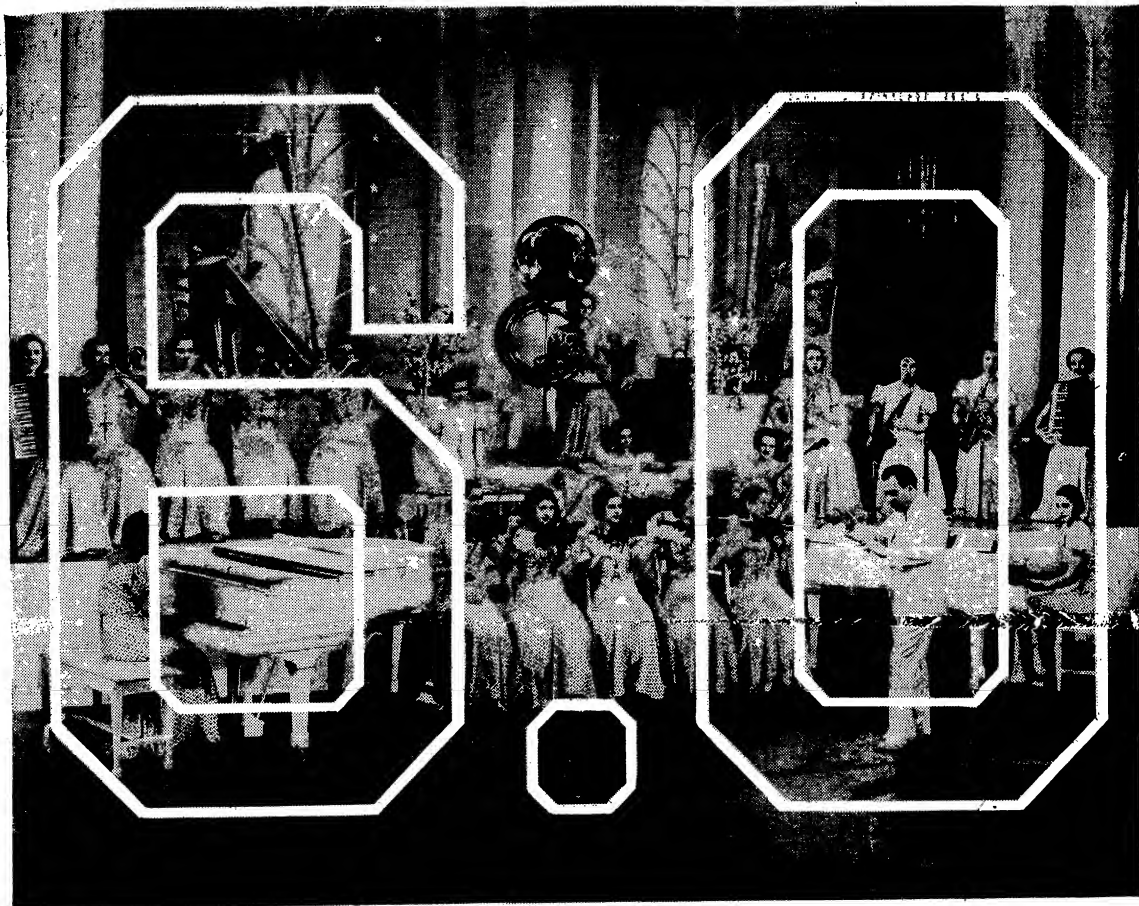
In New York

Sam Cook, WFBL, Syracuse.
Harry Trenner, WNBC, Binghamton, N. Y.
Cecil Mastin, WNBC, Binghamton, N. Y.
F. C. Teighmey, KGLO, Mason City, Ia.

ONE FACT...

WLW

offers to the nation's advertisers the *largest number of radio sets* tuned regularly to any broadcasting station in the world.



*They said it couldn't
be done—*

PHIL SPITALNY

and his **HOUR of CHARM**
Serenading at night

Started with a Crossley (C. A. B.) rating of
6.0

**FOR THE FIRST FOUR WEEKS
OF NIGHT TIME BROADCASTING**

(A HALF HOUR PROGRAM)

SETTING A PRECEDENT IN RADIO

Broadcasting for General Electric Deal-
ers Every Monday at 9:30 P. M. EDST.
Red Network NBC Coast-to-Coast



Hanrahan Initiates Dramatic Use of News at WCPO; Sidewalk View of Editorial Processes for Cincy

By JOE KOLLING

Cincinnati, June 8. WCPO, owned by Scripps Howard and the ether auxiliary of the Cincinnati Post, has blueprinted its future course in line with the competitive situation in Cincinnati. Surrounded by WLW and WSAI, owned by Fowl Croesley, Jr., on one side, CBS' WKRC and L. B. Wilson's WKYC on the other the need for a place in the sun uniquely its own has long been apparent at WCPO.

James Hanrahan, the Scripps-Howard radi trouble-shooter, has been living in Cincy and running WCPO for several months studying the headache from all angles. His conclusion is that the salvation of WCPO in the midst of high-powered competition is a policy of aggressive specialization in news.

DUDE MARTIN BRINGS KSFO OVER THE DAWN

San Francisco, June 8. Because an announcer-technician alarm clock failed to function last Thursday morning, Dudge Martin and his hillbillies found themselves ready to start daily program at 7:00 o'clock, but with no one in sight to put them on KSFO. Proving their resourcefulness the hillbillies pulled switches and pushed buttons until they got the station on the air, broadcast own half-hour program, signed the next program, Ira Smith, on and off in the next 15 minutes and then, somehow, managed to plug in a network show.

An hour late, the announcer-technician finally came to relieve them.

George Arnold Joins KGLO

George Arnold, formerly WOI newscaster, joins KGLO, Mason City, Ia., June 14 to work on sales and merchandising.

John Price, program director of KGLO, is recovering from an appendix op.

business district; an extensive bally-hoo program and a rearrangement of schedule to allow for at least 14 newscasts daily, to be linked with dozens of short news flashes.

Station recently improved its signal by installation of a new transmitter. It is a 250-watt at night and a 100-watt during the day. When Hanrahan assumed charge of it, March 1, last, the station had 13 employees. Now there are 29 names on the payroll and five more full-time workers are to be added soon, says Hanrahan. Present studios and newsroom are in the Hotel Sinton.

Sidewalk View

Heavy newscasting program is to be inaugurated the week of June 14. New newsroom on sidewalk level will be splashed with neon signs blurring time of regular newscasting periods and plugging station's commercial accounts. Public will be invited to drop in and view general handling. United Press' teletypes will bring in foreign news and leg men will gather and shape up local news.

Display of latest out-of-town and local news pictures coming to Cincinnati Post, Scripps-Howard sheet, will be available to newsroom visitors.

Exploitation for opening week calls for airplane banner and loud-speaker advertising over the city by M. Parks Watson, and sky writing by Art Davis, trouping specialist in that department. These agencies will concentrate on a two-word message: 'WCPO NEWS.' About \$3,000 will be expended for the overhead bally.

John Breakbill has been promoted from publicity department to head the station's continuity staff, to which Jim Maxwell and Walter Corning, new in radio, have been added. Sheldon Regan, from Washington, D. C., is a newcomer in the WCPO general office.

Only other station controlled by Scripps Howard Radio, Inc., is WNOX, Knoxville, Tenn. In Memphis, Tenn., the Scripps-Howard paper, Commercial Appeal, operates WMC and WNNR.

Name of Scrips Howard Radio, Inc., came into being two weeks ago with reorganization of Continental Radio Corp., which had the same officers.

EVANS FUR RENEWS

Art Linick Grabs Sixth Annual Renewal in Chicago

Chicago, June 8. Signing of Evans Fur Co. by Art Linick, for additional 52 weeks on WJJD, contract ending July 31, 1938, makes sixth consecutive year for account and Linick.

Linick is given credit for starting both Evans Fur and Drug Trade Products on it, the two heaviest users of air time among the locals, and the two always cited by radio success story tellers.

WJBK, DETROIT MOUTHPIECE FOR LABOR

Detroit, June 8.

United Automobile Workers' Union has matured a year's contract with WJBK which will make the station the first union air mouthpiece in Detroit. Agreement provides that the outlet be described as 'The Voice of Labor' and for daily 15-minute broadcast and half-hour Sundays incorporating union propaganda. Union will furnish the talent.

All speeches on union organizational drive affecting Ford plants will be subject to approval by the station, with the contract stipulating that copies of such be in the hands of the WJBK management six hours in advance of airing. Richard T. Frankenstein, UAW organization director, will have charge of broadcasts.

B.B.D.&O. TESTS WAX SHOWS ON WFBR, BALTO

Baltimore, June 8.

Batten, Barton, Dursline and Osborne has selected WFBR here as a test station to experiment with recordings of three programs.

Un-sponsored, and offering premiums on each session, trials with listening public will run for four-week period. Titled, 'The Heart of Julia Blake,' 'School for Wives' and 'Just Like Home,' programs are feminine in appeal and slated for daytime airings.

Earle Gluck of WSOC, Charlotte, N. C., speaker at Charlotte Exchange Club.

WCAU News Commentator Tells Philly Politicians on Air and to Their Faces

WHITEMAN GESTURE

Makes Special Appearance on Jack Fulton's Program

Chicago, June 8.

As a gesture to his former protégé, Jack Fulton, Paul Whiteman will guest conduct the CBS-Wrigley 'Poetic Melodies' tonight (8). Conflict with stage timing at 'RKO' Palace, current Whiteman spot, prevents him from appearing on the re-broadcast, at 10 p. m., so WBBM, Columbia key, is cancelling the station's regular six o'clock commercial, to take the first Wrigley broadcast. Will also take the 10 p. m. shot as usual.

Only cash involved in deal, set by Bobby Brown and Hal Burnett with Irving Strauss, was regular union conductor's scale. Previous overtures to Whiteman for 'Poetic Melodies' and the WBBM 'Nutty Club' had been nixed by union, whose ruling prevented guest shots while playing at Drake.

WATL, ATLANTA, IRKED BY WAX LIMITATIONS

Atlanta, June 8.

WATL is feuding with World Broadcasting over restrictions covering use of Willys transcriptions, station sold to Evans Motors Co., Willys dealer here. Station is carrying Kay Kyser's Mutual program every Sunday night and Maurice Coleman, WATL's manager, sold motor firm on idea of using World's Willys Transcriptions as a follow-up.

Coleman ordered discs from U. S. Advertising Agency, who countered with statement that WGST had exclusive on all World pressings here. Coleman was 'burned' plenty. He had been using World waxings, including 'American Family Robinson,' as sustainers on his station, but he bundled 'em all up and shipped 'em back to World C. O. D.

Meantime, Evans Motors' program will go on over WATL this week with phonograph recordings of Kyser's music and Coleman vows he is going to make an issue of this muddle on the floor of the NAB Convention.

(World Broadcasting, queried by VARIETY, knew nothing of the 'feud'.)

Vitamin D Soap Is Pooh-Poohed by FTC

Washington, June 8.

Warning to knob-twiddlers 'who have been listening to radio claims for lather baths concocted from 'Cosray Vitamin D Soap' was broadcast last week by the Federal Trade Commission.

Stiff reprimand to Cosray Products Co. of Los Angeles was issued by the government agency and respondents were given 20 days to make up their minds about soft-pedaling radio, newspaper and pamphlet boosts for their so-called wonder soap.

Dunking in a Cosray Vitamin D bath 'ill not wash away remanure wrinkles, blackheads, implies or other ski-ills, commiss pointed out, but 'actually' has no effect on the ski. 'Commiss' failed to state, however, whether vitamin tu ings would remove dirt.

Outfit, which has been claiming that vitamin content of its soap would be absorbed by the ski, that the soap is a 'wonderful discovery' of science, and that users 'will' emerge from their baths with a restored 'youthful color and elasticity,' must quit misrepresenting advertising or receive a cease and desist order.

Lydia Todd to Paris

Baltimore, June 8.

WBAL is sending its fashion expert, Lydia Todd, to the Paris Exposition and other European style centers, to gather direct information on Fall modes of feminine dress. Miss Todd, who has considerable local following, will keep studio supplied with current vogues by cable and upon her return will present a series of programs based on accumulated info.

Sails on June 18.

Philadelphia, June 8. Mac Parker, ex-Record reporter, now commentator for Booth ginger ale commercial on WCAU dithered city's officialdom last week when he aired charges that prospective cop had to pay a small-try politico \$50 to get a job on the force.

Called before the Civil Service Commission to repeat the statement, gabber declared info was slipped him by an Episcopalian clergyman. Member of commiss said he didn't doubt truth of Parker charges because he had heard tales of kick-backs of as high as \$500.

Fortnight commentator then tol commiss to its face that it was made up of political wheelhorses. He challenged it to make real investigation of job peddling, and repeated what he said on air: 'Civil Service as we know it in Philadelphia is a joke. It is riddled with the politics it is supposed to prevent.'

Parker refused demand that he reveal name of reverse collar gent who gave him the dope, but finally consented to write it on a slip of paper and hand it to a member of the commiss.

ED SPENCER'S NEW JOB

Will Attend N.A.B. Convention as a Station Sales Rep

E. (Ed) Spencer, Jr., currently head of NBC's Local Sales division, has resigned to become general manager of the New York office of Craig & Hollingbery, station reps. He moves into the new spot July 1. Spencer is getting a leave of absence from NBC to attend the NAB convention as a coming C & H man.

TWO NBC, ONE MUTUAL SHOW ON WSAI, CINC

Cincinnati, June 8.

WSAI commercial schedule increased this week by addition of seal test Sunday Night Party and Voice of Firestone programs from NBC red net, and of Armin & Varday's Ted Weems stanza from Mutual.

Tuesday ight 30-minute Statesman Limited show for Heidelberg Brewing Co., local, on WSAI, concludes 26-week run, June 15. For summer the sponsor will have a quarter-hour evening spot, Tuesdays through Saturdays, featuring Charlie Dameron and Ray Shannon as Spie and Span, blackface comics, who have been in the Statesman series along with Jimmie James and vocalists from the Croesley staff.

Herschel Williams East

Hollywood, June 8.

Immer Harris writing script show here for Continental Baking. Herschel Williams goes East this week-end to submit opus and confab with Benton & Bowles execs on other programs slated for Coast.

THE NEW CRY
OF THE
OLD WEST

K F E L MBS DENVER

GENE O'FALLON, Manager
op. by JOHN BLAIR & CO.

KXBY

Is Doing Top Spot Job For Advertisers In KANSAS CITY, MO.

HAL R.

Furgason & Aston
New York Chicago etroit

Coverage with a PUNCH

Michigan Radio Network

IS BEST BY TEST

The map shows the following stations and frequencies:

- DETROIT:** WJBK 1080, WJLB 1080, WJLM 1080, WJLN 1080, WJLO 1080, WJLP 1080, WJLQ 1080, WJLR 1080, WJLS 1080, WJLT 1080, WJLU 1080, WJLV 1080, WJLW 1080, WJLX 1080, WJLY 1080, WJLZ 1080.
- FLINT:** WFLA 1080, WFLB 1080, WFLC 1080, WFLD 1080, WFLE 1080, WFLF 1080, WFLG 1080, WFLH 1080, WFLI 1080, WFLJ 1080, WFLK 1080, WFLM 1080, WFLN 1080, WFLP 1080, WFLQ 1080, WFLR 1080, WFLS 1080, WFLT 1080, WFLU 1080, WFLV 1080, WFLW 1080, WFLX 1080, WFLY 1080, WFLZ 1080.
- LANSING:** WLAA 1080, WLAB 1080, WLAC 1080, WLAD 1080, WLAE 1080, WLAF 1080, WLAG 1080, WLAH 1080, WLAI 1080, WLAL 1080, WLAM 1080, WLAN 1080, WLAP 1080, WLAQ 1080, WLAR 1080, WLAS 1080, WLAT 1080, WLAV 1080, WLAW 1080, WLAX 1080, WLAY 1080, WLAZ 1080.

VARIETY**Radio
Directory .****FINAL CALL!**

The first Variety Radio Directory goes to press shortly.

It deals exclusively with radio broadcasting in all its phases, designed for the men who buy and build radio programs—an Encyclopedia and Reference Book.

Advertising rates are—\$125 full page, \$65 half page, \$35 quarter page.

We urge immediate inquiry

... 1937

Columbia Purchase of Track Events Around N.Y. Doesn't Affect WOR

CBS is negotiating for exclusive rights to all the outstanding stake races on eastern tracks for next season. Indications are that the deals with the New York tracks, if consummated, will not lock out WOR, Newark, which has held the rights on a sustain basis the past two seasons.

If CBS does tie up the events, WOR will not be permitted to feed any of them to Mutual. Bryan Field, turf editor of the New York Times, who broadcasts the races for WOR, has been assured by the operators of the New York tracks that the Newark station would not under circumstances be left out in the

WINNIPEG CB BRANCH HEADED BY STOVIN

Winnipeg, June 8. Canadian broadcasting Corp. has opened western office in Winnipeg. At present are set up in the new studio office space of CKY, Winnipeg. Head here is Horace Stovin, Western Program director. Dick Claringbull has been brought in to handle production for the Winnipeg studios. In from Calgary are Art McGregor and Frank Devallie to handle the continuity. Lads are known as Woodhouse and Hawkins on network. Brought in from Saskatoon is S. Garrett to handle publicity.

WSM Sports Renewal

Nashville, June 8. BC headache powder renewed on WSM with one of largest appropriations ever given. Contract calls for two sports reviews daily except Sunday and three sports bulletins spotted in the p.m.

Agency was Harvey Massengale, Durham, N. C., Knox Massey account executive.

Jack Harris, WSM news and sports broadcaster, will handle the talk for the third year.

Survey Proves
ROCHESTER PREFERENCES WHEC
CBS

YOU'RE TALKING BUSINESS WITH DEALERS WHEN YOU TALK WKY!

WKY

OKLAHOMA CITY

Affiliated with The Daily Oklahoman, The Times and The Farmer-Stockman.

Representative E. Katz, Special Advertising Agency

Progress

Philadelphia, June 8. Ira Walsh, WDAS sports announcer, uses electric razors for sound effects.

Giving results of outboard motor boat races on the Delaware, he used new-fangled beard enemy for realism.

ANTOINE, MARSHALL ON RUBINOFF SHOW

When the Rubinoff weekly (Sunday night) half-hour show for Chevrolet over CBS shifts east again on June 20, Josephine Antoine, operatic soprano, and baritone Everett Marshall affix selves to the program. Virginia Rae and Jan Pearce sang through the winter.

Rubinoff broadcasts have been originating on the Coast while he is making a film for 20th-Fox.

Ixson Denton on WSAI Cincinnati, June 8.

Denton, sports editor of the Times-Star and who has been on a WLW weekly program of late with Red Barber, sportscaster, gets under way on his own this week for a sustain ing stretch on WSAI.

Hits the air nightly, Tuesdays through Saturdays, for 15 minutes of chatter on general sports and local personalities in style of his breezy daily column, which has a large following locally.

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts:
TRANSCRIBED OBITS
R. U. MCINTOSH CO.

Career Resume on Wax

Waxed obituaries are being pressed by R. U. McIntosh out here so that stations can set up their own factual data ready to hand as death occurs. Similar to newspapers.

Biogs of 100 outstanding world personalities are being put on discs so that in the event of a passing, the platter can be put on the turntable after a reading of the bulletin. Pope Pius starts off the library.

Father's Day Stunt

New York. Richard Brooks, working in cooperation with the National Father's Day committee, is trying to locate the ideal American father via his daily broadcasts at 615 p.m. over WNBC, N. Y. Listeners are asked to nominate men in public life seeming to fit the qualifications. Replies are to be counted as ballots which

FURRIER TRADE TRICKS

Must Stop Making Dubious Radio Advertising Claims

Washington, June 8. Cease and desist was slapped last week on Bernard Licht, New York fur-dealer, by the Federal Trade Commission.

Licht, trading under the name of Licht's Fur Factory, has misled radio listeners into believing that fur bennies can be purchased from him at a saving of 50%, commission pointed out, when such is not the fact. Claims that he is a position to offer for sale 'thousands' of furs and fur garments; that all fur products sold by him will be repaired free of charge and that he owns the building in which his business is operated also are open to suspicion, according to the FTC order.

Commission also hinted broadly that second-hand furs were used by Licht in fashioning new garments when it directed him to cut out claiming that 'all fur products sold by him are made from new skins not previously used or worn.'

It's Summer, So the Staff Marches to Microphone

Philadelphia, June 8. Staffs of two Philly stations began revealing all this week.

First to come across were employees at WIP. Carolyn Ann Cross, of Homemakers' Club, began new once-weekly series Friday. She interviews different members of the staff on each program about his life prior to WIP. Announcer Howard Jones was first to take down his hair.

At KYW there was also much head-scratching and trying-to-remember. NBC sent biography booklets which each member of staff was requested to fill out and return to the library.

Knothole Gang's Monthly

Rochester, N. Y. WHEC is publishing a baseball paper for Knothole Gang, kids all over the area, under the name of the home games. Sheet, boost play-by-play broadcast and sponsor, aiming to go into homes and gain listener interest for WHEC against rival program on WHM.

Published once a month.

WGY's Brochure Series

Schenectady, N. Y. One of WGY's promotional is a novelty: a folded card, with a scenic picture pasted on the outside and the words underneath, 'Greetings from Schenectady!' On opening, a wound-up paper butterfly soars into the air, and one sees printed on card's inside, 'Sales Fly High With WGY.'

Two other attractive folders are being distributed. One, with a blue cover showing a house and utility company towers and wires, is capped 'The Most Invited Guest in the Great Northeast.' Within is a message about WGY being 'the most invited guest in the Great Northeast.' Population, radio-set statistics, spending-power, etc., of the 106 counties served by the 50,000-watt are listed. On the back, 'Among Those Invited' are the names of 75 companies, national, regional and local, which have sponsored broadcasts over WGY.

Second booklet, in colors, has maps on 58 out of 62 New York counties which responded with 16,005 letters to an offer on an NBC afternoon dramatic sketch program and on primary, secondary and tertiary sectors, with number of communications in each. A breakdown shows the count in 'high' cities and counties. On the back page is listed information about 22,636 additional letters received from adjoining states, with the commonwealths, etc. listed.

Four-Part Mystery Serial

Des Moines. In presenting a four-part mystery serial on the Sunday WHO Playhouse of the Air, listeners are invited to try to solve the mystery with cash prizes of \$20, \$10 and \$5 offered the best solutions.

Don Thompson Playhouse.

Procter & Gamble has renewed for all but the Capt. Healy and Barry Woods shows on the major NBC hookups for another 52 weeks. Affected are Oxydol's Own Ma Perkins, Vic and Sade. Personal Column of the Air, The O'Neills, the Gospel Singer, the Story of Mary Martin, Pepper Young's Family, Jimmy Fidler and 'Guiding Light.' Vic and Sade's Wednesday and Friday spots on the red (WEAF) have also been dropped.

Lovely Lady, Inc., renewed weekly 30-minute 'Your Parlor Playhouse' for 13 weeks, to continue over Mutual.

American Fireworks using campaign of 24, 15-minute periods during month of June, with program 'Fireworks Man.' Handled direct.

Dave Epstein agency, Chi., placing spot campaign for Sears Roebuck retail.

Chet La Roche, proxy of Young & Rubicam, and Pat Weaver, radio supervisor, returned east after a Coast checkup.

Chevrolet renewal of 39 e. t. programs, thrice-weekly, June 7 to Sept. 3, via Campbell-Ewald, on WKCY, Cincy.

Scholl spot announcements, June 7 to 11. Donahue & Coe, New York.

WNBR, Memphis, Sidewalk Forum, now sponsored by 7-Up. M. C. Fred Vosse presents small case of 7-Up to each person interviewed.

New accounts at WHBQ, Memphis, include Swayne Latham Tires, Inc., Lion Oil Refining Sales Co., National Butane-Gas Corp., Tennessee Trailer Coach Co., Tennessee Brewing Co., Pepsi-Cola, Bry's Dept. Store and Clarke Manufacturing Co.

Old North State rewerkes, Inc., Concord, N. C., has signed to sponsor 'Just The Two Of Us,' featuring Johnny McAllister and Holly Smith, on WBT, Charlotte, N. C., for 15 minutes every weekday.

Fenzell Company, Philadelphia, Pa., now has a 15-minute nightly transcription on WBT, Charlotte, N. C., placed by Fuller, Smith & Ross, Cleveland.

Diamond McDonnell & Co., Philadelphia, five 100-word announcements per week over WBT, Charlotte, N. C., advertising Bling Contract placed by J. M. Korn, Philadelphia.

C. F. Mueller Co. will bring its Kitchen Cavalcade with Crosby Gaige back to the NBC blue (WJZ) Sept. 6. Program went off last Friday (4).

H. W. Kastor placed two new accounts on station KCMO, Kansas City. Lambert Pharmaceutical (brushless shave) one hundred 1-minute transcriptions; Beaumont Laboratories (cold tablet), spot announcements.

Table Products, Inc., of Los Angeles (Nu-Made Mayonnaise), through Lord & Thomas, using three spot announcements daily on KGO, San

Agencies—Sponsors

Francisco, through July 15, KFRG.

California Animal Products Co., San Francisco (Calo dog food), through Emil Brisacher & Staff has signed for 26 five-minute announcements, twice weekly, on WGY, Schenectady, through Aug. 25.

Gallenkamp Stores Co., shoe distributors, has decided to pull its Professor Peter Puzzlewelt programs from the California NBC-Blue web after the June 29 broadcast.

Dodge Bros. Corp. (autos), through Ruthrauff & Ryan, New York, spotting 13 quarter-hour weekly disks on KFRG, San Francisco, starting June 25.

Lever, ros. (lifebuoy soap), through Ruthrauff & Ryan, New York, has contracted for 65 five-minute transcribed shows on KFRG, San Francisco, between June 7 and Sept. 3.

Ocei life Insurance Co. California affiliate of Bank America and Transamerica Corp., winding up its 'Winning the West' dramas on the Coast NBC-Red network with the June 23 broadcast, after more than two years on the air.

20 Grand Testing

Twenty Grand cigarettes, through McCann-Erickson, has launched a test campaign on three Pittsburgh stations, KDKA, WJAS and WCAE. Using a spraddling of night-time spots. If the test achieves what is deemed satisfactory sales results the cigarettes will get a similar campaign throughout the east.

Frank Conrad, whose founded KDKA, Pittsburgh, time-buyer for the agency.

Pittsburgh Show on Web

Pittsburgh, June 8. Musical program of Bernie Armstrong, Robert Cartiere and Anthony Rang, sponsored on KDKA for last couple of months by Yellow Cab Co., will go network on a sustaining basis every Monday over NBC-Blue at 12:15 p.m. E.D.T. Show will not be heard locally, however.

Trio also continues its Tuesday afternoon commercial cab outfit, with 13-week coming up at end of month.

Bailey Joins WEBR

Buffalo, June 8. Lawrence L. Bailey succeeds Paul E. Fischler as WEBR technical chief, effective now.

Bailey has been associated with WEBR's sister station, WBEN, for past five years.

In Baltimore, it's WEBR
NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.

LUCKIES says 'IT'S TOASTED'

WHN
(DIAL 1010) says
IT'S TESTED

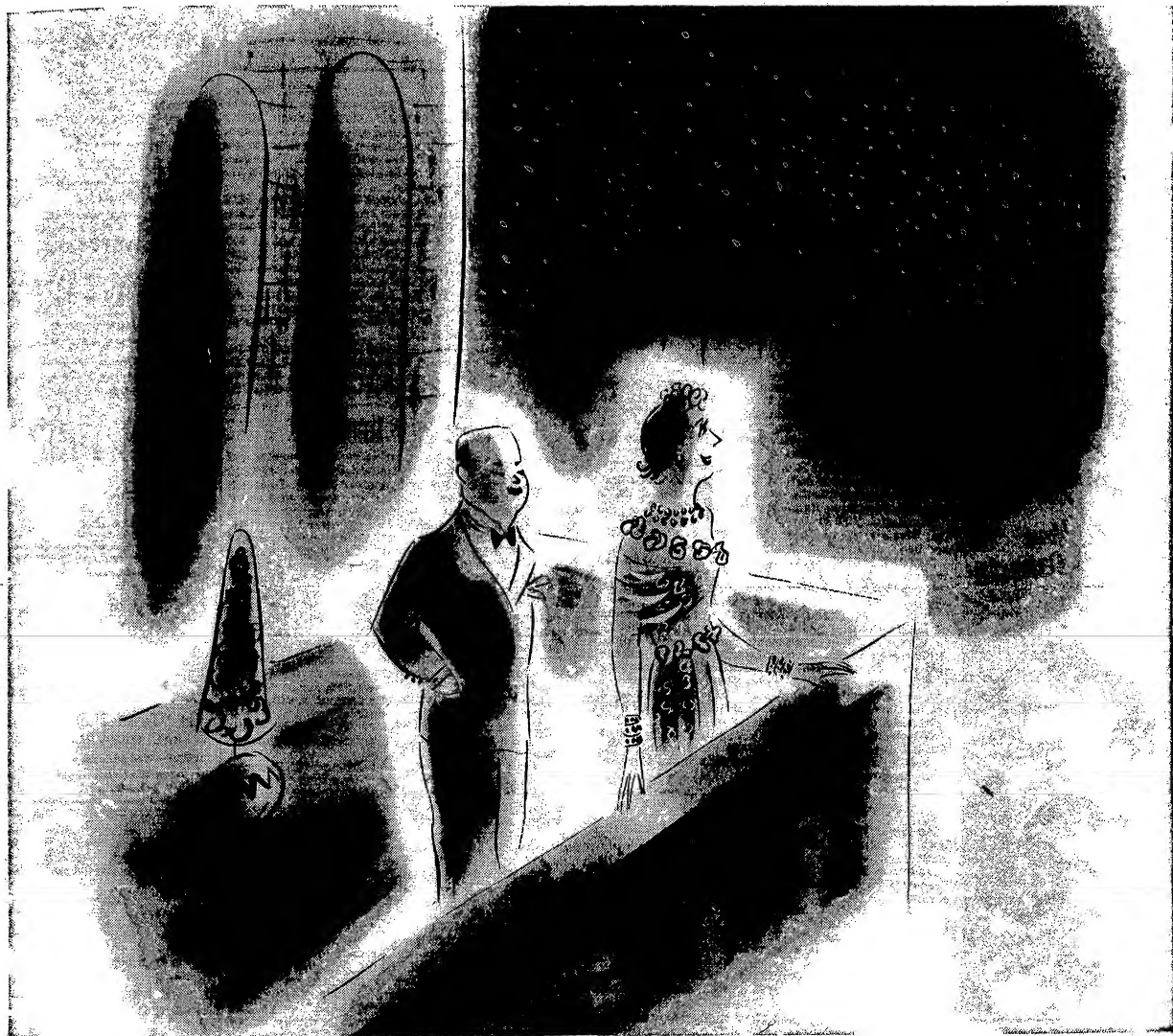
Advertisers who wanted to make sure of getting their money's worth have tried WHN to put their message across to the world's richest market effectively and economically—and it paid off in sales.

Details on request

WHN
1540 BROADWAY
By association with the M-G-M Studios and Loew's Theatres, WHN has the key to the greatest showmanship resources in the world—and it's at the disposal of our advertisers.

SHOWMANSHIP STA. No. 1

Represented by E. KATZ, Special Advertising Agency



"Oh, Georgie, just THINK of the millions of stars!"

"Uh-huh—you think of the stars. I'm thinking of the

95,500,000

family-hours of radio listening every day in the United States. Did you know that the family's average listening to radio has increased from 4.1 hours daily in 1932 to 5.1 hours daily in 1936. And the longer people own radios, the more time they spend listening each day. The exact figures, by years, are..."

"Oh, Georgie—you're wonderful!"

Well, he's been reading RADIO IN 1937—with its 56 pages on the who, when, where and how of the country's radio habits. Everybody knows that "everybody" listens. RADIO IN 1937, a new study just published by Columbia, gives exact figures by income-levels, city-size, time-zones, days of week, age and sex.

THE COLUMBIA BROADCASTING SYSTEM

Eighmey Goes East to Set KGLO Party Details

Mason City, Ia., June 8. KGLO, which started last January with 100 watts and no network affiliation, has a couple celebrations slated for this month. One stems from a boost to 250 watts and the other has to do with the station's of CBS, effective June 27. Eighmey, KGLO manager, is touring Chicago and New York, to complete the details of the alliance with Columbia.

KVI's new Seattle studios in the Olympic hotel set for latter part of this month. KVI main studios located in Tacoma and new 5,000 watt transmitter about 25 miles south of Seattle.

AL GOODMAN
and his
ORCHESTRA

Your Hit Parade!
FOR LUCKY STRIKE
Every Saturday
CBS
10 P.M.

PALMOLIVE
BEAUTY BOX THEATRE
EVERY WEDNESDAY
CBS
9:30 P.M.

SHOW BOAT
EVERY THURSDAY
NBC
9 P.M.

FIVE COMBINATIONS!
MUSIC EXCLUSIVELY
MUSIC CORP.
CHICAGO

JACQUES FRAY
and His
Orchestra

2ND YEAR
Vignette Roof
HOTEL ST. REGIS
NEW YORK

WGT.
N.Y.C.

RK
In Orchestra
Pan American Casino
Dallas, Texas

'THE O'NEILLS'

By IANE 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. DST
IN NBC Red Network, Mon. to Fri. 3:45 p.m. DST
COAST TO COAST

DR. COMPTON ADVERTISING AGENCY
MGT., ED WOLF-RKO BLDG., NEW YORK CITY

F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, June 8.

KGBU, Ketchikan, granted installation of vertical radiator and new equipment and drop in day power from 5 to 1 kw.

Florida: J. Leslie Doss, Sarasota, application for new station to be operated on 1390 kc with 250 watts days only, denied as in cases of default, commissariat sustaining Examiner Tyler Berry.

Idaho: KSEI, Pocatello, granted day juice jump from 500 watts to 1 kw.

Iowa: Baker Hospital, Muscatine, denied authority to transmit programs to stations located in Canada and Mexico, Examiner R. L. Walker sustained. KOLQ, Mason City Globe Gazette Co., Mason City, granted petition to transfer action designating for hearing the application of Mason City Globe Gazette Co., for change in equipment and authorization to increase day power from 100 to 250 watts and granted same without hearing.

Kentucky: Lincoln Memorial University, Middlesboro, granted new station to be operated on 1210 kc with 100 watts; WLMU, Lincoln Memorial University, Middlesboro, granted changes in equipment and daytime power boost from 100 watts to 250 watts, Examiner P. W. Seward upheld.

Michigan: Northern Broadcasting Co., Traverse City, application for new station to be operated daytime on 830 kc with 500 watts denied as in cases of default, commissariat sustaining Examiner Tyler Berry.

Minnesota: WLLB, head of the Lakes Broadcasting Co., Virgil, granted changes in composite equipment and boost in day power from 100 to 250 watts.

Missouri: KGBX, Springfield, granted changes in directional antenna system for nighttime use.

North Dakota: KFVR, Bismarck, granted changes in equipment and installation of vertical radiator.

Pennsylvania: WMBB, Uniontown, granted approval of transmitter site and antenna system and authority to change type of equipment; WHAT, Philadelphia, denied petition for reconsideration of act of the Broadcast Division denying its application for changes in equipment permitting operation on 1221 kw with 1 kw, and to grant said application in part, to authorize the aforementioned equipment changes and operation of the station during daytime hours.

Wisconsin: WLB, State of Wisconsin Department of Agriculture and Markets, Stevens Point, granted increase in power to 5 kw and change in hours of operation to days only.

NEW APPLICATIONS

Alabama: WJBY, Gadsden, install vertical antenna, boost power from 100 watts to 100 watts nights, 250 watts days.

Alabama: WALA, Mobile, voluntary assignment of license to W. O. Paper, doing business as Paper Broadcasting Co.

California: KHUB, Anna Atkinson, executrix of estate of F. W. Atkinson, Watsonville, involuntary assignment of license from F. W. Atkinson to Anna Atkinson as executrix of the last will of F. W. Atkinson, deceased.

Colorado: Scripps-Howard, Radio, Inc., Denver, new station to be operated on 830 kc with 1 kw nights, 5 kw days.

Delaware: WDEL, Wilmington, authority to transfer control of corporation from Mason Dixon Radio Group, Inc., to J. Hale Steinman and John F. Steinman, 500 shares common stock; WILM, Delaware Broadcasting Co., Wilmington, authority to transfer control of corporation from Mason Dixon Radio Group, Inc., to J. Hale Steinman and John F. Steinman, 500 shares common stock.

Florida: WMFJ, W. Wright Esch, Daytona Beach, requests authority for frequency change from 1420 to 1240 kc and power boost from 100 watts to 1 kw.

Hawaii: Sherman V. Coultas, Milton Edge and Hobart Stephenson, Jacksonville, new station to be operated on 1310 kc with 100 watts.

Georgia: WRBL, frequency change from 1200 to 1330 kc and power boost from 100 watts nights, 250 watts days to 1 kw.

Kentucky: D. E. Kendrick, Louisville, new station to be operated on 1210 kc with 100 watts nights, 250 watts days.

Louisiana: State Broadcasting Corp., New Orleans, new station to be operated on 1500 kc with 100 watts.

North Carolina: WSJS, Winston-Salem, voluntary assignment of license to Piedmont Publishing Co.

Michigan: WKBZ, Karl L. Ashbacher, Muskegon, voluntary assignment of license from Karl L. Ashbacher to Ashbacher Radio Corporation.

Oklahoma: J. T. Griffin, Oklahoma City, new station to be operated on 1310 kc with 100 watts nights, 250 watts days, requesting facilities KFVR, Oklahoma City.

Pennsylvania: WAZL, Hazleton; WEST, Easton; WGAC, Lancaster; WORK, York, authority to transfer control of corporations from Mason Dixon Radio Group, Inc., to J. Hale Steinman and John F. Steinman.

Texas: C. C. Dickinson, new station to be operated on 1500 kc with 100 watts; M. M. Valentine, Laredo, new station to be operated on 1310 kc with 100 watts nights, 250 watts days.

Texas: KTSM, El Paso, change frequency from 1310 to 1350 kc and change power from 100 watts nights, 250 watts days, to 250 watts all times; KOCA, Kilgore, boost power from 100 watts to 100 watts nights, 250 nights days; KMAC, San Antonio, voluntary assignment of license to W. W. McAllister and Howard W. Davis, doing business as the Walmac Company.

Virginia: WPHR, WLBG, Inc., Petersburg, erect directional antenna for day and night use, boost power from 500 watts to 1 kw and change hours of operation from days to unlimited.

West Virginia: West Virginia Broadcasting Corp., Wheeling, new station to be operated on 1310 kc with 100 watts; West Virginia Broadcasting Corp., Charleston, new station to be operated on 1500 kc with 100 watts nights, 250 watts days.

EXAMINERS' REPORTS

Indiana: Nix for a new station for Indianapolis and for an application for unlimited operation for WKBY, Richmond, was applied by Examiner Robert L. Irwin, who found that objectionable interference would result to other transmitters if either request were granted. Efforts of the Curtis Radiocasting Corp. of Evansville to add one more station to its string which includes WGBF and WEOA in Evansville, and WBOW in Terre Haute were temporarily stymied by Irwin, although the examiner admitted that there was an apparent need for additional service such as the applicants proposed to provide in the area. Request was for operation with specified hours on 1500 kc with 100 watts nights, 250 watts days.

Change for WKBY, now operating on 1500 kc with 100 watts from specified to unlimited hours is not desirable to the community, Irwin said in his conclusions. Operation of WKBY, Covington, Ky., would be troubled with objectionable interference if either application were granted, he added.

Curtis represented by Henry J. Walker, while WKBY, Knox Radio Corp., retained Josephus C. Trimble.

Missouri: Charles Porter and Edward T. Eversole, attorney and banker of Festus, respectively, received a kindly word from Examiner P. W. Seward on their joint application for a daytime small on 1420 kc. Showing sufficient assets and a need for service in the community, which at present receives programs only from St. Louis, Porter and Eversole were found qualified in all respects to undertake construction of the proposed 100-watter. E. L. Bono appeared as legal representative for the team.

Oregon: Group of well-heeled residents of Bend—owners of the Bend Bulletin—were recommended to the commissariat as deserving applicants for a new station to be operated on 1310 kc with 100 watts nights, 250 watts days. Poor service in the vicin ity was given as one of the principal points for a grant by Examiner George H. Hill. Only stumbling-blocks were a pending application for a small on 1310 kc in the same town and possible interference with KIT at Yakima, Wash., which operates on the same frequency at less than the recommended separation. KIT, however, is requesting a change of frequency to 1250 kc, Hill pointed out, which would eliminate the question of interference. Corporation, comprising Robert W. Sawyer, Mary Sawyer, Henry N. Fowler and Frank H. Loggan, was represented by Ben S. Fisher.

SET FOR HEARING

California: Floyd A. Parton, San Jose, new station to be operated on 1330 kc with 250 watts days only; KQW, Pacific Agricultural Foundation, Ltd., San Jose, install new equipment and vertical radiator, move transmitter and increase day juice from 1 to 5 kw.

Iowa: W. H. Hartman, Co. publishers of Waterloo Daily Courier, Waterloo, new station to request daytime operation on 1400 kc with 500 watts.

Indiana: C. Druce McConnell, Indianapolis, new station to be operated on 1500 kc with 100 watts nights, 250 watts days, daily except Sunday, 10 a. m. to 12 noon, 6 p. m. to 10 p. m. (desires hours now used by WKBY, Richmond, Ind.).

Louisiana: KMLB, Monroe, installation of new equipment and directional antenna system for night use and frequency change to 620 kc; increase power to 500 watts.

New York: WCNW, Faske, Brooklyn, requests use of all hours now used by applicant and hours used by WMBQ, Brooklyn.

Station and Airport Swap Time for Aerial Plugs

Philadelphia, June 8. ind of swas has been worked out here by WDAS. It's with Rising Sun Airport, station gets its call letters on wings and tail of two planes i return for daily air plug.

Employees at station also have privilege of using planes whenever they desire, but despite lengthy plugs about their safety, nobody's yet had any hankering to go aloft.

WKBW, Buffalo, took its BBC Varieties on tour last week—across the street to Hotel Lafayette to play and broadcast a remote for the League of Advertising Women. Malcolm Barney produced.

Entertainers included Elvira Ruppel, Jimmy Shields, John Sturgess, Mary Lou Moore, Jack and Gill and Milton Ball's staff orchestra.

Store's Grand Finale

June 8. WFBM, Indianapolis, last week wound up the two juve contests which William H. Block Co., department store, has been underwriting since last October. Final event got lots of newspaper space and originated from store's own auditorium, which holds around 700 persons. First prize, \$200, went to a high school student whose specialty is the xylophone.

Finals brought together both high and grade school contestants, the former having been picked through the 'Scholarship Hour' and the latter through the 'Children's Hour'. Pete French, of the Block store's staff, produced the shows all season and doubled as m. c. on the broadcasts. French covered schools in 20 central Indiana counties, picking the tyros for the Saturday programs.

Kansas City Delegation

Kansas City, June 8. Local broadcasting men who will attend the NAB convention in Chicago next week are: Leslie Fox, Arthur Church and M. F. Allison, KMBC; Dean Fitzer, WDAF; Don Davis, John Schilling and Henry Goldenberg, WHB; W. A. Bailey, Ellis Attebury, KCKN; T. L. Evans and A. F. Schlicker, KCMO.

TRUMPET KING OF SWING

★ **LOUIS ARMSTRONG** ★

AND HIS
FLEISCHMANN YEAST
(J. Walter Thompson)

9 P.M. D.S.T. Every Friday, WJZ
Blue Network

★ **ON TOUR** ★

DECCA RECORDS

MG. JOE GLASER
ROCKWELL O'KEEFE

Fred Allen

Portland Hoffa

in "Town Hall Tonight"

SAL HEPATICA-IPANA

WEAF—Wednesdays 9-10 P.M.
J. WALTER BATCHELOR

EASY ACES

BROADCASTING
6th YEAR FOR
BLACKETT - SAMPLE
HUMBERT, INC.

JACQUES FRAY

and His
Orchestra

MARIO BRAGGIOTTI

Friday, WJZ, 7:15 P.M.

HENRI NOEL

His Continental Music
His French Songs

OPENING JUNE 11
FRENCH CASINO
Atlantic City, N. J.

phil baker

THE GREAT AMERICAN
P. L. E. R.
GULF REFINING COMPANY
SUNDAYS
7:30-9 P.M. DST
WABC
CBS

Pacific Coast Radio Notes

Three Cheers, Phil Hanna, E. J. Derry and Travis Hale, start their first series of regular quarter-hour sustainers over NBC's nationwide Red web the morning of June 8 at 10:45. PST. Trio has been on the network staff in San Francisco for some months, warbling on both commercials and sustal over Coast channels.

Johnny O'Brien harmonica band in for an NBC buildup over the Coast Red from San Francisco. Includes Sam Bianco, Carl Friedman, Alan Pogson, Leonard Schwartz and David Doucette, brought to the Coast from New York by Larry Allen of NBC Artists Service.

Lyle Daniels' orchestra, with vocals by Don Steele and Dixie Marsh, over KYA, San Francisco, and the California Radio System web from the Greenwich Village.

Ernie Smith, sportscaster at KYA, San Francisco, is a whooping cough victim. He hasn't missed any broadcasts in spite of his slight hoarseness. KYA's 'Chicken Harry,' Dwight Newton, has chicken pox. Doug Montell is substiting for him while he's 'tween the sheets.

C. A. Carlson, comptroller at KNX, Hollywood, o.d.'s CBS offices in San Francisco en route north for a vacash.

Karel Pearson, of the NBC traffic department in Hollywood, vacashng in San Francisco.

Charlie Hamp aired is r. Strasska toothpaste programs from CBS studios in San Francisco while in town for several days recently.

H. Saxton, NBC Western Division's chief engineer, is in Hollywood for a ten-day stay. Andrew Love, continuity chief, San Francisco, is talking biz with network execs in New York.

Elsa Hottinger, femme radio announcer and Chicago Opera contralto, in San Francisco last week.

Howard Needham is substiting for Herb Caen as radio editor of the San Francisco Chronicle while Caen vacashes i Hollywood and elsewhere.

Roy Russell, tenor at KFRC, San Francisco, filled a guest spot Monday (7) with Eddie Swartout's musicians at NBC.

Ethel Cotton, conversation expert, is back in San Francisco after a series of network airings from New York over both NBC and CBS. May cut disks for Lord & Thomas on 'The Art of Conversation' while on the Coast this summer.

Year's scholarship with Rudolph Ganz has been awarded Ralph Richards, staff pianist at NBC studios, San Francisco. Richards will take a leave of absence while he studies in the East.

Bernie Milligan, Los Angeles radio

scribe, in San Francisco for a peek at the Golden Gate Bridge Fiesta, which ended June 2.

John B. Hughes, newscaster at KFRC, San Francisco, took his own motion pictures of the Golden Gate Bridge opening, showing them later for the benefit of station workers who had to remain on duty during the ceremonies.

Natalie Park, actress on the NBC San Francisco staff, is being used in a comedy role on the Signal Oil Carefree Carnival shows. The character is tabbed 'Ophelia Splitabustle.'

Glenn Hardy newscasting again at KHJ (Los Angeles) after doing a personals tour through the north-west.

Ronnie Ames brought his twins to Hollywood from Florida.

Constance Stevenson, KOL (Seattle) press head, looking over the Hollywood scene.

Louis Witten has Hollywood guessing. They can't figure out whether he's Witten or Col. Roscoe Turner, the flier.

Glenhall Taylor left KNX (Hollywood) production staff to be similarly employed by Young & Rubicam.

Bill Lawrence, KNX (Hollywood) producer, mulling an agency offer.

Jack Joy now program irector for the statewide radio of the Don Lee chain

Tom Hanlon draws title of night supervisor at KNX (Hollywood).

Marty Gosh will soon give his mysterious foreign discovery to a waiting radio world.

Ben McGlashan loaned his yacht to Jerry King to move Dick Jurgens' band from Catalina for a day of transcribing.

Syd Dixon using a transcription to plead for the next convention of Pacific Coast Advertising Clubs in Hollywood.

Clem McCarthy coming to the Coast to handle the inaugural of Bing Crosby's Del Mar track for an NBC airing.

Lum and Abner played 12 different parts in a recent broadcast. They've done as high as 18 at one miking.

Walter Craig spoiling to shake Hollywood for a bit more activity east.

Jim Tierney is Texaco's headman on the Coast for the summer.

Thomas Freebairn-Smith of CBS couldn't take the Chase & Sanborn Barker spot because the two big networks just don't mix.

Raymond Paige nearly knocked off the title of commodore. His yacht lost by nine seconds.

Harriett Parsons will pinch hit during summer siesta from Hollywood Hotel of her maw.

Jane Rhodes dropped the 'Betty' for her singing engagement on the Packard summer shift.

Diana Bourbon did that Ken Murray signature gurgle last week when Marlyn Stuart showed up late. She also produces the show.

Tiny Ruffner will take a cruise this summer. The missus hasn't decided whether it will be in the Caribbean or across the Pacific.

Walter Johnson departed Young & Rubicam production staff in Hollywood for a crack at freelancing.

John McGeary, musical director of WBNS, Columbus, prostrated by heat for several days.

recently on WSM, on KVOD, Denver.

Jerry urns has joined announcing staff of KXBY, Kansas City. Formerly with Russell C. Comer agency.

Esther Durkin, formerly of WIP, Philadelphia, program department, new secretary to Jim Begley, program director at KYW.

McGILLVRA-McCLATCHY PART IN AUGUST

Joseph Hershey McGillvra, station sales rep, and McClatchy stations in California have agreed to disagree starting in August. Lack of amity between McGillvra and Humboldt Grieg, McClatchy's New York commissar, blamed. Latter had headquartered in McGillvra's office but was not receiving carbons of correspondence the last couple of months.

Fourfold increase of spot placements over 1937 through McGillvra office did not prevent break-up.

Spry Takes Holiday

Campaign of five-min. 's for Spry (Lever Bros. product) which had been spotted on 60-odd stations around the land, will be interrupted for eight weeks, commencing June 15.

Originally spotted to span the summer, stations were notified last week that the layoff was caused by the account pull in the horns of its ad budget during the warm months. Will pick up where leaves off on Aug. 15.

Peterson Quits Hearst

Pete Peterson last week quit Hearst Radio in New York City. Was due to leave yesterday (Tuesday) for Canada and a swing west. No future connection set. Might join General Mills.

Palmolive Dramatic Show

Hollywood, June 8. Palmolive is looking a little hour dramatic show from the westcoast. Herschel Williams, Benton & Bowles staff producer, is auditioning several scripts for the client.

Park Pays for Pick-Up

Indianapolis, June 8. Usual custom is for station to go after dance band remotes for their late sustainers, but case is reversed at WFBM here. Broad Ripple Park, concession and coaster spot, laid cash on the line for commercial airing of Don Phillips and his Minutemen, 12 piece combo, from dance hall. Park gets plenty of plugging throughout the three times weekly quarter hour.

Winston's Disc Move

Los Angeles, June 8. Lou Winston has disposed of his interest in Radio Recorders to devote his full time to Radio Producers, of which he is president. F. Shang Winter, Recorders proxy, has set Joseph Sameth as sales and production manager.

Tums Spot-Minded

Chicago, June 8. Tums, now on an NBC red hook-up, expecting to go spot with the coming of autumn. Figuring on on-minute transcribed announcements in addition to platterized shows. To be placed through the local Kastor agency.

KGVO Barn Dance Test

KGVO, Missoula, Montana, tested its Barn Dance program through a picture post card offer suggested by Adrian James Flanter, its national merchandising counsel. Drew post card echo from 372 cities, towns, whistle-stops and watering troughs in seven states.

eters In and Out at WLW Cincinnati, June 8.

Charles Wood, lately with WXYZ, Detroit, and Glen Parker, formerly with CBS in N. Y., are new pronouncers on Crosley's WLW and WSAI staff.

Derward Kirby, announcer, in the Crosley fold for the past year, joins NBC in Chicago next week. He came here from an Indianapolis station.

Williamson Starts at WKRC

Cincinnati, June 8. William J. Williamson, started Monday (7) as sales manager for WKRC. He transferred from Chicago, where he has been representative for Radio Sale.

Palmer Greer, engineer, also joined staff of the local CBS station this week. He was with WHIO, Dayton, O.

Studio Prologs, Epilogs

(Continued from page 31)

program is a swell place to get a full evening's entertainment on the cuff increases the value of the Annie Oakleys, both to the public itself and—perhaps more important—to dealers through whom ticket distribution is frequently arranged.

Epilogs have been growing more common not only i the broadcast centers such as New York, Hollywood, Chicago, San Francisco, but also in many local radio stations that specialize in studio audiences.

Prologs, Too

Epilogs have also been joined by prologs—entertainment of a more or less informal kind presented in advance of the broadcast. Doors open

early and the ticketholders again get more than their money's worth.

The fill-in on the fore-end also has a counterpart in the old music halls (predating vaudeville) that used special acts for early comers in advance of the regular evening performance.

Non-broadcast entertainment for the delectation of the public who make up studio audiences may run from as little as 15 minutes to as much as 90 minutes in addition to the regular show that hits the ether.

But the trend has reached such a pass that the networks and stations are beginning to look into the possibility further.

Stu have worried about the unions, particularly stagehands, etc. Commercial theatres in the big towns have constantly stirred the unions to make demands on radio, and city hall to demand regular theatre licenses from radio studios and fire door and exit regulations such as imposed on commercial theatres.

In Chicago nearly every big program has been using variety type acts to amuse the studio audience while waiting for the air-show to start; also to entertain after the other program in order to give 'em a long enough stretch of entertainment to make it a rather full evening. Thus, he Wrigley 'Poetic Melody' regularly runs a full 45 minutes of non-radio variety entertainment after the 15-minute ether shot.

At NBC the Schwimmer & Scott agency is using added talent to keep the early arrivals for the Morris El. Sachs Amateur Hour on WENR amused. The audience gets as much as 60 minutes' worth of entertainment preceding the show. In the main it has been a small orchestra playing request tunes, also with a couple of the boys in the band stepping out for specialties.

This has worked out so well agency may use regular vaude acts. In the case of the Amateur Hour it has been found that this pre-program entertainment generates a certain enthusiasm in the audience that carries over into the program itself. Found that it warms up the mob for the show rather than opening it cold.

MEMPHIS STATIONS REVISE PERSONNEL

Memphis,

H. W. Slavick, general manager WMC-WNBB, has upped Bill Fielding to merchandising manager. William H. Ramsey succeeds to Fielding's old job of production director. He was formerly service manager and promotion director for Malco Theaters, presenting his own program, Showtime Tapes over WMC.

Slavick also set Earl Moreland, as chief announcer. Keoloha Hawaiians on staff succeeding Silas Hicks Gang.

Station inaugurated new program, All-Girl Minstrel featuring harmony trio and three other entertainers with Igor Ivan as interlocutor. Half hour Sunday program, sponsored by Leo Kahn Furniture Co.

Amateurs Too Young

San Francisco, June 8. Irked at the overabundance of moppet talent auditioning for Benjie Walker's Homestead Amateur Hour on KGO, Leon Livingston agency has hired Reg Cole, former orchestra leader, to arrange personal appearances for Walker at nabe houses in a search for more tyros.

Contests in the theatres are contemplated.

UNEEDA REST

Hollywood, June 8. National Biscuit's comedy half hour with Victor Moore and Helen Broderick signs off for the summer June 27, and returns in September. During the lull, Jack Hasty, producer, will prepare scripts for the new fall series.

Benay Venuta to Chicago

Benay Venuta quits WOR, Newark, June 13 for the summer and opens at the Drake hotel, Chicago, June 17.

She will later go to the Coast and remain there for the rest of the summer.

RESULTS! COUNT MOST

KWOS

the only station in Jefferson City, east of Missouri, has appointed us their representatives.



Summer tourists will be spending \$1,000,000 a day in Colorado this summer... It will pay YOU to spend this summer here on the station that sells Colorado all year.

KLZ

DENVER

Affiliated in Management with WKY and the Oklahoma Publishing Co.

E. KATZ SPECIAL ADVERTISING AGENCY

WMCA
NEW YORK'S OWN STATION

leads in
PROGRAM PLANNING

BRIDGE ROUND TABLE

with the **4 Aces**

8:30 P.M. TUESDAY

PUBS-WRITERS INDECISIVE STATUS

Little progress has been made during the past week in the negotiations between publishers and the Songwriters' Protective Association for an adjustment of terms and conditions affecting transcription and synchronization rights. There's a meeting on the issue, scheduled for tomorrow (Thursday).

Publisher and SPA reps got together last Thursday (3), but adjourned after a half hour, because Irving Caesar, SPA prez, had to leave for another engagement. During this gathering the pubs tried to get one angle settled, that the writers were agreeable to ceding the

administration of all rights to the former, but no assent was made to the proposal. Writer delegation expressed itself as insistent upon receiving 50% of the gross royalty paid by users for transcription and sync rights, which arrangement would reduce the collection fee of the Music Publishers' Protective Association from 10% to 8%. The difference would go into the SPA treasury.

Saul Bornstein, v.p. of Irving Berlin, Inc., read a statement elucidating the position of his firm on the controversy and there was a momentary flare of words between E. B. Marks and Caesar over a comment made by Marks.

AVAILABILITY DISSOLUTION BLOCKED

Move to dissolve the publishers' availability rating committee of the American Society of Composers, Authors and Publishers has been halted until the organization's counsel passes on the legality of the proposal. It had been planned to turn back the function of availability classification to the publisher faction on the ASCAP board.

Availability committee was brought into existence about a year and a half ago. Society's new system of royalty allocation went into effect at the same time. Dominant opinion among the publisher directors is that the special availability committee has failed to prevent dissatisfaction in the matter of determining the value of each firm's catalog to the Society and that it would be best to return this assignment to the publisher element on the ASCAP board.

As the availability committee was preparing to vote on the question of dissolution, Gustav Fischer, a member, demurred, holding that it had no authority to recommend any such assignment of powers. It was then decided to ask ASCAP counsel, Frohlich & Schwartz, to study the Society's constitution and by-laws for light on the situation.

At a general meeting of ASCAP publishers a committee of three was appointed to examine various formulas for placing the matter of availability on a mathematical basis and recommend one of these or a synthesis of them all to the availability. This project turned out to be one of those things.

Plenty 'Rain

One of those unusual things about the music business is the current leaning of the sheet buying public toward three songs dealing with the same element of weather.

Three tunes are riding within the list of six best sellers. They are 'September in the Rain' (Remick), 'It Looks Like Rain in Cherry Blossom Lane' (Morris) and 'Was It Rain?' (Santley).

Pinky Tomlin's new ditty, 'You're Priceless,' will soon break out.

MUSIC UNION RAPS CANNED SERVICE

Philadelphia, June 8.

Application of Muse-Art Corporation for permit to pump news and entertainment into cafes, tapperies and nite spots via leased wire apparently took the long ride at City Council session last Thursday.

Skids put under it by A. Rex Riccardi, secretary of musicians' local. Appearing before council's committee on public safety, which was considering application, he painted sad picture of plight of Philly musicians. Half of 2,500 members of Local are now unemployed, he said, and granting permit to outfit like Muse-Art would set many more on the street.

Application wasn't completely killed, but action postponed. Whether granted probably depends on how much political strength backers can garner. Amendment to prohibit dissemination of horse-race info was adopted unanimously.

Mills Sailing For Recording Deal in England

Irving Mills, managing director of the company which manufactures the Master and Variety phonograph records, is sailing June 22 for London to establish foreign outlets for the two labels. Proving something isn't in the meanwhile consummated with one of the two groups that hold a monopoly of the British phonograph market to set up a separate sales organization for the Master and Variety brands, Mills proposes to manufacture and distribute independently and to work out a performing rights deal direct with the British Broadcasting Co.

Mills states that he has already had a preliminary survey of the British situation made for him and that it is his intention to resist any local affiliation unless it is agreed that his catalogs be handled independently and not be thrown in with other lists of phonograph records. Mills believes that he can interest the BBC in his product to the extent that it may have the right to broadcast his records, largely made up of special material, for an annual lump sum.

Mills also plans to make releasing connections with French, Dutch and Belgium distributors and, if necessary, take a trip to Italy for the same purpose.

Paine to Europe

John H. Paine, chairman of the American Society of Composers, Authors and Publishers, sails today (Wednesday) to attend the 12th International Congress of the Federation of Performing Rights Societies in Paris. Convention opens Saturday (12).

Re-Assign Plug Staffs For Robbins, Feist, Miller

Professional staffs of the Robbins Music Corp., Leo Feist, Inc., and the Miller Music Co. have received a general reshuffling. Changes affect the home and branch offices of the three firms in the Robbins combine.

Revised setup is as follows: In Chicago, Ben Goldberg will supervise the Robbins office, Ned Miller the Feist and Sid Goldstein the Miller setup; in Boston it will be Leo Talent for Robbins and Fred Auger for Feist; in Philadelphia, George Dalin for Robbins and Pete Woolery for Feist; in Kansas City, John Sadusky for Robbins and Floyd White for Feist; in Cleveland, Carl West for Robbins and Billy White for Feist; in Los Angeles, Arthur Piantadosi for Robbins, Harry Kessel for Feist and George Wallace for Miller; in San Francisco, Clarence Freed for Robbins, Feist and Miller, and in Denver, Charles G. McLaughlin for the same three catalogs.

Last Week's 15 Best Sellers

*September in the Rain	Remick
*Never in Million Years	Robbins
It Looks Like Rain	Morris
Carelessly	Berlin
*Sweet Lullaby	Select
*Was It Rain?	Santley-Joy
*Will You Remember?	Schirmer
*Where Are You?	Feist
Love Bug Will Get You	Santley-Joy
*There's a Lull in My Life	Robbins
*Little Old Lady	Chappell
*Blue Hawaii	Famous
*They Can't Take That Away From Me	Chappell
*Let's Call the Whole Thing Off	Chappell
*Where or When	Chappell

* Indicates flimsical song. † Indicates stage production song. ‡ others are pops

GERMANS IN, SWISS OUT OF TRI-ERGO

Berlin May 24.

Schallfilm Syndikat, a German concern, has taken over the complete holdings of Tri-Ergon Musik A. G. which had up to now been under Swiss control. New combine is to go under the heading of Tri-Ergon-Schallfilm Corp.

At last week's meeting the Swiss board of directors bowed out in a body, being replaced by the new German board which holds only three names with Dr. Hansgeorg Moka at its head.

Company is to be given a new lease through the recently perfected Schallfilmtechnik (Acoustic Film Technique) which makes use of the celluloid strip instead of disks for gramophone recordings. This new invention makes it possible to reproduce any acoustic program of indefinite length without a break. No more change of records, the film strip unrolls and complete operas, concerts, plays, talks can be listened to. It was not stated what sort of playing apparatus will be brought out on the market or whether merely some new gadget for the use of this film record will be attached to the old-fashioned gramophone.

Music Notes

Raoul Kraushaar and Bill Lava, on Republic's music staff, sold the studio 'Just Between You and Me,' to be featured in 'Love Ahoy.'

Cole Porter knocked off half a dozen tunes for 'Rosali' at Metro.

Dr. William Axt scoring Metro's 'Between Two Women.'

Maurice Conn has bought inky Tomlin's 'The Love Bug Will Be You' from Santley-Joy for use in the next Tomlin musical, 'Don't Fall in Love.'

Louis Bernstein, president of Shapiro, Bernstein & Co., sails for Europe with his wife June 30. He will be gone two months.

Jerry Vogel is publishing George M. Cohan's 'March of the Cardinals,' which is described as the official march of the St. Louis National Baseball Club.

for Crosby

Spokane, Wash., June 8. Bing Crosby will receive an honorary degree, doctor of philosophy in music, from Gonzaga university, his alma mater, next October when he brings his radio troupe here for a homecoming celebration.

Dr. Crosby has not been here since he left 10 years ago with piano in back of old car.

Gus Kahn is writi
Metro's 'Ugly Duckl
the Golden West.'

VISIT OR WRITE

TEN O'CLOCK TOWN
STARDUST ON THE MOON
YOU'RE PRECIOUS TO ME
A-HUNTING I WILL GO
TOUCHED IN THE HEAD
WHAT A HEAVENLY NIGHT
TWO ROCKING CHAIRS
IF WE HAVE A RAINY SUNDAY
Orchestrations 50c each

RADIO CITY • N. Y.

HOLLYWOOD SONGS

The English Swing Novelty Hit
'CUBAN PETE'
Watch This Number Sweep The Country!
Still the Nation's Waltz Favorite
'SEVENTH HEAVEN'

HOLLYWOOD SONGS INC.
834 BUILDING, RADIO CITY, NEW YORK
PHIL KORNHEIMER, Gen. Mgr.

ROY SONGS—
RUSTY HINGE
Swing Fox-trot
Decca Record No. 1273-A

WE CAN'T GO ON THIS WAY
Torch Ballad

A Waltz with a New Twi
ON A LITTLE SHIP
SAILING THE SEA

ROY MUSIC CO.
1619 BROADWAY, NEW YORK, N.Y.

I Hum a Waltz
From 20th Century-Fox's 'This Is My Affair'

Without Your Love
From Hal Roach's 'Pick a Star'

Midnight in Mayfair
Europe's Reigning Orchestra Novelty

Kitchy-Mi-Koko Isle
England's Novelty Success

MILLER MUSIC, INC.
19 BROADWAY • NEW YORK

MOVIETONE TOPICS

Announcing Three Big Song Hits from 'SING AND BE HAPPY', The New 20th Century-Fox Musical!

'Sing and Be Happy'
'What A Beautiful Beginning'
'Travelin' Light'

MOVIETONE MUSIC CORPORATION
SANTA FE BUILDING
1250 SIXTH AVENUE
NEW YORK

FROM THE RKO RADIO PICTURE
'NEW FACES OF 1937'
WE GIVE YOU THE BIG HIT
PECKIN'
PUBLISHED BY MILLER MUSIC, INC. 1619 BROADWAY, NEW YORK

Hits from the RKO Radio Picture, "NEW FACES OF 1937"

OUR PENTHOUSE ON THIRD AVENUE
LOVE IS NEVER OUT OF SEASON
IT GOES TO YOUR FEET
By Lew Bro and Sammy Fain

THE WIDOW IN LACE
By Walter Daehck and Harold Shina

NEW FACES
By Charles Henderson

LEO FEIST, Inc. 1629 BROADWAY • NEW YORK

HERALDING A NEW HIT DUO FROM BEN MARDEN'S SMART
"RIVIERA FOLLIES OF 1937"

THE IMAGE OF YOU
I'M HAPPY DARLING
DANCING WITH YOU

LEO FEIST, Inc. 1629 BROADWAY • NEW YORK

FULL CHORUS FOR AIR CREDIT

Robbins Guess on Sync Rights, Etc.; Sees Pic Producers Taking 'Em Over

BEN BODEC
Jack Robbins believes that the time is not far off when the film producers will become totally independent of the rest of the music business and set up an organization devoted to the interchanging of synchronization rights of copyright which they individually own. The drift, according to Robbins, is not so much obtaining control of the industry as to the development of that state where the picture industry can collectively be free of outside publisher needs or interference when it comes to sync and performance rights. When this stage of self-sufficiency is arrived at, the picture industry

will have to treat with but one group in negotiating for copyrights which are not completely controlled by producers; and that is the writers. Robbins thinks that this will be the ideal state for the film industry. He himself is quite willing to turn over the sync rights to his catalogs free to producers to let the Songwriters Protective Association step in and negotiate direct with the producers for the SPA's members. Robbins makes one reservation, and that is such arrangement would not prove successful unless the SPA brought in a business man to administer the job. He differentiates between a writer officer of the SPA looking for a salary assignment and a trained business executive whose interests would in no way be tied up with songwriting or ambitions for a picture contract.

Robbins says that the film industry realizes how the value of performance rights will be increased immeasurably by the remote future development of television and that it proposes to exercise a huge control over such rights if and when this period arrives.

ASCAP's Reply Calls State Law 'Unconstitutional'

Tacoma, June 8.
Using 300 pages and claiming Washington's new music copyright law is "class legislation and unconstitutional" the American Society of Composers, Authors and Publishers, filed a test suit in the United States district court here against the State of Washington and ten individual counties, including King where Seattle is located. Suit alleges the law, which set up a state anti-monopoly board, deprives the society of just revenues and attacks a lower court decision in which Judge D. F. Wright last June ordered the society dissolved in so far as Washington is concerned and directed the appointment of a receiver.

Complaint recites that amicable relations have been maintained between the society and some 20 radio stations in this state but declared the group had lost large revenues due from beer parlors, restaurants and dance halls which allowed production of copyrighted music.

'FEW BARS' NIXED BY TABULATORS

Song Pluggers' Practices Bring New Ruling—Must Be Bona Fide Performance Henceforth to Count Most Played List

TOUGHER

Accurate Reporting Service, the plug tabulating authority, has stopped counting anything but full vocal and instrumental choruses as performances on the plug recapitulation which it supplies daily to music publishers. In a letter sent to its subscribers last week the ARS explained that it had acted on the complaints of publishers who charged that professional men were making a practice of piling up two and three bar performances of their compositions in order to make a good showing on published "most played lists." Revised method of totaling performances went into effect Sunday (6).

Letter from Accurate stated that publishers in their attempt to top the published lists of accumulated plugs were resorting to methods that were "wholly unethical and not conducive to good business; nor were they of the sort that secured the type of 'quality' plugs which make for sheet music sales. 'Lately,' said the letter, 'the practice has been to obtain as little as one or two bars of a song, with the ARS making a notation of its performance and including it in the daily recapitulation.'

Under the new rule the Accurate Reporting Service will not credit a performance in the recap unless there has been a complete vocal or instrumental chorus, excepting in the cases of interruptions for spot announcements or five-minute local news programs. The band fading in at the end of such announcements or newscasts may, figures the ARS, be concluding a bonafide performance, even though only a few measures are heard. Through the old arrangements song pluggers who were able to high pressure band leaders or vocal quartets into including a few strains of a currently riding tune in the repertoire could count on getting recognition in the ARS' recap.

Gene Buck Tells Michigan Solons Anti-ASCAP State Laws Were 'Sneaked In'

Detroit, June 8.
Gene Buck came from New York to Lansing last week to lay American Society of Composers' side before the state senate committee on state affairs, regarding Senate Bill 331 which would set up an "anti-monopoly" board to deter in how much shall be paid for copyright music used on air.

Buck, Michigan's native son, talked for two hours before the committee and declared "they sneaked bills like this Michigan measure through in the last days of sessions in three states but we've only begun to fight in the courts in those states."

Bill had not been reported out early this week. What effect Buck's speech will have, there's been no indication thus far.

Mills Music, Inc., is publishing Woody Herman's folio of "Modern Hot Clarinet Solos."

George Olsen Asks Publishers to Buy \$5,000 Stock in Night Club; Harry Fox Sees Code Violation

In a circular letter addressed to the music publishing trade, Harry Fox, general manager of the Music Publishers' Protective Association, today (Tuesday) declared that investment by publishers in the International Casino, Broadway night club, which is slated to open in August, would be considered a violation of the industry's code of fair trade practices. Such investment, the letter said, would be interpreted as an attempt to obtain preferential performances of the investing publisher's catalog.

Fox acted after several publishers received letters signed by George Olsen, owner of the Casino, asking them each to buy \$5,000 of stock in the interior venture.

was the first time that publishers had been approached on this type of proposition since the fair trade practice pledge went into effect last August.

Before dispatching the circular letter Fox consulted one of the MPPA lawyers as to whether Olsen's request came within the purview of the pledge.

'The Wind' Went To Press With Wrong Authors?

Irving Berlin, Inc., is accused of grabbing all available tunes with the title, 'Gone With the Wind,' to insure a tie-up with the proposed picture version of the novel and to 'pre-empt' any outside publisher competition. Counsel for a trio of songwriters, Fred Rose, Ed G. Nelson and Hyman H. Zaret, has incorporated this charge in a civil suit that is being filed against the Berlin firm. Notice of the suit was served on Berlin and Selznick International last Friday (4).

Rose, Nelson and Zaret claim that they placed a song 'Gone With the Wind,' with Berlin last summer, the title with their names as authors being filed with the Music Publishers Protective Association on Aug. 26, 1936, and with the Songwriters Protective Association, Sept. 16, 1936. Berlin subsequently announced to the dealer trade that it was about to release a 'Gone With the Wind' tune, but, say the trio, when the song finally got to the music counters they found that it was not theirs but one written by Herb Magidson and Allie Wrubel. Latter version, the threesome adds, was not copyrighted until April, 1937.

It is also claimed by the Rose-Nelson-Zaret combination that between the time Berlin took their tune and published the Magidson-Wrubel concept the same publishing company had taken over still another song with the 'Wind' tag from Brooks Bowman and Clay Boland. This last version was filed with the SPA on Oct. 1, 1936.

Jules Abeles, counsel for the threesome, holds that the Berlin firm is liable from three different angles: (1) that it had acted as a trustee for the three writers, (2) that it had acted in bad faith in connection with a joint business venture and (3) that it has created a state of unfair competition.

Curci Visits Robbins

Ifredo Curci, head of a major music publishing firm in Italy, is visiting New York with his wife. Purpose of his trip primarily is to close a deal with Jack Robbins where his Milan concern will become the representatives of the Robbins, Feist, Miller and Olman catalogs.

HITS ON VARIETY RECORDS

Caravan
Duke's latest—Rides to Fame
arr. by WILL HUDSON

Skaffin' at the Kit Kat
Duke Ellington's Newest
arr. by JOE HAYMES

TROPICAL MOONLIGHT
A Smash Hit
arr. by WILL HUDSON

Down South Camp Meetin'
FLETCHER HENDERSON'S LATEST
arr. by WILL HUDSON

The MAID'S NIGHT OFF
WILL HUDSON'S LATEST
SOLE SELLING AGENT
MILLS MUSIC INC. 1619 B'WAY N. Y.
PUBLISHED BY EXCLUSIVE PUBLICATIONS INC.

Marion and Dubins Greatest

YOU CAN'T RUN AWAY FROM LOVE Tonight

I KNOW NOW

THE SONG OF THE MARINES

CAUSE MY BABY SAYS IT'S SO

THE LADY WHO COULDN'T BE KISSED

NIGHT OVER SHANGHAI

CHARLES WINNER Prof. of

REMICK MUSIC CORP., N.Y.C.

FOX FLASHES

And Now The New Novelty Song Sensation That Is Stopping All Shows!

'THE ORGAN, THE MONKEY AND ME'

A SMASH HIT ON EVERY PROGRAM!

SAM FOX PUBLISHING COMPANY
1230 SIXTH AVENUE
REAR BUILDING, RADIO CITY, NEW YORK

Another "These Foolish Things"

THE YOU AND ME THAT USED TO BE CARELESSLY

The No. 1 Song

A STAR IS BORN

Just Released

The Greatest Song of the Year

GONE WITH THE WIND

IRVING BERLIN, Inc.
739 SEVENTH AVE., NEW YORK HARRY LI., Gen. Prof. Manager

THE REIGNING SONG HIT

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE

BY LESLIE AND BURKE

JOE MORRIS MUSIC CO., 1619 BROADWAY, NEW YORK.

On the Upbeat

Reggie Childs opens at the Rice Hotel, Houston, July 6 and stays through the 22nd. His next stand will be Elitch's Gardens, Denver, starting July 27. Booked by Consolidated.

Don Bestor is set for the Peabody hotel, Memphis, starting July 7.

Russ Morgan band set for one-nighters at Riverside, R. I., June 23, and at Berkshire Country Club, Pa., June 11. Set by CRA.

Charlie Barnett orch booked by CRA for the summer at Hickory Lodge, Larchmont, N. Y., opening June 15. Will have NBC wire.

Johnny amp, currently playing an auto show in Detroit, will tout a pair of dance dates in Cincinnati, June 19 and 20.

Sammy Kaye band goes into Jenkinson's Pavilion, Point Pleasant, N. J., June 25 for MCA.

Ramon Ramos orch booked into the Ambassador Hotel, N. Y., by MCA beginning tomorrow (Thursday).

Jimmy Joy orchestra moving from Hotel Stevens, Chicago, to Trocadero

ballroom in Elitch Gardens amusement park, Denver. He succeeds Ace Brigode and His Virginians, who leave Wednesday for Fort Worth, Texas.

Leck Stable set for Coney Island Park, Cincinnati, opening June 26. Plays week of July 16 at Steel Pier, Atlantic City. MCA handle.

Kay Carlton, begi

Lou Breese orch booked into the Nicolet Hotel, Minneapolis, for four weeks beginning tomorrow (Thursday). Slated for date at the French Casuo, N. Y., later in the season.

Herb Muse, vocalist-saxophonist, rejoins Lee Brown and the Duke University Blue Devils at Baltimore next Friday (11).

Glen Miller orch opens June 17, for four weeks at the Roosevelt Hotel, New Orleans. Set by Rockwell-O'Keefe.

The Palms, Freeport, playing CRA bands, Charlie Agnew set there June 8 and Louis Panico for June 17.

George Heschberger set by Leo Spokin, of the Chicago CRA office, for summer stay at the Gerris Inn, Morton Grove, Ill., beginning next Friday (11).

Bob Crosby to open Hendersonville, N. C., new Coliseum, June 9.

Bob Sanders, named Hollywood manager for Consolidated Radio Artists.

Stuff Smith opened at Hollywood's Famous Door last Sunday (6), Louis Prima left for New Orleans.

Roton Point Park, South Norwalk, Conn., Sunday (13) one-nites Mal Hallett band, with Red Norvo-Mildred Bailey set for June 20.

George Olsen's orch opened at the Ambassador Coconut Grove in Los Angeles.

Jackie Coogan will bow in as a baton-beater on June 11, when his new crew one-nites in Oakland, Calif.

Tweet Hogan aggregation set for a week at the Frog Hop ballroom, St. Joe, Missouri, commencing June 14.

Will Osborne's orchestra succeeds Little Jack Little's outfit in the El Patio ballroom in Lakeside amusement park, Denver.

Peddler Found Guilty

Judges in Special Sessions Court, New York County, yesterday (Tuesday) sentenced Edwin Westphal to 60 days in jail after he had been found guilty of peddling contraband song sheets. Sentence was suspended pending good behavior. Arrest was made on evidence gathered by Arthur Hoffman, of the American Society of Composers, Authors and Publishers.

reese into Nicolet

Closing the Morrison Casino Parisien here tomorrow (9), Lou Breese opens at the Nicolet hotel, Minneapolis next day. Consolidated Radio artists setting the deal.

Dantzig at West Point

11 Dantzig crew play the Graduation Hop at West Point, June 11. Follow with Manhattan Beach, June 19, 20, 26 and 27; right on Beach, Aug. 22.

GORDON and REVEL Click Again!

in 20th Century-Fox's "WAKE UP AND LIVE" Featuring Walter Winchell, Ben Bernie and Alice Faye

NEVER IN A MILLION YEARS IT'S SWELL OF YOU
THERE'S A LULL IN MY LIFE. WAKE UP AND LIVE
I'M BUBBLING OVER

Robbins Music Corporation • 799 7th Ave., New York

Most Played on Air

Combined plugs on WEAF, WJZ and WABC are computed for the week from Sunday through Saturday (May 30-June 5).

- It Looks Like Rain
- Never in a Million Years
- Carelessly
- They Can't Take That Away
- September in the Rain
- Sweet Lullaby
- Where Are You?
- They All Laughed
- There's a Lull in My Life
- When Two Love Each Other
- Was It Rain?
- Let's Call Whole Thing Off
- Sailboat in Moonlight
- Johnny One-Note
- Love Bug With White You
- Little Dream Ranch
- Blue Hawaii
- Turn off the Moon
- Where or When
- It's Swell of You
- Swing High, Swing Low
- Me and You That Used to Be
- Toodleoos
- You're Precious to Me
- How Could You?
- Indicates film musical son
- Production Number.

NEGRO BANDS UNDER SCALE, SEZ TOMEI

Philadelphia, June 8. Two more planks in his stands at the American Federation of Musicians' convention next week were explained to Variety by A. A. Tomei, prexy of the Philly local, yesterday.

He said he will go along wholeheartedly with Chi group in demanding that radio stations pay stand-bys when transcriptions are being played. Said he thought stand-bys should equal number of men it took to make the ET. Tomei declared he will also bring up matter of colored bands cutting into scale. Negro outfits, which have a subsidiary AF of M charter, are allowed to pare scale in strictly colored spots located in colored neighborhoods. In white niteries they are supposed to get regular scale. Tomei said they are playing Negro scale in white places.

New Open Air Spot

Des Moines, June 8. New open-air dance hall called The Ringside, located on the Merle Hay road near Johnston, Iowa, opened this week with Harry Breeding's orchestra.

Hymie Wiseman, featherweight boxer of a few years ago, and Bobbie Grund, light promoter, are partners in the venture.

CHARLES GREEN BACK

Consolidated Prez at Home Office After Swing-Around

Charles E. Green, prez of CRA returned to the home office in New York this week following an extended stay on the Coast. Arrived in time for firm's first treasury.

Company has offices in New York, Chicago, Cleveland, Dallas and Hollywood. nds on the roster and \$3,000,000

Steel Pier Bookings

Following Atlantic City, gets steel for week each: Red Norvo, July 2; Isham Jones, July 9; Dick Stabile, July 16; Will Osborne, July 23; Tommy Dorsey, July 30. All booked by Music

Bernie Opens Beach

lineup of n: bands at Manhattan Beach brings Bernie week of July 3, Hal amp week of July 10, Ted Lewis week of 18 and Tommy Dorsey week of July 25. MCA handle

Tybee Beach, Savannah, Ga., gets Emerson Giff's orch beginning June 28. Red Norvo, 14, added Bailey vocalizing, moves in July 10. Music Corp. book

Inside Stuff—Music

Settlement, on an undisclosed basis, has brought about a discontinuance of the accounting and injunction action brought by Edward Roman, Troy musician, against Richard Rodgers, Lorenz Hart, Metro-Goldwyn-Mayer Corporation, Robbins Music Corporation and Jack Mahoney, doing business under the name of Mahoney and Associates, over the alleged illegal use of the words and music of "Blue Moon."

Renewal of copyri. 'All That I Ask of You Is Love' has been obtained as to both words and music by the tune's present publishers, Shapiro, Bernstein & Co., Herbert Ingraham did the music and the late Edgar Selden, the lyrics.

Lyric rights had to be cleared through the writer's Henry W. Gains.

Reggie Childs' advertisement in last week's VARIETY section devoted to Consolidated Radio Artists mentioned the band's fall return to the Commodore Perry Hotel in Toledo. Inadvertently the hotel was ascribed to Dayton.

Rockwell-O'Keefe Open Chi Office Under Thatcher

Rockwell-O'Keefe's Chicago office will be opened July 1. Tom Thatcher will be in charge, with George Hillman his assistant. Both were formerly with Kennaway and later Consolidated in Chicago.

Wonders the new office on his to Chicago.

Henry Busse's Gross

Chicago, June 8. Henry Busse did \$1,100 gross for the Turnpike Casino here last weekend at an 83c. scale. This is one of the three high takes of the season for the spot.

Although \$350 and Kay Kyser two weeks ago, it is slightly past Herbie Kay's early spring take.

Ace Brittain's band opened Harry King's new ballroom at Capitol Beach here (29) at 40c. per. Floor was rough, but, the turnout, was hefty. King also operates a ballroom bearing his name in Norfolk, Neb. Next on his list are Kay Barclay's all-girler, and Danny Murphy.

Westwood Gardens' Dates

Detroit, June 8. Westwood Gardens here has set a long list of name bands far into the summer. Red Nichols' band and Mildred Bailey open on Thursday (10); Ethel Shutta goes in as headliner on June 17 for two weeks; with Dick Stabile as the orchestra for the first of the Shutta sessions and Red Nichols' orchestra as the second.

Bob Crosby orchestra follows for a seven-day stretch; then Ted Weems' orchestra for a week, followed by Abe Lyman orchestra for a fortnight.

7 STATES IN 7 DAYS

Kay Kyser Tour Covers Beaucoup Territory

Kay Kyser continues with his one-nighters until June 21 when he opens at the Ritz-Carlton hotel, Boston. He plays Washington and Lee University, Lexington, Va., tonight (9) and tomorrow and is slated for a one-day stand (11) at the June German of the Carolina Colillion Club, Rocky Mount, N. C.

Kyser last week played in seven different states in as many days.

Amos Otstot Skyrooms

Indianapolis, June 8. Amos Otstot orchestra will move from the Columbia Club to the Skyroom atop the Hotel Severin for the summer season Saturday (12). Niteries will be operated by ran Roys, former college and professional football star, who has been engaged in managing night clubs locally since forsaking the cleats.

This will be Roys's first venture on his own.

"A DAY AT THE RACES"

The swell score, by Gus. K. Raper and Jurmann follows:

TOMORROW IS ANOTHER DAY
A MESSAGE FROM THE MAN IN THE MOON
ALL GOD'S CHILLUN GOT RHYTHM
BLUE VENETIAN WATERS

ROBBINS MUSIC CORPORATION 799 7th Ave., New York

LEO REISMAN FRENCH DATE BY PERMISH

Leo Reisman Orch, currently on the Waldorf-Astoria roof, vited to swing at the Parisi Band stays three weeks then to the Monte Carlo Casino, Monte Carlo, and back into the Waldorf late August.

Special legislati passed to permit Reisman and his crew to play because of a French labor law barring any but French musicians in that country.

Charles Stanrose band replaces Billy Baer orch for the summer at the Desher-Wallick Hotel, Columbus. Recently heard over KDKA from the Hotel Webster Hall, Pittsburgh. Booked by CRA.

Spotting the HITS!

New Summer Sensation

IS THIS GONNA BE MY LUCKY SUMMER?

For the Big Comedy Spot

TODAY I AM A MAN

Torch a la Ethel Waters

WHERE IS THE SUN?

Romance Riding High

SERENADE IN THE NIGHT

HEART AND SOUL

Sid Phillip's Swingeroo

THE NIGHT RIDE

MILLS MUSIC, Inc. • 1019 Broadway • New York

Witmark Presents

"CHEROKEE STRIP" Starring DICK FORAN THE GREATEST WESTERN BALLAD IN YEARS

MY LITTLE BUCKAROO

M. WITMARK & SONS 1250 Sixth Ave., RCA Bldg., N. Y. CHARLIE WARREN, Prof. Mgr.

POLICE DRIVE ON CLEVE. NITERIES

Heavy fireworks by police and state's likker control board, directed at niteries and taverns for curfew violations, ended in 70 proprietors being hauled on the carpet, five of them thus far having their licenses suspended up to a month's time.

Shakeup wasn't taken very seriously at outset, but the offending joints found the law isn't fooling this time. Hot weather and Great Lakes Expo dented night club business badly, but this blow is nearly illing it.

Stiffest penalty is the Famous Club, owned by James Cassimatis, who had his \$1,000 permit revoked by Ohio liquor board. Stanley Jabin had his Torch Club's license suspended for 25 days. Instead of closing, Jabin's getting around technically by ballyhooing spot as 'Cleveland's only soft-drink niterie,' and adding a 50-cent admission tax to cover costs of Jackie May's revue of femme impersonations.

Chateau Club, one of rialto's hottest spots, is being suspended for 20 days; Ringside Cafe has to close its bar for 30 days. In the Harlem belt the Vaudeville Comedy Club, a hangout for musicians and socialites, is taking a 30-day rap. Other spots that formerly ran all night are now scrambling customers exactly at 2:30, or are being very careful about sales. All of them have been ordered to tear down Venetian blinds, window decorations and painted doors so cops can see, at a glance, if bar has closed at legal time.

Up to now the local blue-coats have shut an eye in regard to the curfew. Heat is now on because Ohio board threatens to stop splitting revenue from licenses with Cleveland if conditions in likker-dispensing spots don't improve within 30 days. City received \$1,105,000 last year as its split on licenses, and is taking no chances of losing it, hence the clean-up.

Mills Bros. Set for 9 Vaude Wks. in England

Mills Bros. leave June 11 for Europe to play nine weeks of vaudeville in Britain and several concerts on the continent.

Bookings were obtained by Leslie MacDonnell, London affiliate of Rockwell-O'Keefe, Inc., of N. Y.

AUTRY'S SPLIT-WEEK

Chicago, June 8. Gene Autry, completing week at the Balaban & Katz, Chicago, goes into Ohio territory to split a week between Columbus and Springfield. Then goes to New York for a short visit, before returning to the Republic lot to start on eight new singing hooz operas for the coming season.

Saranac Lake

By Happy Benway

Medicos who conventioned here dined at the Will Rogers' hospital. Fred Abbott, ogling his brother, Tommy (ATSE) Abbott at the lodge. Tommy, after 12 years of this ozone, goes to Pine Bush, N. Y., for a change of air.

Jimmy Cannon, who took the 'Nerve' up some time ago, is being looked over for a session of more cuts.

Moish Berman, who used to first-night with Charlie (N. Y. Journal) Lynch, doing great at 72 Park Ave. Doris Gascoigne, of the Royal, coignes, and Camille Carpenter, of the RKO Boston, got the go-home okay.

Sir Harry Lauder will Camp Intermission-it.

Garry Sitgreaves, rooklyn manager, ogled by his frau.

Medicos from Germany, Italy, France and all parts of the U. S. pronounced the Will Rogers' hospital the outstanding of it's kind in the world.

New Act?

Kalamazoo, Mich., June 8. Irvi Schensul, associate manager of the Club Hollywood here, last week fell through the ceiling of his club, head-first, in full view of a capacity house. Only a table was damaged.

Slipping off a plank walk in the unlighted attic of the club, Schensul fell between two rafters and dove through the Celotex ceiling. He landed on the only vacant table in the club.

N. Y. PAR WILL RESUME POLL ON BANDS

The orchestra poll which the N. Y. Paramount conducted in 1936 and found okay as a booking guide in determining public choices as well as a fan-stimulating stunt, is being resumed this week.

will probably be carried through till Jan. 1, with votes then computed to determine the three bands which are on top in the public balloting.

Last year Guy Lombardo, Glen Gray, and Fred Waring, were the winners, each receiving cup awards from N. Y. Par.

In conducting the poll, the theatre uses a board in the lobby listing the 40 leading bands in the weekly voting. Standings are changed each week in accordance with the voting.

Bob Weitman, managing director of the theatre, Harry Kalchheim, booker, and Jack McInerney, advertising-publicity head, favor continuance of the balloting each year not only for the reason that it helps the policy of pit bands along, but also because the voting shows which bands are the most desirable to the theatre's patronage.

15 YEARS AGO (From VARIETY and Clipper)

Will Hays told pix have or get bounced.

Doug Fairbanks' 'Robin Hood' had passed the \$1,500,000 cost mark and still it wasn't in the can.

After a long loaf production starting up on the Coast. Figured everyone would be busy by July 15.

VARIETY got out a special issue on Shubert vaudeville. 'Izzy Herk was heading its booking office.

Ackerman & Harris split from the Loew affiliation. Had the western Loew houses.

Jeanne Bedini took his 'Chuckles of 1922' burley show, to London under a six weeks' contract with C. B. Cochran. It hit.

Coney Island opening described as 'a hunk of Swiss.' Much rain and Broadway shows got the play. Light crop of pickpockets because there were so few pockets to be picked.

Acts growling because rphem contracts called for free services in afterpieces.

Ballard-Muggivan, circus tycoons, putting out the fifth tent aggregation—Yankee Robinson trick.

Luminous paint for stage costumes a sudden rage and all producers claiming sole rights.

There were 34 shows on the B'way list, but a drop to 20 figured by July.

Rooney and Bent and Bushman and Bayne were holding up the N. Y. Palace. Other acts sub-standard, but pleased.

Closing the show at the Rivers! York and King got a hand that lasted through three minutes of the newscast. Had to stop the reel to give them a bow and a beg-off.

More talk of 'one big union' for all backstage employees, including Equity. Still a bright idea.

EDDIE RIO SUES LARRY BLAKE, MCA

ie Rio (Rio Bros. of vaude) last week filed suit in Supreme Court, New York, for \$57,000 each against the Music Corp. of America and Larry Blake, mimic. Rio is suing Blake for breach of contract and MCA for allegedly inducing Blake to leave Rio's management.

is marks the second time that Blake, who was discovered a few years ago in a Jersey tavern under the name of Lawrence Lumberg by Joe Lefkowitz, is being sued for a contract breach. Lefkowitz sued and got a judgment against the mimic for \$1,500. Incidentally, same attorney, I. Robert Broder, who represented Lefkowitz, is now acting for Rio.

According to Rio's charges, he placed Blake under the wing of MCA co-management deal. MCA, it alleges, then induced Blake to drop Rio entirely and go under its exclusive management.

Pitt. Nite Club Ops Choose to Declare Themselves Apart

Pittsburgh, June 8. Gerry O'Neill's hopes of organizing Pittsburgh's niteries went glumming last week when several cafe owners, approached by William Penn hotel's manager, decided to pull out of proposed set-up and go their separate ways.

O'Neill's idea was to bribe back cover charge, with an eye also of getting uniform booze prices in an effort to minimize cut-throat competition.

As a result, boys are charging whatever the tariff will bear in their respective localities. Only roadhouse putting on the cover bee is Willows, where charge is 50c. on weekdays and 75c. Fridays and Saturdays, with William Penn itself deciding to continue minimum check policy at Urban Roof during warm weather.

O'Neill's main purpose was to get cheaper spots like Bill Green's and new Balconades in line, but Green wouldn't go along. Prices there are around the two-bit level for drinks and sandwiches, with no minimum and cover, and attracting chiefly college and high school biz which in last couple of years has been weaned away from downtown.

Chi Nite Club Singer Suffers Skull Fracture

Chicago, June 8.

Either jumping or falling out of third story window here last week, Dean Travers, niterie singer, is in a critical condition with a skull fracture.

Had sung at north side Silhouette Club until the week before, Police, who believe her real name is Phyllis Huntley, found only three pennies in her purse.

Singer Sues Zelli

Suit for \$875 in back salary has been filed in Municipal Court, New York, by Rachel Carley, radio and niterie singer, against Joe Zelli, niterie op.

According to Miss Carley, coin represents the balance due for an engagement several months ago at Zelli's Royal Box. I. Robert Broder is counsel for the singer.

Canton Hofbrau Razed

Canton, June 8. The Hofbrau, ace summer niterie here, was leveled when fire of undetermined origin, razed the two story recreation building housing it and the roller rink at Meyers Lake park here. The club was to have opened the next day, and all equipment, damages totalling \$50,000, was destroyed.

Carl Sinclair, manager, said a temporary building will be erected immediately at another location in the park.

GUIZAR'S M. C. CLICK

Mexico City, June 8. Guizar, Mexican guitarist, is doing socko biz at the Cine-Teatro Alameda here following his return from the U. S.

He will remain in sector for some time.

8 WB Philly Nabes Go Vaude, With Oxford Continuing As Is

GOV. EARLE SIGNS BILL LICENSING PA. AGENTS

Philadelphia, June 8. Governor George H. Earle on Friday (4) signed the Frey bill outlawing chiseling agents and requiring all bookers and agents to obtain licenses in Pennsylvania.

Enforcement will begin at once.

Not 'Nuff Chorus Girls Over 18 Forces Loew's To Call Off Local Show

Richmond, June 8. Loew's called its first all-local revue, sked for week at Richmond here, when only eight girls over 18 years of age showed up for try-outs. Some 37 applicants were between 16 and 18, but Virginia law allows femmes under 18 to work on stage only one performance a week under special permit.

Richmond News-Leader, which tied in on stunt, had stressed age limit in all promotion and Gene Loew, who was producing revue, even put one-sheet in front of Lyric theatre, where rehearsals were to be held, but required 30 dancers couldn't be secured.

Hot Spell Shuttering Det.'s Non-Cooled Spots

Detroit, June 8. Hot weather snap starting to take its toll among town's non-cooled niteries, several of the better spots shuttering immediately after Decoration Day for duration of summer. Others due to shut soon, as outdoor and cooled spots swing into their season.

Some of the nocturnal clubs, which ordinarily close right after Memorial Day, will hold on until after the huge Shriners' convale, which will attract about 150,000 visitors to Detroit week of June 21. Figured convention, biggest in town's history, should mean plenty of shekels for liquor spots.

Coincidently, shutting of the Ten-Forty town's only downtown niterie, two old summer standbys, Blossom Heath and Coconut Palms, came on the horizon to take up the slack. The Ten-Forty will reopen around Labor Day, while Heath and Palms figure to stick until middle of October at least.

Wanted a Stage Show

Pittsburgh, June 8. Trying to prevent even temporary break in stage show policy, Stanley, without an attraction as yet for week of June 18, has made overtures for p.a. to Patsy Kelly, coming East for vacation, and also is trying to corral James Melton for same bill. Latter was originally pencilled into WB de-luxer last Christmas week, but cancelled on account of illness.

Only two July weeks are filled so far, with Henry Armatta, Dixie Dunbar and Leon Janney coming in for the holiday and Three Stooges booked for their fourth annual date week of July 23. Benny Goodman orch is due in Friday (11) and Ozzie Nelson slated for June 25.

Niterie in Cave

Birmingham, June 8. New niterie to open here June 18, the Bangor Caves Club, has been built in a natural cave.

Opening show, set by Sligh & Tyrrell of Chicago, includes Nicholas and Haley, Fanchon Davis, and line of six girls. Permanent m.c. will be Danny Deekner.

COMMISH SUIT

Chicago, June 8. Suit was filed by Malcolm (Buzz) Eagle here against the Merry Macs and Cheri McKay for back commissions. Suit was served at Palace theatre, where Merry Macs were playing, but Cheri McKay was no longer with them.

Henry Kalchheim is acting as attorney for Eagle.

Philadelphia, June 8. Vaude was dropped from all but one Warner nabe vaudefillers last week. Remaining combo is the Oxford, which will continue through two summer months with acts one day a week, instead of three as previously.

Vaude has been dropped in eight houses. It will continue at Stanley, Camden, on Sundays. Earle bill is moved there each Sabbath. Only fresh house remaining in Philly now, besides Oxford and the downtown Earle, is the indie Carman in North Philly.

A. A. Tomei, prez of musicians' local, who was expected to fight dropping of vaude, id he had no objection so long as men got minimum of 25 weeks, which the contract gives WB until next January to fulfill. He said the union had been guaranteed \$178,500 for the year, and his sole interest was in seeing that it got that amount, no matter how the work was spread.

See Peak Chi Niterie Profits This Summer

Chicago, June 8. Niterie operators here are looking for names for what is expected to be a plenty competitive, but very profitable, summer. Chicago racing season, during months of June, July, and August, acting as the added impetus to bring grosses up to prosperous level of last November, December, and January.

Figure that peak will be reached during week of Braddock-Lewi fight, which is also week of American Derby at Washington Park, of number of important convention schedules, among them United Artists. Dopesters say that week should equal anything in history for niterie grosses.

Philly Niterie Picketing Continues; Hotels Next

Philadelphia, June 8. No prospect in sight for end of picketing at 20th Century Tavern, here until finale of Musicians' convention next week. Spot is being sandwiched by reps of musickers, who want union orch installed, and cooks and bartenders, some of whom have walked out in sympathy with tooters.

A. A. Tomei, prez of Musicians, said he will take matter up before Mayor's Labor Board for settlement when he returns from convention. Tomei also said picketing will begin this week at Rittenhouse and Stephen Girard hotels, which have rejected union demands that only organized bands be allowed to play in hotel.

Showboat Starts

Norfolk, Va., June 8. With a new play nightly the show boat opened at Deep Creek, Portsmouth, Va., the week of May (31) mourning 'Boob' Brasfield, in three-act comedies. Pop Shannon's Swing-copators doing orch work.

Fangio and Dawn dancers with Miller and Matthews, singers, added attraction.

Units in Salt Lake

Salt Lake City, June 8. After an absence of several years of regular stage shows in any of the large houses here, Intermountain Theaters plans to hold a revival at the Orpheum, beginning tomorrow (Wed.). Holden Swiger, house manager, will produce units, shows to change weekly on Coast and Middle West circuits.

Orpheum is second largest house in city. C. Clare Woods, former Orpheum manager, has switched managerial duties with Swiger, who operated Paramount theatre.

NEW ACTS

HERMAN BING
Comedy, singing
10 Mins.; One
Loew's State, N.

Herman Bing is one of the better known character comics in films, his Dutch dialect having been last included in Metro's 'Maytime'. To vaude he brings a better-than-usual stage appearance for a picture personality.

Sticks to his dialect up until the blowoff speech, but also uncovers a better-than-average singing voice. Keynote of his turn is that he is a singing teacher; that's an excuse for his singing, though the latter really doesn't need any alibi.

Audience at the State wanted more of him, but Bing wouldn't go beyond 10 minutes. Probably he is right, as dialect begins to wear after a while and Bing wanted to leave 'em hot, rather than lukewarm. Scho.

Canadian Spot Shuts

Winnipeg, June 8.

'Melodies of 1937,' unit last week shuttered the Winnipeg-Orpheum here for the season.

House may re-open with vaude again next fall.

MILTON DOUGLAS
CIRO'S CLUB
LONDON

Booked for One Week
NOW IN HIS 4TH

ERSKINE HAWKINS ORCH (17)
With Velma Middleton, Cook and Brown
24 Mins.; Full (Special)
Loew's State, N. Y.

Erskine Hawkins band comes out of the Harlem Uproar House, one of the colored niteries in the Times Square sector. In the State, it shows up as a mediocre colored musical crew, equipped with shoddy arrangements and a maestro who, at best, is only a second-rate trumpe-ter.

ins tries some is Arm-strong stuff with his instrument, but at this catching couldn't sustain his top notes. Band behind him like- wise fails to inspire with the torchy rhythms expected from aggregations of its type.

Specialties with the crew, though, are excellent. They include Cook and Brown, male eccentric dancing team, whose speed matches their acrobatics, and the latter are plenty okay. Velma Middleton starts off singing, but winds up dancing and bows because of the picture of her great bulk doing splits, etc. Scho.

MITTI FERVAR

Songs
9 Mins.
Rainbow Room, N. Y.

Singing for the first time in the Rainbow Room, Mitti Fervar, who is said to be a cousin of Pola Negri, leaves something to be desired as a purveyor of special material. To begin with, her songs lack class and quality and her delivery fails to impress. When caught, Miss Fervar sang three numbers, leading off with an ineffective torcher, 'On the Left Bank' ('I Left My Heart').

Her second number she announces as the song of a Turkish siren. It is 'She's the Passion of the Pasha,' which is neither smart nor snappy in the modern style. And, for a bow out, the singer gives out another pseudo-comic song, 'I'm a Roxyette Whom All the Men Forget,' which is also an outdated ditty.

With better material Miss Fervar will find the going easier. Rowl.

MARY RAYE AND MALDI
Dance Team
9 Mins.
Rainbow Room, N. Y.

This dance team from Europe is making its New York debut at the Rainbow Room, presenting three diversified numbers with style and grace. Work is not outstanding, but team serves nicely enough as a summer-time feature in Rockefeller Center.

First number is a slow classic routine done with graceful swings and lifts in a semi-drago manner. This is followed by an interesting Brazilian tango, expertly stepped. As a finale and encore number, team goes into a fast eccentric dance to swing tempo.

The girl is an olive-skinned looker, clad in a white tulle with a narrow blue belt.

SUNNIE RICE

Dancing
4 Mins.
Stanley, Pitts.

A flash, good-looking brunette has a flash, hooding turn, that should be a cinch anywhere. Decked out in a shimmering black pyjama-style gown, she starts in regulation fashion and for a minute or two looks like just another single dance turn.

Then she begins a foot-spin that develops into a marathon. For fully two minutes she circles from one end of the stage to the other and back again in a stunt that has the audience warmed up midway and keeps them pounding fast and furiously right through to the finish.

Girl has all of the elements of a top and twice as much class—doesn't seem possible she can spin so dizzily and still keep her equilibrium. But she does. Scho.

DR. X (WILLIAM WADDELL)

Stuntman
17 Mins.
Orpheum, Lincoln

Using the name 'Dr. X,' so he won't be confused with an un- Doc Wad-dell of the carnies, William Waddell is the newest of the glass ball seers to come into this territory. Does about 15 to 20 minutes and it's the usual stuff, although he does a good job of selling. He's a bit more embar-rassing than some, because he calls the person's full name—not the initials.

Sole detractor from his piece is that he talks too much about what he's going to do before he actually gets into it. Barn.

WINFRED and LORRAINE

Dancing
7 Mins.
Mirador, N. Y.

A sister dance team that is bound to receive notice and should prove an ideal fit for the stage (vaude, legit, picture houses), as well as possibly for pictures.

Girls make a smart appearance, one dressed as a man. In the As-taire-Rogers number and the novelty tap routine they have a very enter-taining, thoroughly acceptable little act. In addition to these two num-bers, on opening night here they were forced to do an encore bit.

REED, THRIFT and RAY

Comedy, Singing
6 Mins.
Mirador, N. Y.

This trio is best described as a female Clayton, Jackson and Du-rante, but also, on occasions, reminds of the Ritz Bros. and the Yacht Club Boys. Girls are good comediennees, work fast and get results, even if it may be felt that the hat-slapping is a bit overdone.

Girls clown around a good deal as they perform and plentifully sprinkle their singing and cavoring with gags. Most of the material is clickity and smart.

Threesome is okay for stage pur-poses. Char.

Unit Reviews

DIXIE JUBILEE

(ORIENTAL, CHI)

Chicago, June 4.

Latest of the Major Bowes units, this all-colored show looks to have everything a show needs in the way of box-office appeal. Bowes name alone has been upping grosses around this town for a long time without a single failure. But put the Bowes name along with the novelty of an all-colored cast, and you have something which proves that Bowes is still going ahead.

Better than that, this show is a departure from the regular presentation of the Bowes show, and thus meets any argument of monotony before that argument has started. Two scenes are used—first in one before a Mississippi river backdrop, and second in a stage band presentation.

Set-up includes the 10-piece orchestra led by Donald Heywood, and 10 separate performers and acts, with types ranging from singers to roller skate dancers. Everything is done in typical Negro style, stressing heat and comedy.

In second scene acts work in front of band, and Starlight Trio, girl singing act, stays on throughout the show, adding to sight presentation, even though they're out of their chairs for only two sessions, once during their own act, and once for finale.

Spoken for the bunch is Harriet Waters, hefty singer and dancer. Plenty of voice, and girl's dancing always good for laughs. Rest of show, traveling at a fast pace set by the band, includes Billy Irons, roller skate dancer; Al Bowman, guitar and drum specialist; Three Skipsters, girls doing novelty dance routines; Nan Cooper, songstress, who doubles with cornet for hot solos; Georgie Holmes, red suited hoover-singer; Lindy Hoppers, and Rascals of Rhythm, two green clad boys doing hot songs and musical instrument imitating.

Everything goes fast, and the few little marks of roughness which were caught opening day here will certainly be gone before the week is up, and Bowes will have a unit capable of getting plenty of coin. Loop.

Cavalcade of Stars

(CAPITOL, ATLANTA)

Atlanta, June 6.

There's a nice balance to this unit, owned and produced by Ches Davis, with the right amount of dance and standard stuff surrounding the headliners, Mary and Margie Angus, twin sisters, and Bill and 'Doc' Searle, twin brothers, who, to complicate matters further, are all inter-married to one another.

The Anguses and the Searles do a comedy skit titled 'Who's Who?'

built upon a mistaken identity theme. They keep dashing off and on stage and the similarity of their appearances soon has the audience trying to figure out which is which. Act gets a nice hand.

It would seem that a double dose of identical twins would be enough for one unit, but Davis has corralled the Uddell Triplets—Roxey, Lucille and Marceline—to open his show. Girls have nice mike voices that mi well and come out sweet over house p.a. system. They sing 'Beautiful Lady' and 'Sing, Baby, Sing' and then desert Mike to go through a creditable tap routine.

Don Croft, Arleen King and Ernie Macauley follow in a bathroom waltz to 'Beautiful Lady,' getting only a so-so reception since patrons of this house don't go for this type of entertainment, because they consider it highbrow. Dancers, however, are smooth and okay.

No. 3 spot is occupied by Bert 'Popeye' Southern, who does a comedy tap, including some falls, meanwhile twisting his face in such

(Continued on page 45)



ANN PENNINGTON

appearing nightly
PARADISE RESTAURANT
NEW YORK
NOW IN FOURTH WEEK
Direction
WM. MORRIS OFFICE

AGENTS

Irthday, Everyday, Convalescent
Greeting Cards
In Bored Assortments
Very Liberal Commissions
Write for particulars

DOROTHEA ANTEL
226 West 72nd St. New York, N. Y.

LELA MOORE

"Dance of the Lovers"

JUST RETURNED FROM EUROPE
ROXY, NEW YORK, WEEK JUNE 11

Dir:

CIRO RIMAC AND HIS

"RUMBALAND MUCHACHOS"

WORLD FAMOUS RUMBA BAND

Now in Their Second European Tour

1936 HIT OF C. B. COCHRAN'S REVUE, "FOLLOW THE SUN"—1937 HIT OF G. B. AND PARAMOUNT THEATRES PRESENTATIONS WITH THEIR "TEMPESTUOUS MAZE OF RHYTHM DANCING AND COLOUR." A BAND ACT ATTRACTION WITH THE GENUINE TROPICAL FLAVOR. NOVEL AND DIFFERENT.

MANAGERS!! FOLLOW THE RIMACS

THANKS TO THE FOSTER AGENCY

THANKS TO OUR AMERICAN AGENT: HARRY A. ROMM,
RKO BUILDING, NEW YORK

THANKS TO THE GREAT SHOWMAN, C. B. COCHRAN

THANKS TO GAUMONT BRITISH, PARAMOUNT AND
G.T.C. THEATRE MANAGERS

Address c/o American Express, London Or c/o Foster Agency, London

While there is no pretense to make the stage show string together as a unit, Marty May keeps it moving with some amusing chatter which would be funnier if he quit double talking for the benefit of the orchestra. There seems to be a lot of fun going which is too good for the audience. However, his songs and antics are comical.

Floyd Christy and Hal Guild do some conventional hand balancing which draws titters and a good hand at the finish. Eugene, on what is an-

(Continued on page 54)

N. Y. Legit B. O. Men Set Pay Scale; TMAT Seeks to Unionize Ball Parks

The box office treasurers of New York, who now are the largest contingent in the Theatrical Managers, Agents and Treasurers union, have virtually agreed on wage scales to be incorporated into the contract to be sought from the managers.

and managers, who formulate the other in the union, are yet to adopt a similar program. The union's members are all on the same footing and when the contract is presented, will incorporate the objectives of each department. Union has 400 members, about half that number having recently joined or rejoined.

There seems to be some sentiment within the union to the effect that it may be taking in too much territory in respect to managers and agents. It is felt that managers and treasurers are more correctly grouped together, but that press agents are in a distinctly different field, contended by the p.a.'s. It is even questioned if they are correctly classed as being with the front of the house, since their assignments are promotional and generally performed away from the theatre.

Legit-treasurer will ask for a minimum of \$75 weekly, with \$50 weekly for assistants. At present the box office people are paid \$50 and \$40 in most instances although there are four theatres in which the treasurer gets \$100. Same salary applies to several box office men at Madison Square Garden. Scale sought by the b.o. people is the same as paid in Chicago, where the treasurers are rated having one of the strongest unions.

Concentrating on Legit

For the time being, the TMAT box office people are concentrating on legit theatre, not ticket sellers in other amusements, also sports events will adopt wage scales and working conditions. Abuses, especially at the baseball parks, are said to be worse than those complained of in theatre box offices. In New York, ticket takers at the ball parks are paid \$250 per day, less three cents social security deduction. There is a slight difference in the pay at two of the three professional parks, but it is immaterial. Men are required to report at noon, although the games are not called usually until three o'clock or later. For double-headers, ticket men are required to report at nine a.m.

There is no assurance how many of the 12 to 15 ticket men are to be used. Names are called out by the club's ticket takers, who check the number of people needed. Not infrequently several are not used and therefore not paid. Since the activity in the TMAT union, one is known to have been let out because he "agitated." Aims of the union are to secure a wage scale that in Chicago where the ball parks pay the ticket men virtually three times that given the men in New York. If a ticket seller accepts counterfeited money, he is required to reimburse the club, but the same goes for theatres and some treasurers are adept at spotting the queer.

TMAT, later, also expects to take in picture house managers and treasurers, not the ticket sellers especially. Class A house employees are to be asked to join, the union not figuring on taking in the people in numerous grind theatres. In picture house circles, it is reported, the word has been passed okaying employees to join American Federation of Labor unions because of the indicated move on the part of CIO.

Mohawk Drama Festival Snags Lillian Emerson

Schenectady, June 8. Lillian Emerson has been engaged by Charles D. Coburn to appear in plays presented by the Mohawk Drama Festival Company on the Union College Campus this summer. Emerson and Frances Starr and Vance O'Neill have been named for one-week guesters. Miss Starr will play a lead in "The Beaux Stratemore." Miss O'Neill will do likewise "The Devil's Disciple."

Blanche Yurka's local engagement depends upon the outcome of Hollywood negotiations, according to General Manager Frederick Calvin.

CHORUS EQUITY HOLDS ITS ANNUAL MEETING

Annual meeting of Chorus Equity held Monday (7) was expected to see the introduction of a resolution raising the minimums—\$30 in New York and \$35 on tour, which were in force prior to Equity's adoption of the \$40, \$35 figures. No such move was made from the floor, however, but a resolution was adopted recommending to the council that the chorus branch have four meetings annually, the same as the older association.

Dorothy Ryan, executive of the chorus branch, announced the re-election of Paul Duzell as chairman of the executive committee, Henrietta Merriman as secretary and to the committee; Jay Amis, Freeman Bloodgood, Dorothy Forsythe, Albert Amato, Jean Drylie, Hobson Young and Le Roy MacLean.

NYTPA SCALE AWAITS MGRS.' APPROVAL

The agreement calling for a minimum of \$100 for press agents of New York legit shows is reported to have been favorably received by the League of New York Theatres, and is expected to be accepted by the managers, final word probably coming this week. Agreement is that worked out by the recently formed New York Theatrical Press Agents, membership of which includes the better known theatre publicity people.

Report of amicable negotiations was made at a meeting held last Thursday (3) at which time there was discussion as to possible affiliation with other groups. An enlarged committee was named and assigned to investigate the various angles. It was thought that the N.Y.T.P.A. may be taken in by the Dramatists Guild although the reason is not clear. Eligibility into the Newspaper Guild, a union, will be defined, but there, too, the p.a.'s rating is questionable, especially in light of the A. F. of L. ruling that the Guild specifically covers the editorial departments of publications.

Legit press agents are said to have been advised that their membership in the TMAT union is for the purpose of "indow dressing," ultimate idea being to attract the picture p.a.'s.

Publicity men state, too, that some time ago, a resolution was sent to William Green, the labor head, to the effect that they were opposed to unionizing. However, the spread of white collar unions in the past several years may alter that viewpoint.

Most of the p.a.'s in the Theatrical Managers, Agents and Treasurers union are road men, same going for company managers. Neither is eligible to the new press agents group. Majority of the road people are of the TPROA, original agents and company managers association which recently perked up. At a meeting, held last week, the following officers were elected: Ben H. Atwell, president; Allen Atwater, vice president; Rollo Timponi, vice president (Chicago); Affie McVicker, secretary; Victor Kiraly, treasurer. Board: Wallace Munro, Howard Herick, C. P. Greneker, Karl N. Bernstein, Tom Kane and Maxwell Joice. Harold M. Goldblatt, attorney.

National Theatre Players

Washington, June 8. Steven Cochran, former manager of the National theatre, will revive National Theatre Players, which missed last year for first summer season in 10 years, under title of National Players to play 10-week season, starting July 12, at University of Maryland theatre. Auditorium is five miles across D. C. line on Washington-Baltimore boulevard.

ABBOTT IS CASTING 'SERVICE' ROAD COS.

George Abbott is casting two road companies of Room Service, newest comedy click at the Cort, N. Y. One outfit is aimed for the Coast, after playing three weeks at Detroit in August, the other unit going into Boston in September. Which of the two companies will be the fall visitor to Chicago is dependent on business in the Hub.

Manager has another attraction in the Coast coin during the summer. Boston company of "Brother Rat" having jumped to Seattle, where it arrived last week. It is routed down the Coast and then to Chicago.

ATC EXECUTIVE COMMITTEE MEETS

executive committee of the American Theatre Council, made up of the various legit theatre groups, held a meeting Monday (7) at which time it was stated that committees were functioning. Not expected that a schedule of activities will be completed until early August, since a number of committeemen will be out of the city.

The recent convention, which was held under ATC auspices, netted a profit of \$1,900, providing ample funds for present needs. Council is using the offices of the Theatre League and its staff. Committee agreed that a second convention will be held next spring at which time there is to be a so-called "drama festival."

The constitution of the ATC will not be revised, it is newsworthy, but that will not interfere with the work of the executive board. Explained that the ATC is entirely a voluntary organization and not all the groups are expected to participate in all the planned activities.

25% WAGE CUT AT 'SHOW'S ON'

A revision in operating costs has been made for "The Show Is On," Winter Garden, N. Y., the cast taking a cut of approximately 25%. The show precedes the production of the ticket scale, prices have been dropped from \$4.40 to \$3.30 last week. Understood that not all the players were asked to accept lesser salaries and those principally concerned are higher salaried people.

"Sea Legs," a musical which stopped at the Mansfield after playing two weeks, was also slated to cut salaries. There was no meeting of the Equity cuts board, however, management deciding to withdraw the show.

LEGIT COOLING SYSTEMS INCREASING IN NUMBER

The list of roadway-legiters with air conditioning or cooling systems is steadily increasing, but some of the more highly-regarded theatres are still lacking in that direction. Managers, however, are cognizant of the fact that playgoers are insisting on that service—growing numbers. Indications are that within a year all houses ill be equipped with cooling systems, if operating during the summer.

Plans are being made for an open summer during the world's fair in 1939, that the installation was being installing air conditioning. Yet the public is wary of entering theatres not so equipped. At one theatre 50% of the potential audiences first inquired at the box office if the house had a cooling system. When told that the installation was not completed, in nearly every instance, they walked out of the lobby.

Theatres used by the Columbia Broadcasting system are partially equipped with cooling plants, but only the Marquee (called playhouse number three) has a complete air conditioning system. Broadcast-

FTP Planned Reductions May Benefit Eligible Equityites Outside the Fold

WALTER READE PLANS ASBURY PARK LEGITS

Asbury Park, N. J. Walter Reade is planning summer season of legit in the Paramount theatre, on boardwalk here. Hopes to list 10 plays for a week each. Only one definitely set at present is road company of "You Can't Take It With You," which will come here the week of August 23, after two weeks in Atlantic City. Show then goes to Boston for a run.

Other shows on Reade's anticipated list are road troupes of "Room Service," "Brother Rat," "To-Varich," "Tobacco Road," and "Penny Wise." Understood the manager originally wanted to put the shows into the barnlike Convention Hall, with 5,000 seats and 'bad acoustics. Sam Harris and other producers are believed to have 'ixed that idea, however, Paramount was built for legit several years ago, but has never housed live shows.

3 PHILLY LEGIT HOUSES TO BE RAZED

Demolition of three Philly legit theatres is expected to get under way within the next couple of weeks. Houses slated to come down are the South Broad St. and the twin Lyric and Adelphi. Former was lighted up to the end of the 1935-36 season. Latter pair have been dark for several years, except for a brief session of "family" burlesque at the Lyric three seasons ago. Permission to tear down the three theatres is sought by the Pennsylvania Company for Insurance on Lives and Granting of Annuities, as trustee of the houses, in equity suits in Common Pleas Court. Suits are unopposed. If permission is granted, as expected, South Broad St. site will become a parking lot, as did the site of the old Garrick, torn down last fall. Lot now occupied by the Lyric and Adelphi will be used for huge gas station.

In the case of the Broad, continued use of the house would require complete rebuilding, it is claimed, at an estimated cost of about \$500,000. Loss of the three theatres leaves Philly with six houses available for legit, of which four were active during the season just finished. They were the Shubert-controlled Forrest and Chestnut, the Alex Yokel-operated Erlanger and the indie Locust. The Shubert theatre was a legit house for the second straight season and the Walnut, oldest playhouse in America, housed Yiddish shows.

Shuberts will again operate the Forrest and Chestnut during the coming season, booking through the United Booking Office, while Yokel will continue the Erlanger, booking independently. Plans for the Locust are in the air and no announcements have been made regarding the Shubert and Walnut.

'Rat' Wins Again

Softballers from "Brother Rat" company (N. Y.) played first 'road' date last Sunday (6), journeying to Princeton to wallop the Princeton Alcoholics 18-17. 'Rat' team has lost only one game so far, bowing to 'Dead End' softballers, but reversing the verdict in a return game. Have beaten teams from 'Boy Meets Girl,' 'Room Service,' 'Behind Red Lights,' 'Having Wonderful Time' and 'King Richard II.'

It is being advocated in Equity that the association take a definite position in the WPA Federal theatre project situation. Definite indications are that the number of persons in the relief show outfit will be materially reduced and it is proposed to reclassify the project and those not rightfully with the FTP be shifted to other WPA divisions. In that way it is expected to place those Equity actors who have been unable to get onto the payroll.

Reade says that the project will be ordered to dismiss 30% of its present complement to keep with the anticipated, reduced budget. It is stated that there is a material percentage of amateurs or semi-professionals and although most of them are in need of relief, they should not be kept on the project to the exclusion of people whose position as players is unquestioned.

Equity worked for the original relief grant and again when the theatre was made a definite division in the WPA setup but preferred to remain in the background. Recent difference with Hallie Flanagan the FTP director over the one-day strike and the complaints of some of its people over the futility of applying for WPA benefits appears to have stirred Equity leaders to seek the reclassification.

Suspensions Likely Mrs. Flanagan's defense of the strikers resulted in a burn-up by officers of the stage unions which ordered their WPA people to remain on the job, even though the legit performances did not go on. Several Equityites joined the demonstration, anyhow, and are liable to charges if pressed those who disobeyed may be suspended; such suspensions applying if and when they get regular jobs. The Equity members in question claimed they were unable to get through the picket lines which all the others did. Routine was to sign in for the night and after it was certain the shows would not go on, they left the theatres.

A meeting of vaudeville people in WPA was scheduled for Monday (7) for the purposes of protesting to Washington over the expected dismissals but it was postponed because another meeting was scheduled in which all groups and unions in the FTP met together for a like purpose. Plan was to have each actor on the project donate a day's pay, with the

(Continued on page 55)

Monks Denies Culloo's Claim That He Found Producer for 'Rat'

John Monks, Jr., must defend the \$100,000 suit brought against him by William Culloo who claims that amount in commissions the stage hit, "Brother Rat," which Monks is the co-author. Y. Supreme Court Judge William T. Collins yesterday (Tuesday) denied Monks' motion for dismissal holding that the case must be decided by a jury.

Culloo claims that last July Monks came to him with the script for the play and agreed to pay him 10% on all earnings, if Culloo succeeded in getting a producer for the piece. Plaintiff says he interested Juli (Dude) Harris in the play and the latter got George Abbott, the eventual producer, interested.

Monks denies Culloo's claims, and submits the affidavits of Harris and Abbott, who deny Culloo was instrumental in getting the play produced.

In his opinion denying the dismissal of the suit Judge Collins said: "If I were permitted to determine the issue on the affidavits submitted by the defendant I would be inclined to grant the motion. But this is a factual issue for a jury to pass upon."

Cronyn to London

Hume Cronyn, who closed last week in "High Tor," at the Martin Beck, N. Y., sails today (Wednesday) for London. May do a show there, otherwise he will be gone about two months.

Plans for next season aren't set. If he doesn't do a London show, may return to "High Tor," and when it tours.

That Box Score—Again

Along about the middle of last week John Anderson, dramatic critic of the New York Journal, took VARIETY's box score out to the woodshed and gave it a whacking with two and single column measure. It has been done before; sometimes kindly, sometimes vehemently. But Mr. Anderson had some wool on his side of the fence.

There has been a misconception among the New York critics as to the purpose of the box score which has been in existence, lo, these 14 years. The current crop of reviewers (with one exception) were not reviewing for their present dailies when that first score made its appearance—the '23-'24. maybe it's time do a little reviewing ourselves.

The dramatic critics' box score was originally devised in the interest of the managers. It was VARIETY's i not the producers', the blame or credit here. It was launched as a possible means to make the critics give a definite opinion on a play, i.e., in black and white whether it was good or bad. For, at that time, 14 years ago, the Manhattan reviewers were mostly bent on trying to out-crack each other. If not that they were making broad attempts to coin catch phrases which would get in the theatre ads (over the signature of the critic) and might even go up in lights (over the signature of the critic) above the Winter Garden. That big Garden sign was their Mecca. As the sun set you could watch them figure north to see if they'd made it. Meanwhile, practically no one could figure from the reviews whether a show was worth seeing or not. The reviews were fast becoming meaningless and if the managers couldn't decipher them it was a cinch that neither could the public. So because the reviewers were mainly writing for themselves, or publicity, came the box score and its percentage table of Rights, Wrongs and No Opinions. The No Opinion was the important tabulation.

Eight critics were listed in that first box score. By name, paper and sequence in which they ran they were: James Craig (Mail), Alan Dale (American), Stephen Rathbun (Sun), Heywood Brown (World), Burns Mantle (News), John Corbin (Times), Percy Hammond (Tribune), and Alex Woolcott (Sun). These eight critics rolled up a total of 61 No Opinions, or reviews, in which it was impossible to tell whether the critic thought the play good or bad. In the box score for the season just closed nine critics rang in with but 17 No Opinions.

So there is some basis to believe that the box score is not entirely meaningless despite that of the first group of listed critics only one (Mantle) is still reviewing for a New York daily. It might also be pointed out that while Craig won that first one with a percentage of .677, this year's winner (Robert Coleman—Mirror) took the pennant with a percentage of .914, and no winner of the score has hit under .800 since '25. Further, no victor has had more than two No Opinions marked against him since that first year and four annual leaders have had none at all. All of which doesn't necessarily mean better reviewing but does imply that the criticisms have at least become more definite and evidently more accurate.

In commenting on the score Mr. Anderson said: 'The harm it does is that it ties criticism to the boxoffice which is exactly the place it doesn't belong.' This seems to be the general impression among the critics. VARIETY doesn't believe that the dramatic critics of the dailies should be concerned with the boxoffice success or failure of a play. The commercial aspect is VARIETY's province because VARIETY is a trade paper and the trade is primarily concerned with whether a show looks like a hit or a flop. But VARIETY does contend that the dailies' critics have an obligation to state whether it's a good or a bad play and not dodge the issue. It is our belief that 90% of a daily critic's readers first want to know whether a play is worth the time, and money, which it demands, and if a critic keeps steering his readers to bad plays he's going to lose those readers. But that, of course, is the critic's problem, not ours. What VARIETY is concerned with is that the critics give the plays, and their managers, a break by either saying 'Yes' or 'No', and if the box score appears to be a means to that end so be it. Nor does that mean that we sympathize with the producers in their squawks against the critics. Invariably such complaint is an all in and without grounds. Certainly that is so in recent years.

Other theories of VARIETY are that the dramatic critics can neither make nor break a play, and that most people go to the theatre to be entertained, not educated. Reviews help and hurt. Only in the case of a show with a short bankroll is a salvo of bad notices necessarily fatal. Yet even some of these have survived their reviews. It has also been proven that a batch of raves, plus follow-up Sunday comment, cannot put a show across if it isn't there. All of which is probably beside the point.

There can be no doubt, however, that Mr. Anderson has made VARIETY walk the plank in reference to the classification of 'White Horse Inn.' VARIETY classed this operetta as a 'moderate success' despite estimating that the show finished in the red for around \$170,000, and knowing that any show which doesn't make money is a flop, as far as the box score is concerned. The compromise rating was reached on the basis that 'Inn' ran 38 weeks. Mr. Anderson declared, 'When they're (VARIETY) counting money they ought to count money, and not ring in old potato chips.' Soak. Buck Anderson rides again. The keeper of the box score booted one and got caught. He'll hear from us later.

It seems apparent enough that the critic who leads the box score is not necessarily the best critic. Though that, too, depends on what you demand in a critic. But the winning reviewer is assuredly the most accurate for that particular season and can point to the public (or boxoffice) for ample substantiation. And the customer hasn't been wrong yet as far as show business is concerned.

Our own opinion is that the most readable of the critics was the late Percy Hammond. Not always the most accurate, perhaps, but the most readable. It was always a matter of regret to this paper that Hammond never led the score. That same regret exists in the case of Burns Mantle. This is a personal angle and merely something we'd like to get on the record. We don't think either man was, or is, concerned with leadership of the score. There have been some critics who have asked to be included. Others have been as sincere in wanting to be dropped from it personally or in desiring that the whole thing be tossed overboard.

VARIETY has no intention of eliminating the dramatic critics' box score. We think the score serves a purpose and that those 'No Opinion' statistics are important. The matter of Rights and Wrongs is something else again. Even we don't take that segment of the score too seriously. Any critic whose paper affords a second string reviewer could easily lead the score by merely passing up the tough ones. That first stringer would then be like the third baseman with a perfect fielding average due to not trying for everything that comes his way. Hence, like most mathematical tables the box score has its loopholes.

The score does afford a guide on how the critics jibe in relation to the actual boxoffice results. We feel that it's an odd, and we hope interesting, sidelight on New York dramatic reviewing. The critics are concerned with the theatre and so are we. And for us, as Mr. Anderson concedes, it is a good feature.

EQUITY RE-ELECTS ITS REGULAR TICKET; INDIES' RESOLUTIONS WIN AT MEETING

Circus Enthusiasts

Ambition Charles Cochran, London producer now visiting New York, has been to see a real three-ring circus again. With Dexter Fellows in Newark ahead of Ringling show, Sylvia Smith, of the Newark Ledger, told the circus p. a. of Cochran's yen. Fellows immediately phoned Cochran at the Ritz-Carlton hotel, N. Y., invited him to Monday (7) night's performance and to eat dinner with the circus performers. Producer jumped at the id, but asked if he could bring along a friend. 'Of course,' answered Fellows, 'but who is it?' 'Morris Gest,' replied Cochran, 'and he says he'd like to see the circus, too.'

Officers Retained Over 1,200 Members Poll Secret Votes—Insurgent Group Active as It Gains Council Strength

Although they did not elect any of their council candidates, the independent faction in Equity could not lose entirely because five others on the regular ticket which swept in are of their group. Annual meeting and election held at the Astor hotel, N. Y., Friday (4) returned to office the present incumbents headed by Frank Gillmore as expected. There were more than 1,200 votes cast by the secret method. Total is higher than for several years, as Equity has 3,000 members in good standing, including juniors not eligible to the ballot, about half declined to vote at the first contested election in the association's history.

The independents claim to have dominated the meeting as indicated by the adoption of their resolutions. There were over 650 votes filed at the meeting, the group contending that the mail vote furnished the real support of the association. Many of them from Hollywood, but from a number of former players who have retained their membership. Gillmore ran somewhat behind his ticket, explained by the registering of 163 votes for E. J. Blunkall who opposed him for the presidency and who made a weak showing along with his third party candidates for council who got fewer votes than he did. Second party militant indies were solidly against Blunkall and

are reported having electioneered for Gillmore who polled 865 votes. Other officers topped 900 votes. Osgood Perkins, first vice president getting 939 votes with Arthur Byron, another vice president, accorded on vote less.

Financial report attacked. The meeting was comparatively mild, although those on the platform conceded the session was no pink tea. One of the subjects in contest was the financial report which failed of acceptance and was referred back to council by a considerable majority of those present. Robert Reed made the motion after George Heller attacked the report. It is contended by the group that the financial statement is incomplete and charges that the assets are over-estimated in valuation. Included in such items are the headquarters building, 100 West 47th street and 100 West 46th street, plus other securities which are believed to have depreciated.

Two other resolutions, which had been rejected by the council, were referred back to that body for reconsideration. One has to do with the salaries of Gillmore and Paul Dulzell, executive secretary-treasurer, which the indies seek to control by constitutional amendment. The two leaders receive \$18,000, of which amount \$12,500 goes to Gillmore. Amendment proposes to fix Gillmore's salary not in excess of \$7,500 and Dulzell's not in excess of \$5,200.

Reduced Dues. Second proposed amendment, also referred to council for reconsideration, proposes to reduce the dues to \$15, a cut of \$3 annually. Although that would reduce Equity's revenue, it is claimed by the militant faction that economies would more than balance the difference. Group was unimpressed by the increase in surplus for the past year and thinks it should be larger every year, indies having in mind the use of such surplus for death benefits and group insurance.

The question of denying admittance to, and the privilege of addressing meetings by members back in the payment of dues arose and drew the fire of Philip Loeb, also of the indie faction. Speaker advocated an amendment giving all (Continued on page 55)

BOOZE RIGHT DEFAULTED IN PHILLY

Philadelphia June 8. 'Apathy' all around swept away Penn's chances of between-the-act guard in theatres and concert halls. Ill intro'd into legislature several weeks ago to allow bars in amusement places went to defeat for lack of an armor-clad knight to fight for it.

Measure was originally designed to allow opening of mahogany in Philly's Academy of Music, but was worded loosely enough to permit bars in film houses if their licenses didn't prohibit it.

There was no real opposition to the bill, but the film men had no intention of selling liquor, legit theatres didn't care, and Academy itself was unwilling to put up a battle. Howard Keiser, manager, said the little additional revenue to be gained from sale of liquor concessions was not worth the trouble of going to Harris-

St. L. Ushers Unionize

Louis, June 8. Ushers employed at Municipal Theatre in Forest Park were organized last Thursday (3) for first time by local IATSE, affiliated with AFL and a working agreement was signed by Municipal Theatre Assn. Under agreement ushers will be paid \$9 per week instead of \$7, and 90 will be employed this year, an increase of 30 over 1936 season.

Contract calls for 30 of ushers previously employed working each night during 12 weeks season and other 60 will divide the work. Initiation fee for ushers was \$2 and they pay uni dues of \$3 per quarter.

COCHRAN MAY VISIT FRISCO

London's Charles Cochran, visiting New York, considering going to San Francisco as the guest of Louis Luri. Latter is a wealthy realtor who is interested in show business and operates the Geary theatre there. San Francisco plans a theatre revival for the 1938 exposition, and it is understood that Cochran will be offered the direction of the legit section. English manager has had considerable experience in show business over here both in the theatre and out-of-doors. Cochran may be called back, but if making the western trip, will stop over in Cleveland and Chicago.

Tryout for Prize Play

'Commencement,' by Alfred Kreymborg, winner of the University of Chicago's prize for the best unproduced play, will be given a Hollywood tryout on Thursday (10) by Edwin Gering, director of the Modern Stage, at the group's theatre. Kreymborg is associate director of the Radio Division of the Federal theatre.

Marilyn Miller's Mother Is Awarded \$64,000 Trust Fund Bequest by Court

Mrs. Ada Thompson Miller, mother of Marilyn Miller, won her claim in the trust fund of about \$64,000 (present sum) set up by her daughter, before Judge Bernard Shientag in supreme court, New York county, last week, with the judge sustaining her claim. He held that the whole trust fund now remain should be paid to the mother at the rate of \$150 per week until exhausted. Chester Lee O'Brien, chorus boy husband of the late Marilyn Miller, sought to obtain his share out of the trust as a husband.

It was shown that after her marriage to O'Brien, Marilyn Miller set up a trust of \$78,000 consisting of U. S. treasury notes to pay over to her mother during her lifetime at the rate of about \$500 per week, as long as the net income from the trust estate and principal lasted. It was also stipulated that in the event

of Marilyn's death, the trust fund, then remain, should go as she appointed in her will.

Court handed down a 12-page opinion in which it was pointed out that the will and trust fund stipulations should be read together.

The court held that the mother was the principal object of Marilyn's bounty and that during her lifetime her daughter had made substantial contributions for her mother's support. In throwing out any claim of O'Brien in the trust fund, it was pointed out that she had supported him during their married life and that he had never contributed to their marriage support. Samuel W. Tannenbaum represented Mrs. Miller.

The executor was reported to be week to be attempting to locate assets of the Miller estate in California.

Hopkins to Present Welles in Heavy-Nut Production of 'Lear'

Arthur Hopkins has set Welles to play the title role in his production of Shakespeare's 'King Lear,' to be presented on Broadway in November. Three name actresses will play the role of the king's daughters, and show will get a heavy production.

Welles, who recently revised and acted in 'Faustus' for the WPA in N. Y., is preparing a special adaptation of 'Lear.'

It was Hopkins who produced 'Hamlet,' with John Barrymore, years ago, at the Sam H. Harris theatre.

'Smiles' for N. Y.

ienna, May 29. Franz Lehár's operetta success, 'Land of Smiles' ('Land des Lachens'), is being adapted for the American stage.

The Shuberts plan to produce it in New York.

Musical for Loop

Chicago, June 8. New musical comedy, 'Bunhy,' sponsored by Fred Kaefer, is to start rehearsals here middle of August, for an opening at Studebaker about Sept. 15.

Written by Anton Lada, formerly of Louisiana Five.

Warm Weather Brings New B'way Lows But Two Comedy Hits Are Unaffected

Unusually sweltering weather for June continued through most of last week and most attractions on Broadway went to new lows for the engagements. An abnormal heat held over until Monday (7) which evening saw the box offices weaker than before. Half a dozen survivors registered less than \$5,000 in eight performances, nearly all shows scratching the mid-week matinee in favor of Memorial Day afternoon. Unless business perks up the summer list will be materially reduced.

Two leaders withstood the downward trend with 'You Can't Take It With You' the strongest show on the list, drawing standees right along and approximating \$15,000. The new hit, 'Room Service,' gave nine performances and cleaned up, with takings of \$18,000. 'The Women,' which has been leading the straight shows, dropped a couple of thousand but approximated the same mark. 'The Show Is On' has dropped to around \$2,000 and lowered its scale to pep up attendance. Understood the revue can operate at that figure on a summer basis.

Summer theatres are due to become active later in the month, but present indications are for fewer rural spots. Limited shows placed on the barn ventures by Equity may be one explanation. Failure to produce enough material worth while for commercial production is another.

As for Broadway there are two new attractions in sight. One is 'Censored,' brought east by A. H. Woods and slated for mid-July, and 'Virginia,' which the Center hopes to open in August. As for try-outs at the resorts few are scheduled.

Revival of 'The Bat' broke even at the Majestic and holds over this week. Next week another shotgun play, 'Cat and Canary,' will be offered in the same house.

Estimates for Last Week

'Babes in Arms,' Shubert (9th week) (M-1,382-\$3.85). Going along fairly well but eased off further with last week's gross approximating \$16,000; ticket top to be lowered.

'Boy Meets Girl,' Ambassador (81st week) (C-1,156-\$1.65). Holdover with scale in half getting paid coin but to profit; last week rated over \$5,000.

'Behind Red Lights,' 46th St. (22nd week) (D-1,375-\$2.20). Meller grossing around \$5,000 lately; planned to stay through summer with idea of strengthening road chances next season.

'Brother Rat,' Biltmore (28th week) (991-\$3.30). Despite agency support in deal with 'Room Service' pace tapered with last week's gross around \$9,000, but indefinite.

'Dead End,' Belasco (85th week) (D-1,000-\$1.65). With prices cut in half, run drama has been averaging slightly more than \$5,000.

'Excursion,' Vanderbilt (10th week) (C-804-\$3.30). Has been dropping steadily and last week was under \$5,000; critics raved but attendance never was up to expectations.

'Having Wonderful Time,' Lyceum (16th week) (CD-1,006-\$3.30). Warm weather further depressed list and no exception here; however, satisfactory at \$9,000.

'Penny Wise,' Morosco (8th week) (C-991-\$3.30). Fine money for new hit which has been setting up most nights though not at matinees; rated close to \$18,000 last week with extra holiday matinee.

'Show Is On,' Winter Garden (26th week) (M-1,671-\$3.30). Reduction in prices pepped up box office but

revue has been dropping like most others; around \$20,000 mark.

'The Women,' Barrymore (24th week) (C-1,048-\$3.30). Dropped a couple of thousand but still up in high brackets and tops straight shows; quoted around \$18,000.

'Tobacco Road,' Forrest (183rd week) (D-1,017-\$1.65). Still listed indefinitely; last week estimated under \$5,000; had been topping that mark; moderate operating cost.

'Tovarich,' Plymouth (35th week) (CD-1,036-\$3.30). Slipped again with last week's takings around \$10,000; not likely to go much lower and slated through summer.

'Yes, Mr. Darling,' Playhouse (18th week) (C-878-\$3.30). Even the leaders have been affected especially last week; \$12,000 estimated.

'You Can't Take It With You,' Booth (28th week) (C-878-\$3.30). Only exception to rule; strength of advance sale carrying hit to capacity plus standees; \$15,000.

Revolutions, Etc.

'Abie's Irish Rose,' Little; had break with early summer heat; \$3,500 estimated.

'The Bat,' Majestic; mystery play revival to fair money; holds over this week then 'The Cat and the Canary.'

WPA

'Power,' Ritz.

'Prof. Mamlock,' Daly's.

'Paul Green plays,' Adelphi.

'Case of Philip Lawrence,' Lafayette, Harlem.

'Candide' and 'reth-' reth-

LUNT'S RECORD ADVANCE FOR FRISCO ENGAGEMENT

San Francisco, June 8. Biggest advance sale for any legit to hit this town was chalked up by the Lunts in 'Idiot's Delight,' which opened a two weeks' engagement at the Curran theatre last night (7). Last year Katharine Cornell opened with an advance take of around \$15,000 for 'Saint Joan,' which the Lunts have topped by approximately \$10,000.

'Brother Rat' opens at the Geary theatre, which is next door to the Curran, June 14. House will be dark for a week following the flop of 'Capitain Courageous.' 'Swing Parade,' an FTP production, folded Saturday (5) after a run of eight weeks at the Alcazar theatre, a record engagement for WPA offering here. 'Blind Alley,' presenting the Los Angeles FTP company, opens a limited engagement tomorrow (9).

Cain's '7-11' For B'way

Hollywood, June 8. New play by James Cain, '7-11,' has been purchased by Anton Bundsberg for Broadway production in the fall.

Author scri 'Postman Only Rings Twice.'

ENGAGEMENTS

Howard H. Gibson, Gertrude Thompson, Vera Patten, Paul Marion, Elks Auditorium, Red Bank, N. J. (Permanent Co.).

Arthur Robey, Syd Blake, Charles Hedley, Lawrence, Ellinger, Jack Penny, Mac Pierson, Mac Lebow, Island theatre, Caryville, N. Y. (Permanent Co.).

'IDIOT'S DELIGHT' BIG \$30,000 ON COAST

Los Angeles, June 8. Biltmore's current season continues to pile up top grosses, and looks set to continue through mid-July. Alfred Lunt and Lynn Fontanne just washed up two weeks in 'Idiot's Delight' to virtually capacity houses. 'Dead End' is current, opening (7) for tentative four weeks, with the Lunts returning here in July for tryout of their new comedy, 'Amphitryon.'

Estimates for Last Week

'Idiot's Delight,' Biltmore (1,656; \$3.30) (24-fwk). Practically sell out at every performance, with 48 extra chairs put in aisles nightly to take care of overflow. Grabbed close to another \$30,000 on second stanza, which terrific.

WPA

'Rachel's Man,' Hollywood Playhouse, Debuts (10). Historical drama by Bradbury Foote, directed by Lorin Baker.

'Johnny Johnson,' Mayan. Anti-war musical satire holding to good trade and sticks through July.

'Pinocchio,' Beaux Arts. Second children's theatre attraction of the year.

CORNELL'S LOOP EXIT WEEK \$17,500

Chicago, June 8. Loop slides to a single legit show currently, following the scam of the Katharine Cornell rep gathering after a smash three-week gallop at the Grand. Remaining legit light is 'You Can't Take It With You,' which is now in its 18th week at the Harris.

Considerable talk about possible shows for the theatres, but nothing set, and any real legit activity in the loop must now wait until autumn rolls round.

WPA continues with its two shows, 'Lonely Man' and 'Mississippi Rainbow.'

Estimates for Last Week

Katharine Cornell Repertory, Grand (1,300; \$3.30). Scrammed after three smash weeks, finishing final stage at better than \$17,500, excellent.

'You Can't Take It With You,' Harris (1,000; \$2.75) (18th week). All alone in town now. Got \$13,000 last week.

WPA

'Mississippi Rainbow,' Princess. Colored show, closing Sunday (13), after 15-week run.

'O, Say Can You Sing?' Great Northern. Musical set to reopen with summer edition, June 17.

'Lonely Man,' Blackstone.

'Mississippi Rainbow,' Princess.

Grisman Adds Belasco To His Theatre Holdings

Sam Grisman has acquired a fourth Broadway theatre by renting the Belasco which is dated to go under his control Sept. 1. Showman, who got his start in legit with 'Tobacco Road,' explains that his activity in securing houses is inspired by the indicated upbeat in show business, also his production schedule for next season. There is also the expectation of a theatre shortage next fall, plus the anticipated show activity accompanying the world's fair, to be ushered in during the season of 1938-39.

'Road' is still making some money at the Forrest, which is the first house Grisman operated under a rental. Jack Kirkland, who has an interest in the play, is also co-lessee of the Forrest, but Grisman is understood to have manipulated the other leases on his own. The 48th St. and Hudson complete his four-house holdings. The latter has operated to profit since Grisman took them over, one reason why the Belasco deal aroused some surprise. 'Dead End' is current in the latter spot.

Current Road Shows

(Week of June 7)

'Brother Rat,' Metropolitan, Seattle, 7-8-9; Mayfair, Portland, Ore., 10-11-12.

'Dead End,' gels.

Katharine Cornell Repertory, Shubert, Boston.

'Idiot's Delight,' Fontanne, Curran, cisco.

'You Can't Take It With You,' Harris, Chicago.

Inside Stuff—Legit

Farewell party for Peggy Ashcroft, recently featured in 'High Tor,' which closed last Saturday night at the Martin Beck, N. Y., was tossed the night she sailed home to England. Guests included Maxwell Anderson, Mab Maynard (Mrs. Anderson), Burgess Meredith, Margaret Perry (Mrs. Meredith), Mrs. Patrick Campbell, Ruth Gordon, Lillian Gish, Mr. and Mrs. Charles D. Brown, Mr. and Mrs. Coster Schermerhorn, Mr. and Mrs. Benno Schneider, Guthrie McClintic, Hume Cronyn, Stanley Gilkey, Mr. and Mrs. Thomas Ross, Mrs. Virginia Whiteside, Rosamund Gilder, Phyllis Welch, Ray Henderson and Jack Gage.

Access will not return to tour in 'High Tor' next season if and when McClintic sends the show out. ide chance she will come back for some other part, however.

Gilbert Miller's offices are now located in Rockefeller Plaza, Radi City, manager having found the quarters in the Miller theatre too small. There is an increasing number of show people in the Radio City buildings, other managers questioning there being A. H. Woods, Guthrie McClintic, Crosby Gaige and John C. Wilson and Noel Coward.

Press offices, however, will be maintained in the theatre, it having in the St. James building.

Charles Washburn and Dick Maney are quibbling somewhat over a line concerning Billy Rose in 'Room Service,' Cort, N. Y., which the former is agenting. Rose is one of Maney's clients and is trying to determine if the reference is derogatory to Rose, but is holding out about seeing the show to find out for himself.

Washburn says it doesn't make any difference, laugh in Baltimore. And no cuffs for Maney.

John Peter Toohy's son, John L., is p.a. for the Theatre-By-The-Sea Players, summer venture at Matunuck (Wakefield), R. I. Three new plays are scheduled, first to go on being 'A Man; a Wife, a Horse.' Play to be presented in association with Sidney Harmon, is slated for July 13. Other try-outs are not yet titled.

Theatre Guild will have several staff people present when the Lunts premiere in 'Amphitryon 38' at San Francisco June 23. Among those going from New York are Lawrence Langner and Warren Munzell.

WPA will be in the city for some time, during the tour of 'Idiot's Delight.' It is slated for Broadway next season.

Willard (ill) Keefe, who resigned from the AP staff to ponder over writing a book, is subbing for Bill Fields as press agent for 'Having Wonderful Time,' Lyceum, N. Y.

Fields sails today (9) for Texas and will visit his home town known to the post office as Hillsboro.

Out of Town

THE HILL BETWEEN

Cincinnati, June 4. Drama in three acts by Lulu Volmer. Directed by Owen Phillips. An Actors Guild production, presented by Ralph Zimmerman at Cox theatre, Cincinnati, June 21.

Julie RobbinsTherese Wittler
Fanny LeontRobert Amidon
Brent ChipleyEarle Larimore
Ellen ChipleyElma Wood
Fanny LeontJean Goldrick
Paw RobbinsWilliam C. Taylor
Tobias AllenRobert Amidon
Luna WillisKatharine Walmley
(ale StubbsAllen Crowe
MaudieEugene Farmer
Aunt FroneHelen Seel
Ravie SaundersMaurice Jacobs
Gil WintersThornquist
Tale CarterDavid Usney
Rosa LowryJean Goldrick
Agnes RiddleVirginia Bailey
Helle RibberHelen Huger
Nell PrattCarmen Mathewson
Julia ScottKatharine Walmley
Nell PrattMarion Bolt
SaraEthel Hollister
Warren PetersGilbert Miller
Ernest ThornWilliam Bender
Rosa LowryJean Goldrick
Dolph CollinsRalph Prince
Walt SaundersMarie Prince
Walt SaundersWalter Whitehouse

As premiered, with only three trapeze acts, an overvalence of amateur talent, a further handicap of loose direction and faulty seating leaves Miss Volmer's new vehicle in a desolate valley.

Piece deals with mountain folk down North Carolina way. They're good people; refreshingly different from the kind commonly charged with feudin' and rifling it out against revenue agents. Name a cuss word is heard from 'em. Among this set a kiss is akin to a marriage license. That's the point of the plot.

rent Chipley leaves his home country as a young 'un, goes north, works his way through education to become a successful doctor and marries a city girl. A dozen years later he and the missus visit back home. There's a happy disentanglement for all but Brent and Julie, Brent's childhood companion who kept secret her love for him and remained single. Mrs. Chipley senses the affection, doesn't like his illwill and conspires for immediate departure with her husband.

rent has a young sister, Ellen, who is engaged to Larz, an innocent youth. Brent is about to give in to his wife's wishes and leave when sickness breaks up, calling him to duty. is wife and Larz drive to town for medicine. It's a moonlight night. goes ga-ga for Mrs. Chipley, who permits him to kiss her. Larz realizes that he's done wrong, confesses to Brent and asks to be killed to amend it all. Brent explodes the kissing is different with city folk. So Larz attempts to take his own life, but is prevented from doing so.

Then the big scene between Brent and his wife on the ways of his people. There's a happy disentanglement for all but Brent and Julie, with the doctor and his wife going back to town.

It's a hussey show, the scene being the living room of the home of Julie and her pa, where Brent was reared after becoming an orphan. Scenery

and costumes were designed by Edward Rosendahl.

Earle Larimore makes his part burdensome. Ann Dunnigan was in-sincere, doing a type character for Brent's wife. Therese Wittler as Julie was wholesome. All other players are Cincinnati novices.

Outstanding performance is by Ray Goldrick, as Larz. Ima Wood is creditable as Ellen Chipley. In the minor roles, Jack Thornquist and Helen Seel are best.

Ralph Zimmerman is deserving of credit for tackling the venture at this season.

Show had three performances two days. Attendance was fair. Aside from dialect and folk studies, cricks of Cincy's three dailies turned in a negative answer. Koll.

'GREAT WALTZ' OPENS ST. LOUIS SEASON

St. Louis, June 8. With an advance sale of \$102,067 19th municipal opera season got under way in Al Fresco theatre in Forest Park last Friday (4) with first outdoor presentation of 'The Great Waltz' and despite rain which fell until 30 minutes before curtain an audience of 6,000 that grossed \$3,800 gave enthusiastic approval of piece.

Huge stage in natural bowl enabled lavish treatment of piece and massive sets have been constructed for garden scene in which real fireworks were displayed and for the one in which orchestra on apron plays 'Blue Danube Waltz' to bri play to climax.

Guy Robertson, a fave for 7 years here, in role of Johann Strauss, Jr., part he created. Broadway, equaled any of his previous local performances despite the damp atmosphere. Gladys Baxter, as Countess, and Joseph Macauley, Johann Strauss, Sr. familiar to local opera goers, clicked as did new comers, Bernice Claire as Therese (Resi), Ruth Urban as Greta and Eric. Matsen as Leopold (Poldi). Ruth Deering sang her solo toe dancin' routine and chorus showed evidence of intensive training.



I. MILLER

sentimental sandal in WHITE LINEN

12⁷⁵

You'll always remember it as a symbol of the good times of Summer 1937 . . . because its graceful bracelet strap inspires so many pretty compliments.

I. MILLER 542 FIFTH AVE. 450 FIFTH AVE. 49 W. 34th ST. 1522 B'WAY

Literati

The Nation Is Sold

Sale the Nation by Maurice Wertheim to Freda Kirchwey was announced last week. Wertheim, banker and director of the Theatre Guild, recently disagreed with the magazine's stand on the Supreme Court. He bought the magazine during the depression and declared that it was now on its feet.

Peculiar situation was presented by setup before the transfer. Paper, which is anti-capitalistic, was absentee owned through the Civic Aid Foundation, and Wertheim wished to end this situation. He praised Miss Kirchwey, for 16 years with the publication, in making the transfer public.

Nation editorial employees are all members of the Newspaper Guild and their agreement is generally regarded as a model contract.

NPC Expels Waldo

Expulsion of Richard Waldo, president and editor of the McClure Newspaper Syndicate, from the National Press Club in Washington last week on the grounds of "circulating false and unsupported rumors against President Roosevelt has split the membership into two factions. One group supports the action of the board of directors, the other charges censorship.

Memorandum concerning the President's health was not intended for publication or for general circulation but sent out as a confidential bulletin. It was however, brought to the President's attention and he mentioned it at a press confab, after which the Press Club board of directors took almost immediate action. One result is the adoption of an amendment last month by the White House Correspondents' Association excluding membership to those engaged in disseminating confidential information.

Brooklyn Times-Union Folds

Suspension of publication by the Brooklyn Times-Union on Monday (7) was announced by the Brooklyn Daily Eagle which purchased the paper five months ago. Reason for the suspension which has been in the wind for some time is understood to have been the decision taken by the typographical unions on Sunday at the meeting of both units, which decided there must be two chapels. It is said that the additional cost of setting "bogus" or duplicate copy as required by the union rules would have increased operating expenses about \$250,000 per year.

The Newspaper Guild has indicated that all editorial employees of both papers be retained and will hold a meeting Friday (12) to consider future action. It is understood that some men who have other jobs may be let out, but the Guild unit may take a strike vote at its meeting to back up its stand against no wholesale slashes for economy by firing of editorial employees.

Fed Theatre Mag Suspends

Federal Theatre magazine will be abolished on June 15 as the result of a blanket order suspending all WPA publications.

National Theatre League in New York under presidency of Kenneth Ames is agitating for kicks to Harry Hopkins, asking for continuance.

Monitor's H'wood Column

Christian Science Monitor will inaugurate a Hollywood column to be written by Edward Daugherty, who recently completed a writing stretch at Warners.

Daugherty formerly was a newspaperman in San Francisco.

WPA Anthology

Ving Press will publish 'American Stuff' in August, book being an anthology of material written or collected by writers on Federal projects throughout the country.

There are 51 contributors who have written short stories, poems, or contributed Americana.

H-T Guild Unit Petitions

Herald-Tribune unit of the Newspaper Guild in N. Y., which is currently negotiating with the management for a contract was circulated with a petition last week which asked 30 are believed to have signed. Kick started dissatisfaction with the negotiating committee and stated that representatives were not authorized to bargain for them. Chief sponsors of the movement are said to have been Howard White and Denis T. Lynch. Among the signers were C. Norman Stabler, financial editor; George Cornish, Sunday

editor and Charles McClendon, city editor. Latter is said to have removed his name as did several other signers after reconsideration.

Reported that approach to staff members was along the lines of 'Are you against the CIO, and if so sign this.' An opposition petition was promptly gotten out as a gag, Guild got six new members and collected \$100 in dues, and movement seems to have subsided. Petition caused much amusement and was promptly labeled 'We Love the Management Marching and Chowder Society' and 'Declaration of Dependence.' Unit has 197 members with about 225 eligible staff members.

New Mag in Atlanta

'Hollywood and Atlanta Now,' Atlanta's new local and Hollywood publication, is due to make its bow here the week of June 14.

A pictorial, the magazine appears monthly and will cover civic, cultural and social activities of Atlanta, supplemented with a section devoted to inside Hollywood news.

Guild Grabs 'Em Young

With a view to forestalling publishers calling in semi-trained help in the event of labor trouble, the Los Angeles Newspaper Guild is fostering the organization of junior chapters in Southern California schools of journalism.

Guild believes policy will provide a measure of control over graduates entering the newspaper field.

LITERATI OBITS

Alexander R. Bond, 61, former managing editor of The Scientific American died in New York of pneumonia on June 3.

Harvey T. Woodruff, 62, sports writer for more than 40 years and conductor of the 'In the Wake of the News' column for the Chicago Tribune, died on June 2 in Chicago. He was also formerly sports editor for that paper.

Richard Aldrich, 73, music critic emeritus of the New York Times, died of a cerebral hemorrhage on June 2 in Rome. He was visiting his brother, Chester Aldrich, director of the American Academy of Rome. He had retired from the N. Y. Times in 1924, but continued active duties in retirement.

William J. Henderson, 83, music critic of the New York Sun for 35 years, committed suicide on June 5. He shot himself in his apartment in New York after having been sick from a nervous breakdown since last March. He was formerly music critic on the New York Times and joined the Sun in 1902. Although by far the oldest active critic in the N. Y. music, drama and film fields, he was generally conceded to have one of the youngest critical viewpoints. He also wrote a large number of fiction stories, mostly dealing with the sea.

Lee Gibbens, 47, artist of the Denver Post for 31 years; died in a Denver hospital of heart disease and complications. He is survived by his wife, a son and daughter and three sisters. Funeral services and burial were in Denver.

Harvey T. Woodruff, 62, Chicago Daily Tribune sports writer and conductor of 'In the Wake of the News' column in that paper for many years, died at his home in Chicago, June 2, of a heart ailment. Was considered an authority on all sports, particularly horse racing.

Jean Knott, 54, artist and originator of the 'Penny Ante' cartoons and former member of the King Features staff, died at his home in St. Louis, June 5. Recently Knott had been doing illustrations for commercial advertising.

Gilmore Millen, 44, Los Angeles newspaperman and author, died there last Saturday (5) of burns received two weeks ago when he fell asleep while smoking a cigaret.

Emmett A. Bristol, 59, editor and publisher of the Passaic (N. J.) Daily Herald from 1915 to 1925, died at his home in Passaic last Thursday (3). He had been ill for more than 15 years.

Book and Mag Guild Growing

Book and Magazine Guild of America voted last week to affiliate with the newly formed United Office and Professional Workers of America, a C.I.O. industrial union. The Guild is applying for a charter to organize all employees in book and magazine publishing houses and book shops.

Editorial employees of several

(Continued on page 52)

Air Opera Rehearsals

St. Louis, June 8.

Every Sunday afternoon starting (13) Public Affairs Dept. of KMOX under supervision of Jerry Hoekstra will present a 15-minute broadcast from stage of Municipal Opera in Forest Park during dress rehearsal. These programs give a brief history of alfresco opera here and will include interviews with exes of enterprise, stars of each production and a preview of performance to begin the following night.

KMOX woman commentator will give the femme angle on costumes, scenery and general picture of great outdoor bowl in a natural setting, the of the internationally famous opera.

PHILLY FORUM WIDE IN SCOPE

Philadelphia, June 8.

Philly Forum, arty group here, which books own attractions in addition to providing season subscribers with ducats to established events, has set for next season:

Cleveland Symph., batoned by Arthur Rodzinski; Salome, Opera Guild; Boston Symph. Serge Koussevitzky conducting, on concert schedule. Soloists will be Jascha Heifetz, Rudolf Serkin, Richard Crooks and Marian Anderson. Ballets booked are Jooss group, Uday Shan-Kar and Trudi Schoop.

Ticketholders also get passed to three Theatre Guild efforts, 'Jane Eyre,' by Charlotte Bronte; Maxwell Anderson's 'The Masque of Kings,' and another to be selected, 'Turkey Reborn,' a film by Julian Bryan, also on the docket.

Topping lecture list is H. G. Wells. His subject is 'The Brain Organization of the Modern World.' Others are Dorothy Thompson, historian Philip Guedella, William Lyon Phelps, Ruth Bryan Owen Rohde, Edward Shackleton, Capt. John D. Craig, Dr. Thomas Parran and Eric Mann. Major W. H. Drane Lester, G-man exco, will talk on 'Fighting Crime.' Madame Hettie Dyhrenfurth, holder of women's mountain climbing record, will spiel on her favorite topic.

Kansas City Philharmonic Optimistic About Pledges

Kansas City, June 8.

Business office of the KC Philharmonic orch is nearing end of a subscription drive to raise \$60,000 for next season. Budget this year is \$140,000 as compared with last year's budget of \$120,000. Income from ticket sales, the office is confident, will touch the \$80,000 figure necessary.

Cincy Assured of Summer Opera

Raises \$15,000 Fund—Oscar Hild Sets Takatyan, Morelli, Cordon, Stoller

Central Park Concerts

Season of Daniel Guggenheim Memorial Concerts by the Goldman band will begin next Wednesday (16) night on the Mall in Central Park, N. Y.

Edwin Franko Goldman conducting. Concerts given Monday, Wednesday, Friday and Sunday nights in Central Park, and Tuesday, Thursday and Saturday nights in Prospect Park, Brooklyn, will continue until Aug. 15.

No concerts will be given on the N. Y. University campus this season. Opening concert will be the 1,000th of the free series. Soloists for first few concerts will be Leonard B. Smith, and Frank Elsas, cornetists. This series, the 20th season for the series.

Ruth Cross with CBS

Ruth Cross, writer and lecturer on horticulture, in future will be handled by Columbia Artists, Inc. Getting an air buildup currently over CBS with a series of Sat. a.m. quarter-hour spiels on gardening.

Pittsburgh Symp. \$300,000 Fund Looks Like Forlorn Hope; One-Third Pledged

Cleveland Opera Yen Encouraged by Profit; Stalks Met for 1938

Cleveland, June 8.

Profit of \$7,332 made by Northern Ohio Opera Association on Metropolitan Opera's week here in April, during which a gate of 66,604 broke attendance records, has encouraged local sponsors to negotiate for another Met season in Spring of 1938 at civic auditorium. Contract will be signed within next month by U. S. Senator Robert J. Bulkley, chairman of opera committee.

Met this year in Cleveland grossed \$164,000, of which \$70,000 represented out-of-town buys. Out of its seven seasons sponsored here, the association has netted a total surplus of \$17,605, never got into the red.

RENE BLUM BALLETS IN SOCIAL GET-AWAY

London, June 1.

Rene Blum opened this season of Ballets de Monte Carlo at the Coliseum, May 31, with a gala performance of the Russian Children's Summer Holiday Camp, under the patronage of the Grand Duchess Zenia, Queen Mary and the Duke and Duchess of Kent present.

This type of show has a big following here, and with many foreigners still in town, season should be profitable, despite vastness of Coliseum.

Flo Easton in U. S.

Florence Easton returned from Europe Monday (7).

Soprano came back to sing 'Isolde' and the three Brunnhildes in the 'Ring' cycle during the set-to of Wagnerian works carried for the Lewisohn stadium in July.

Park Job in Denver

Denver, June 8.

Fred Schmitt has again copied the summer band contract for summer park concerts with a bid of \$13,968, which includes the wages of the musicians (\$38).

Schmitt will also be allowed \$500 for special talent and \$500 for appearance of the band at special civic occasions. Concerts will begin July 24 and continue through Aug. 24. Schmitt will direct the band.

Pittsburgh, June 8. Unless Pittsburgh Symphony orchestra's campaign to raise \$300,000 picks up considerably, organization will have to alter its ambitious plans for 1937-38 season. Prospectus, outlining series of name guest conductors and special Friday afternoon concerts with Olin Downes as commentator, was predicated that amount and so far drive has been disappointing.

Campaign has been on a month now and less than \$100,000 is in the till. Several big donors, who haven't come through yet, are expected to swell that amount by \$50,000 more, but Symphony board is holding out little hope of reaching required figure.

Idea for next season was to employ musicians regularly on 20-week basis, as against present system of paying only for rehearsals and concerts, and that may likewise have to undergo some revisions. So far, Symphony board hasn't appointed a residency conductor. How to succeed Antonio Modarelli, who resigned last week in a huff when he learned his post next season, would call for no concerts of his own.

21-WEEK RUN FOR DETROIT

Detroit, June 8.

Although Detroit Symph annual spring fund drive fell \$55,000 short of \$200,000 goal, 1937-38 season won't be curtailed except for cutting of two weeks from proposed six-week concert series on Belle Isle this summer.

With \$145,683 pledged in the four-week drive, symph expects to carry out its projected 21-week schedule for coming year, including subscription, educational and industrial series, according to Murray G. Patterson, business manager for orchestra. Except for lopping off the two weeks of summer concerts, Patterson declared the symph's card will be fulfilled as formerly and that 'by March next year our bills will all be paid and we shall not have any deficit to defray, which is more than most of the leading symphs of the country can boast of.'

Detroit symph also works on Ford Summer Evening Hour (CBS) for about 39 concerts annually, under tag of Ford symph.

GERMAN TOUR WITH JEWISH CLASSICS OUT

The Hague, May 30.

Dr. William Mengelberg, of the Concertgebouw Amsterdam, has a mixed banking bid by liberals here to tour Germany with his program, including compositions by Mendelssohn and Mahler. Considerable ballyhoo had been raised in the Dutch press over the idea. Mengelberg's reason for the turn-down is that 'politics and art should not be mixed.'

Nazis oppose German performances of the works of non-Aryan composers. Both Mendelssohn and Mahler are frequently on conductor's program in Holland, where dictatorship and anti-Jewish feeling on such a scale as in Germany do not exist. Mengelberg will baton several concerts at Scheveningen (sea resort of the Hague) this summer, while Schuricht and Neumark will be the regular conductors at Kunsal theatre. Several soloists have also been signed, including Beniamino Gigli and Tino Rossi, vocalists; the pianists, Gieseking, Lamond and Brailowsky, and the violinists, Kreisler, Giska Bustabo and Thibaud.

Kazoo's Summer Music

Kalamazoo, Mich., June 8.

Kalamazoo Symphony Orchestra will again present a series of summer evening concerts at Milham Park here. These concerts, which are sponsored by local concerns, drew large crowds last summer. There will be five concerts, given at two-week intervals. First of this season will be given on the evening of June 15.

Broadway

Jimmy Kelly ordered to bed by doctor.

Sam Idman is a Masonic home, tica, N. Y.

Peggy Conklin going in for bowling and very good, too.

Dot Hans, Fanchon & Marco p.a., to the Coast for her firm.

Mel Hammett's son, Richard, sporting first pair of long pants.

Louis Wilson has an apartment on Brooklyn Heights this summer.

George Nicolai and wife will celebrate 45th anniversary late in month.

When six favorites won at Belmont Saturday (5) 20 books went broke.

Ticket headquarters for Vanderbilt Cup race July 3 will be at Hippodrome.

Hippodrome has called it a season for fights and wrestling. No cards until fall.

Joey Deutsch, ticket broker, operated on at Mt. Sinai early this week for intestinal growth.

A. Shubert, RKO Exchange manager, planned to the Coast Saturday (5) to be in on the convention.

Humphrey Boulens back at Bridgeport Post-Express desk after sabbatical leave with Ringling Bros. show.

Lillian Peabody, treasurer of the Barrymore theatre, recovering in St. Elizabeth's hospital after appendix removal.

George Maurer, nervy cop who shot armed bandit and captured two others, is nephew of Louis Bergen, the café man.

Seventh avenue bus drivers caught up this week with the Madison avenue drivers in the passenger-tossing contest.

Employees of Universal tendered a luncheon to John V. Ward, head of U's printing plant, on anniversary of his 25th year of service.

Elizabeth Brice (Brice and King) is partner in the Bricewin restaurant, just opened. Charlie King was one of the first patrons.

Harry Bruno, p.a. for Charles A. Lindbergh, entertained the press Thursday (3) with Charles Washburn as the main guest.

Ruth Clifford, prominent in silent films, here from the Coast. Hopes to join the second company of "The Women" now being cast.

Beulah Livingston, vet publicist with Universal, back from vacash limping from a blistered heel and suffering from poison ivy.

Summer season of boxing at Madison Square Garden will start Thursday (17) of next week at \$2.20 top, with 40c admission upstairs.

Rubin Abrams, cpa and auditor for Randorfe theatre, has announced his engagement to Beatrice Greenberg, student at Juilliard School of Music.

It's payday in Paramount every week now under change in rules that have stood for years. Previous employees were paid every other Tuesday.

Leonard Gaynor back from the Coast after acting as traveling publicist for the 20th-Century-Fox delegates to the annual sales confab in Hollywood.

Ben Adler, deputy commiss of the department of sanitation, was guest and speaker this week of Police Post, Veterans of Foreign Wars, at blow-out in Hotel Newton.

Carl O. Petersen, Paramount newsreel cameraman, given distinguished flying cross and citation by the navy department. He is a lieutenant in the U. S. navy reserve.

Jack Diamond has joined the Monte Proser publicity office. Diamond, formerly a feature writer with the Chicago Daily News and UP columnist in N. Y. has just returned from a trip around the world.

Pittsburgh

By Hal Cohen

The Mack Daviss (Wilma Horner) are summering with her family here. Masquers will do six-play season with Shaw's Androcles and the Lion.

Frank Apter back with the Stanley pit crew after an automobile accident.

Harold Lund back to his New York job after spending a week with the family here.

Husk O'Hare's mother was a featured soloist with John Philip Sousa for 12 years.

Joe E. Browns here on way to Mercersburg Academy for graduation of Joe E. Jr.

John F. Fallon upped from chief of service to asst. mgr. at Fulton, succeeding Bob Sent.

Kap Monahan's family to summer in Denver so he's subtle his home to Al Todd, Pirate catcher.

Charlie McCarthy, Mayor Scully's asst. secy, getting married plenty since Edgar Bergen hit the air.

Chicago

Mary McCormi planning to vaude show.

Bea Angell back in town after a vacash in Missouri.

Lou Lipstone back at his desk following European trip.

Herb Elsburg sold on Sweden following his Nord tour.

Sam Clark to N. Y. for an ad and

publicity confab.

Warren Gilbert of Sligh & Tyrrell office buying a polo pony.

Wend Wasserman on a quick trip to Cincy for Music Corp.

Jimmie Brink, of Lookout House, Covington, looking for talent here.

Sam Sax, in charge of shorts for Warner Bros., in town for couple of conference.

Frank Dore Equity into St. Louis to look over the Municipal Opera setup.

Samuel Marreck bought an interest in Brookmont hotel, catering to colored performers.

Glenn Snyder of WLS getting up some entertainment schedules for the NAB conventions.

Lloyd Lewis' editorial on the Dizze Dean suspension getting reprints throughout the country.

Minneapolis

By Les Rees

Phil Dunas, Columbia district manager, in town.

Earl Luce of 20th-Fox vacationing in northern Minnesota.

Clarence Sakol of Paramount ad dept., visiting in Winnipeg.

A roller skating derby and six-day bike races among Auditorium bookings.

Frank Isenberg, UA salesman, in hospital recovering from minor operation.

Warren Anderson of Warner Brothers vacationing in northern Minnesota.

Harry Katz of Gayety wrote article for Shopping News on 'troubles of a box-office man'.

John Miller, Wisconsin Valley City, N. D., exhibitor, in town to attend Northwest Allied convention.

Mildred Sandon, of National Screen, visiting her parents, Mr. and Mrs. H. H. Sandon, Blue Earth, Minn., exhibitors.

Bennie Berger, indie chain operator, and the wife back from a three week European tour, their second in the last three years.

Philadelphia

By Herb Golden

Howard Armstrong touring Europe.

Paul mother.

Sammy Berns now in New York.

Dorothy Dennis in Ocean City.

Ben Rosenthal upped shorts booker in Columbia.

Testimonial dinner to Jim Clark called off at his request.

Oscar Neufeld back from New York, he's summered there ever.

W. Fred Ford vacationing at Faraway Farms, home of Man o' War.

Bob McGowan has joined Alexander Film Service's office in Philly.

Al Schwartz, formerly top at WB West Chester, shifted to Cedar, Philly.

Harold Higgi to White Sulphur Springs next week for Philco convention.

Dave Tietman goes from assistant at Warner's Bromley to manage Harry Fried's Lawndale.

Literati

(Continued from page 51)

publishing houses are nearly 100% organized. Among the highly organized firms are Simon & Schuster, Viking Press, Random House, and Harcourt, Br., although ranks in latter firm are recently reported decreased as several employees are said to have received stock in the corporation.

CHATTER

Max Marcin's novel 'Substitute Prison' bought by General Pictures.

Elliott Arnold of the N. Y. World-Telegram will go to Europe next month.

Ramona of Harper's is on trip to Europe.

Heywood round on vacation, is presiding at the Newspaper Guild convention.

Samuel French will publish 'Howdy Stranger' play by Robert Sloane and Louis Pelletier.

Dorothy Baker and David C. DeJong, winners of Houghton, Mifflin \$100 fellowships.

James Lardner, son of Ring Lardner, transferred to the N. Y. Herald Tribune foreign office.

Old negotiations at the N. Y. Times, managing editor, recuperates.

Harriet Hassell, winner of \$100 first prize in Story mag's annual short story contest for college students.

Alfred Eisner won second prize of \$50.

London

Nancy Logan to Paris.

Edmund Gwenn taken ill.

Muri Abbott flying to Paris again.

The Himmans wanted by RKO-Radio for picture.

Diana Napier home with nerves.

Larry Adler is own airplane, a three seater.

Fred Perry giving talks at Harrods store.

Edith Evans to the continent for a month's vacation.

Max Catto completed new play, 'The End'.

Francis Dunning-Gribble has written new play on Wagner.

London Palladium will install a revolving stage in September.

Hildegard has been ordered a month vacation by her doctor.

Isabath Bernger back from Egypt after six months vacation.

'George and Margaret' celebrating 100th performance at Wyndham's.

Harry Richman returns to the Cafe de Paris for the month of July.

Morris Goodman just in from Scandinavia and immediately off to Italy.

'Candida' company, headed by Diana Wynyard, to appear in Paris for Expo.

Alec Fraser wants to present and play lead in 'Her Highness Waltes', by Leo Baxendale.

Syndicate about to give revival of 'Schmitzler's Professor Bernhardi' in West End in Fall.

Milton Douglas held over at Ciro's where the Duke and Duchess of Kent are frequent visitors.

Bobbie Lewis to team with Cecily Courtine in musical under the aegis of Lee Ephraim.

Gene Sheldon booked by Cliff Fischer for Christmas Broadway show at French Casino.

Elmer Rice's 'Judgment Day' transferred from its try-out at the Embassy to the Strand.

Maurice (of Maurice and Cordoba) to partner Lady Plunkett at the Grosvenor House charity ball.

Bernice Stone in Julius Marx's first 'Crazy' show at the Empire, Paris, opening July 2 for four weeks.

Martin Solomon trying to raise additional capital for production of 'Moon Shines Bright' by H. M. Hart.

Special performance of Cochrane's production of 'Paganini' given June 4 in aid of Queen Mary's Hospital in the East End.

News from Moscow has Paul Robeson dickering to do motion pictures in Soviet Russia, including 'Othello' and 'Sleevador'.

Putting of Simpson auctioneering collection of literary MSS presentation books belonging to the late John Drinkwater.

Following letters to Evelyn Laye threatening death, a man was recommended in the courts for medical report; it seems he is nuts.

Louis Sterling's friends getting together to tender him a stag dinner at the Savoy hotel, to celebrate his return to London.

George Carty moving in from Warsaw, where he quit as U. S. commercial attache to take over continuing management for the U. S. 'Shall We Dance' at John Maxwell's Regal, created new high in Saturday's grosses of opening week, beating 'Singing Fool' by over \$500.

William Holland, on 16 minutes long distance call from New York to Molly Picon, to talk over her return in new Jewish musical at the Public theatre.

Reason C. B. Cochrane's Home and Beauty, at the Adelphi, quit after one week's notice is understood to be Gitta Alper's desire to get out as soon as possible.

Cafe Anglais, formerly the Cavour, reverting to big time attractions, instead of smallies, as in recent years. Latest signed are the Duncan Sisters, who are in for four weeks.

Premier Drum Co. after signing David Powell (son of Jack Powell) on five years contract from date he makes it.

Charles Tucker, 25, and willing to pay dough for him to use their drums exclusively.

Connie Russell returns to the Trocadero with Charles Tucker, 25, Russell and Marconi will also be on the same bill. This is the first time that father and daughter have worked on the same bill.

Paris

Nicholas Vreinoeff in town.

Irvin Marks in from London.

War scare cutting b.o. returns.

Les Ballets Joss in from Pragu.

Ballets de Monte Carlo off for London.

Robert Top.

Gilbert Miller don.

Jules concerting at Salle Chopin.

Yvonne Gall concert at Salle Gaveau.

Louise Fazenda in with husband, Hal Walls.

Maria Muller living song recital at Salle Pleyel.

Serge Koussevitzky from America for vacation.

Comedie Francaise reviving matinees devoted to poetry.

Shanghai is moniker.

Latest Martine niter to open.

Nadia Dauty, making Opera.

Coucou debut 'Carmen'.

Jacques Roche celebrating 25th anniversary as director of Opera.

Winners of Metro-tan dance contests on current Trianon music hall offering.

Philadelphia Ballet in gala performance for 'Les Amis des Enfants' and American hospital.

Reception given at Archives Internationales de la Danse in honor of Catherine Littlefield and the Philadelphia Ballet.

Jean Harlow

(Continued from page 5)

had returned to work when she suffered the relapse.

On May 29, during production of 'Saratoza', Miss Harlow complained to Director Jack Conway that she was feeling ill and asked permission to go home. She returned to work last Saturday (5) during the morning and appeared in scenes with Clark Gable. After lunch, however, she retired to her dressing room and soon phoned the assistant director, Thomas Andre, to come to her room. He arrived to find Miss Harlow quite sick.

Andre, Conway and E. J. Mannix, general studio manager, ordered the actress sent home and she was conveyed in a car driven by a studio chauffeur. A physician was summoned and the actress seemed to be recovering until she took a turn for the worse Sunday night and was removed to the hospital.

Jean Harlow, whose real name was Harlean Carpenter, was born in Kansas City, Mo., March 3, 1911, the daughter of Dr. and Mrs. Montclair Carpenter. When she was 10 her parents separated and her mother took her to live in Hollywood, where she attended the Hollywood School for Girls. Returning to Kansas City, she attended high school, then went to live in Highland Park, Chicago, where she entered the Ferry Hall Seminary.

When she was 16 she eloped from school with Charles F. McGrew, 24, young Chicago bond broker. They went to live in Beverly Hills and in 1928 Miss Harlow enrolled at Central Casti. She worked one day in a mob in a Fox picture and two days with Richard Dix at Paramount. She played Hal, Reach two-reelers, appeared with Clara Bow in 'The Saturday Night Kid', and finally met Howard Hughes, then making 'Hell's Angels'. Her part in that picture was the springboard to the top money film brackets. She signed with Metro and made 'Fast of the City', 'Red-Headed Woman', 'Red Dust', 'Hold Your Man', 'Bombshell', 'Dinner at Eight', 'Girl from Missouri', 'Rockless', 'China Seas', 'Riffraff', 'Wife vs. Secretary', 'Suzy', 'Libeled Lady' and 'Personal Property'. After her divorce from McGrew Miss Harlow married Paul Bern, Metro executive, in 1932. He committed suicide two months later and in September, 1933, the actress married Hal Rosson, a cameraman. They were divorced in 1935. Since then Miss Harlow was seen frequently with William Powell and their engagement was rumored from time to time.

New Haven

aroid M.

John Hesse taking up tennis.

Show is notables in for S. Z. Polit.

Shubert it a season.

Conscientious thick icuses this week.

The Harry Shaws back from Caribbean cruise.

Gene Rodney in from Hollywood for 10 days.

Jack Fox has moved his family up from Washington.

Lois Wilson pencilled for summer troupe at Bedford.

Bill DeLauring on Bijou's 25th anniversary currently.

Major Ranulf Compton will not re-

Hollywood

H. B. Warner back from London.

Irene Dunne hole-in-one at Bel Air.

Tex Ritter starting a month's pa. tour.

Charles Kenyon fishi streams.

Ruby Mercer, Mei thrush, checked in at Metro.

Jimmy Starr going to Montana for a month.

A. M. Botsford and Russell Holman back from N. Y.

The Sol Lessers to Santa Monica for the summer.

Glenda Farrell back from London.

Ditto Ralph Block.

Allan Jones, San Fernan top gopher trapper.

Jack Benny routed gears under the Palm Springs sun.

Nanette Bordeaux, chiseli Muni's scone in marble.

Diana Gibson back from playi 'Candida' at Idaho Springs.

Max Bradford opened a Fanchon & Marco branch in Salt Lake.

Ernest Truex in for Sam Goldwyn's 'Marco Polo' assignment.

Leo Baxendale, warner, most sales chief, vacationing on the home lot.

George Raft laying out a manse of noble proportions in Coldwater canyon.

Rian James' yacht, Hispanola, won prize as the best-dressed ship at Coronado.

Ralph Rainger's parents in from Mexico to make their home in Hollywood.

Beverly Wilshire has more Broadwayites in and around it than the Hotel Astor.

Frank Crocker's brother, Everett, has set up agency biz. Brother Larry is with him.

Leopold Stokowski spoke his first screen lines in '100 Men and a Girl' at Universal.

Porter Hall bought Lady Foulsey, racing nag, from George Raft and now has a one-hoss stable.

William C. de Mille and Clara Berang, Hollywood's new playa del Rey shack for the summer.

Clark Gable and Bob Cobb abandoned the Panamints and instead will track the grizzly in Canada.

Georges Borge, French envoy, lunched with Adolph Zukor and dined with Joseph M. Schenck same day.

John Leroy Johnston home from the Fawcett grand tour—Breezy Point, Minn., New York and Louisville.

Tackling one of those gargantuan seafood cocktail bowls at Lamare's, Tay Garnett observed it's the first time he ever had to chin himself up on an hors d'oeuvre.

Preston Sturges is the backer of Ted Snyder's new eatery. Used to be of Waterson, Berlin & Snyder.

Dave Chasen's Southern Spit is another new steakhouse that's clicking.

The Irving Berlin have taken the George Jessels' Santa Monica house for the summer. Mrs. Berlin arrived Monday (7). While Mrs. Jessel (Norma Talmadge) is in the hospital, the WB producer is at the Beverly Wilshire.

Since chemin-de-fer is clicking at the Clover Club—the only gambling den in Hollywood—the heat is on several of the lesser spots have installed baccarat. One spot is particularly getting a play because there's no 5% cut to the house.

Clive Ogilvie play and the house only sells the drinks. At the Clover, all potables are sur-lic.

Sydney

ric Gorrick

en Fuller to New Zealand.

Johnny of Hoys, list.

Lotte Lehmann ney for A.B.C.

Clive Ogilvie busy arranging matters for Figtree Productions.

Sid reisman has a hands with Gracie Fields' Goes On.

Benno Moiseiwitsch opened his Australian tour for Williamson-Tait in Sydney.

Pop vate is still floating successfully around several of the nabes with mostly locals in use.

Acts playing for Frank Neil in Sydney include Virginia Bacon, Sam Gale, Roy Hens Leash, Turnbull and Martin, Johnny Dove, Morton Fraser and Erickson.

Tito Schipa opens in Melbourne June 10, for a sale under the management of Williamson-Tait. Lotte Lehmann and Georg Schneckweit will also appear here for A.B.C.

Con Colegano appearing in Melbourne for Frank Neil. Other acts include Irene Ermilioni, Barry Breen and Wyler, Al Roxy, Charles Norman, Scott and Foster, and Ruth Durrell.

Governor of Victoria, Lord Hunt-inglefield, attended a gala performance of 'Merrie England'. Williamson-Tait revived this old-timer with cast including Stella Wilson, Leo Darnley, Gregory Stroud and Evelyn Hall.

Rose Reaches for Barnum

(Continued from page 1)

the expo estimates the production and mechanical cost at \$680,000. But spot the nut at the lowest figure of \$500,000; add the weekly salary list for around 170 performers and craftsmen, then meekly jot down the cost of two bands, one of them Wayne King's, and you'll realize why poolhouse doors are always so wide at the entrances and narrow at the exits.

Structure housing the Aquacade on the lakefront has a capacity for 4,000 diners and general admissions. This doesn't appear sufficient, considering the size of the show and the investment to furnish a profit, unless the near-impossible of capacity attendance at every show is attained. Thus far this hasn't been achieved, despite a wealth of publicity and excellent word-of-mouth.

Aquacade doing two shows nightly, with matinees on the weekend. Admission to the building, or marine theatre, as it is called, is \$1 weekdays and \$1.25 Saturdays and Sundays, with two shows nightly, plus matinees on weekends. Admission to the Aquacade does not include the 50c. necessary to get into the Expo, and, unless you want to be served dinner, only eatables to be had on the lake. The table section, and a goodly distance from the stage. On weekend nights, this means a \$3.50 tap per couple if they're not in the market for food drinks; with dinner (and the cheapest meal is \$1.25) plus a couple of drinks each per person, a boy and his belle can't get out of the Aquacade for much under \$10.

That's too expensive a tap for any town, anywhere, especially when it's considered that the water show is only one portion of the Exposition, with the latter in its entirety supposedly the draw.

Half and Half

Aquacade is half on land and half on water—the audience end being on terra firma, while the stage, which includes the dance floor, is mounted on two of the massive barges which move to or from the audience on tracks on the lake bottom. When moved out, the stage permits a large pool between it and the audience for the swimming, diving and water ballet routines; when moved in, it becomes a dance floor, with Wayne King's crew playing the music and music from a shell on the land side. Stubby Gordon's orch plays the show itself from a shell directly opposite.

Above both bands are the springboards for the male divers, topped by Dick Degener and Marshall Wayne, 36 Olympic champs, whom Rose recruited as part of the production.

John Murray Anderson staged the Aquacade; Albert Johnson did the scenery; Bob Alton directed the stage dancing; Aileen Riggi, once an Olympic diving champ, trained the girls for the swimming scenes; Dana Suesse delivered the score. All turned in admirable jobs and the show, with the exception of a wholly meaningless symbolic scene on fascism and a clumsy, though gaudy, finale, reflects their efforts.

For beauty, it is difficult to top the water ballets, including around 50 boys and girls in precision swimming and formations.

48 Girls

There are 48 girls in the show, half of whom perform in the water while the remaining 24 stick strictly to the stage. There is an almost equal number of boys. Specialties include Johnny Weissmuller, who doesn't do very much, is long, slim, limbing, but elects to live; Eleanor Holm Jarrett, who looks pretty and also swims well; Walter Dare Wahl, who presents his standard knockabout act with a stooge partner on the stage, and clicks; Tracie Sisters, harmony duet who niteries for the Men of Manhattan, a harmony octette dressed so as to look very girlish; Bob Lawrence, singer, and Stubby Kreuger, clown diver, whose stuff was always on view gratis in New York's swimming pools.

But it isn't the cast that counts, nor the work of any individual performer. Credit for the spectacle, which at the end of its first week (5), was still not in perfect working order, must go to the production staff and those concerned with the mechanical effects that are in working order. Show is still being trimmed, as evidenced by the elimination of the Ray Huling and Seal act at this catching, and can take further cutting, but the essence of great show beauty is there. This is especially true in the Phosphorescent

Fantasy portion, a water ballet led by Weissmuller and Miss Holm, which has everybody wearing costumes painted with strobilite.

One part of the show not yet working well is a water curtain. It was tried a couple of times Saturday night, but the lighting didn't jell and the spray dampened the customers' kissers.

Weak Biz

Biz hasn't been strong, both during the week and on the past weekend, since the first two days over the Memorial Day weekend. Saturday night, at the dinner show, Aquacade was less than one-third filled. Sunday matinee was also weak.

This evidences that Rose's \$50,000 salary for producing Aquacade, and spotting his Pioneer Palace (at Ft. Worth last year) in the midway portion of the Exposition, will end there. The percentage of the profits arrangement he has with the Expo will have to remain just something that was included in a contract; he will not cash in on this clause at the Aquacade's present box pace.

Pioneer Palace, incidentally, will probably show heavy profits. It's a honky-tonk music hall, without a cover or minimum charge; its wine list is reasonable and its atmosphere is homey. Show is presented in a cutout stage over the bar, visible from everywhere in the room, and is a more elaborate version, including even the same acts, of Rose's "Small-Time Cavalcade," which he presented a few years ago at the Manhattan theatre-cabaret on Broadway. Tom Patricola and Lulu Bates feature the parade of oldtime variety performers in a 30-minute show, with George Jones (and Grannon) leading a community sing during the intermissions. Ten girls compose the line trained by Loretta Jefferson, with a beef trust of six femmes augmenting.

Money Counts

Aquacade was starving for biz Saturday night, but the Pioneer Palace was capacity. If nothing else, the situation reflects what the difference in scale means.

Pioneer Palace, in comparison to Aquacade, uses the rather inexpensive Freddy Carbone band for dancing, and turns in a forte job. This doesn't detract from Wayne King's terse music at the Aquacade, King's orch rating as one of the best in its line, but serves to prove that price, rather than name, is considered first by the masses.

Following King's crew, in for two weeks, Rose has lined up a list of name acts for the Aquacade's customer-ballroom-style sessions. In the order named they include Joe Venuti, Xavier Cugat, Ted Weems, Shep Fields, Isham Jones, Bob Crosby and Glen Gray's Casa Loma aggregation. That's lining up plenty of expense against a hardly balancing income, but it doesn't look as though the city of Cleveland and its businessmen, later supporting the Expo with financial bequests, are sparing any expense to make the Great Lakes affair one which will be talked about, even if not profitable.

Midges in St. Paul

St. Paul, June 8.

Despite a petition signed by 120 residents of the district, protesting against leasing Highland Park stadium to private promoters for midge automobile races, the midges will roar over the stadium track once weekly starting tomorrow (Wednesday) night, from now on through September.

The summer open air contests prove successful, promoters will rent the mune for once weekly races throughout the coming inter.

No Soap for Cole

Rochester, June 8.

Cole Bros, circus, which played Rochester two days after Memorial Day 3-performance stand of Hagenbeck-Wallace, battled H-W by floods of radio, newspaper and billboard publicity, but couldn't buck the holiday angle and got only small crowds. Two-bit price for kids against H-W's 40 cents found the youngsters in school during afternoon performance.

Circuses continuing to gang upon each other here with Ringling booked for July 3 right after week's engagement of Rodeo show.

Cowboys Oust Girls

Cowboys get the call this year before the Nebraska State Fair grandstand, instead of the six-year-long idea, which called for girl shows. Dolls never did pull any b.o. traffic into the stands, so the reason for the wild and woolly touch.

Barnes & Carruthers, Chi, penned the rodeo contract and will furnish 150 head of range stock — steers, broncs, and brahmas. Dough reaches into the five-figure class for the first time since 1930.

Fair will have 14 days of racing, starting 27.

CLEVE EXPO OFF TO GOOD START

Cleveland, June 8.

First seven days of Great Lakes Exposition's second season drew a total attendance of 234,537, far more than expected and nearly equaling last year's record. Perfect weather and an unusually large Memorial Day turnout kept up the average, though midweek crowds grew slim.

Billy Rose again subject of plenty of rumors. Aquacade's biz is way off, starting reports that Rose may discontinue a planned policy of big-name bands every two weeks. Also rumored that instead of two nightly shows, he may change it to a matinee and one evening performance.

Stars in Dutch

Up to their usual tricks, Weissmuller and Eleanor Holm lost some good will by failing to appear in a premiere broadcast. Newspapersmen antagonized, too, when both promised to guest-star at RKO Palace, Cleveland. Newspaper Guild's benefit and didn't show.

Vanny Grove's ice-skating theatre tagged Winterland is having at least 70% of its 3,000 seats at 40 cents per bill at every one of its four performances. More to be added when it gets hotter. Sophisticated society crowd hanging around exclusive Recess Club in Horticulture Gardens already have worked out a definite round of spots to cover.

Starting at dinner show at Aquacade, they jump to Winterland, then to Pirschner's Showboat to see fireworks. After that, Frank Monaco's Cafe, the French Wine Shop, followed by speedboat rides if they can still walk straight, winding up in Billy Rose's Pioneer Palace. This is the hottest place in the Streets of the World and one of the least expensive.

Outdoor Radi due to its more central location, free seats for tourists with tired dogs and top radio attractions, is rivaling Town Hall's production of "Drunkard" for popularity. Uncle Ezra's act booked in for current week. Among novelties this year hypnotizing the hayseeds are George Young's Octopus ri an anti-crime gallery called "Curse of a Nati", a wax-works museum including a figure of Babe Ruth, and Ripley's generally packed Odditorium. The only coo-shaking on the grounds, as result of official taboo, is by a puppet in Tony Sarg's marionette theatre.

Western end of Expo devoted to industrial and educational features has been getting an unexpected amount of attention from out-of-towners. Governmental booth's airplane model, giving free lessons in blind flying, attracts a crowd twenty deep. A new television theatre in Hall of Progress offers demonstrations broadcasts.

Firestone put a huge diorama depicting scene on his Liberian rubber plantation, built in 1937, building. Standard Oil's \$90,000 model of an oil refinery excites majority of industrial shows. Most impressive this in underground exhibition hall is a set of eight murals depicting Great Lakes scene, painted by Juan B. Larrinaga, and covers 2,500 square feet.

Town is becoming parade-minded, with one being staged in main street every day. Special days also being named after visiting conventions. For fourth of July is scheduled a blimp-racing contest between two army regiments.

Dallas' Greater Texas, Pan American Fair Makes Gala Debut on Saturday

Dallas.

Dallas returns to the exposition business on Saturday (12), opening up as the Greater Texas and Pan American fair on the grounds which contained last summer's Texas Centennial.

Less emphasis on educational exhibits and more on straight theatrical entertainment marks the program this year, although advertising and exploitation seized on President Roosevelt's peace gestures toward Mexico and South American republics.

The inevitable parade with political big wigs on hand to snip ribbons and turn prop keys at the gates has been arranged by the fair officials. Senator Tom Connally from Washington (Texas Democrat) and Gov. James V. Allred of Texas will be here to add formality to the affair. Among the Latin American representatives on hand will be the governors of three Mexican states, Chihuahua, Tamaulipas and Coahuila; and commissioners for Mexico, Guatemala, Nicaragua and Venezuela.

Confirming pretensions toward Pan-American importance as a fair, exhibits have been set up by Mexico, Guatemala, Nicaragua, Venezuela, Ecuador, Brazil, Uruguay and Argentina, according to Frank McNeny, director general.

While the exposition is switching fronts on its building to conform with the Latin American motif and ringing the gong for international amity, the exposition shapes up as strictly an entertainment fiesta. The two more important girl and music shows will have previews Friday (11) night.

New Nitory Setups

George Marshall's Casino and Walter Herzog's Road to Rio each has a riday night opening. The Casino will try immediately for some money in the box by charging \$10 a plate for a swank premiere.

Talent lineup for the Casino calls for Ted Rio Rito and Art Jarrett directing bands for dancing and Ray Kavanagh directing the show band. In the show will be Georges and Jalna, The Three Sailors, Lynn Murray's male chorus, Jack Arthur, Stan Kavanagh, Borrah Minevitch and Chester Hale's precision line.

The Road to Rio on La Rambla (new name for midway) will be produced by Alexander Oumsansky. Talent will include: Jack Crawford's band, Renee Villon, Roth and Shay, the Hollywood Horse, The Casinos, Carmen, Marin, June Brooks, Joaquin Garay and Oumsansky's ballet. This spot, where Streets of Paris formerly stood, will make overtures to nightlows by offering a breakfast show.

The fair's commercial bulwark, Cavalcade, will be back again as an outdoor historical spectacle. A. L. Vollman is producer and Jan Fortune is author for the second chapter which covers whole span of history of two Americas. Its first scene will include a volcano eruption and the finale will be simulation of Roosevelt's speeches before the peace conference in Buenos Aires. This show will be operated on a ground basis. Dialogue and mingling is synchronized by two separate groups of performers.

Other shows on La Rambla will include Stanley Graha's Show Boat offering "Murder in the Old Red Barn," place of last year's "Drunkard." same cast will be back for an encore, with Neely Edwards as emcee and The Dorans starring in the olio.

Nat Rogers will have The Bowery, a reproduction of Tony Pastor's theatre. A feature will be a police court, where visiting dignitaries will be tried. Rogers will have a beef trust chorus and has signed the following acts who will work on a grand schedule: Marion Eddy, Freckles Ray, the Red Bros, McConnell and Moore, Jay Gould, Roy Fox and Del ita. A three-piece honky-tonk orchestra will hammer the music.

Black Forest also will make another try at it. The Sonja Henie influence is shown with announcement that an ice ballet will be offered. Skaters signed include Bill Swallender, Phyllis Rabhotz, Don Condon, Genevieve Trogan, McGowan and Mackie Oskala and Vida, and La-rone Busher, Ernie Kratsinger again will head the orchestra. Carlos

Kent will be heard at an electric organ. Oddest presentation on the grounds will be a stripper, Rosita Royce, doing a dove dance on ice.

The Globe theatre, which staged streamlined Shakespeare last year, is empty currently, but may house a free show of Major Bowes' amateurs which has been contracted by an oil company.

With several air names signed for appearances during the summer Jimmy Crocker has his radio staff at full strength. Personnel will include Jack Lyman, program director; Ray Lackland, program director for public address; Harry Keith, operations' chief; and the following announcers: Fred Edwards, Fritz Kuler, Gene Heard and John Hughes.

N. Y. World's Fair Seeks New Name For Its Midway

New York's World Fair two years hence will have an amusement zone bearing the tainted title of midway nor will it have any Little Egypt or other sisters of her ilk, Grover Whalen, president of the 1939 exposition, has revealed.

Present plans for the New York fair amusement zone permit entrance directly from the Horace Harding boulevard station of the Independent Subway system. Visitors pass through a large entrance plaza that leads into a 70-foot wide boulevard. This runs for about a mile down through the heart of this section, then turns around and traverses the same distance along the waterfront of the lagoon.

Between these two expansive roadways will be located the rides and other uncovered contrivances, while a quarter of a third of a mile and fronting on the initial stretch of the boulevard, the covered and larger shows will be spotted all facing the wide roadway.

This boulevard follows the lagoon up towards the Harding blvd. end of the zone, and past the \$1,600,000 open-air amphitheatre to be erected by N. Y. State. This is arranged to face toward water, while the stage constructed on a small island a short distance away.

This wide curve in the boulevard then leads in the opposite direction to the opposite side of the lagoon where the so-called quieter amusement area is to be situated. A huge outdoor stadium will be the principal attraction in this area, where horse shows, rodeos, and outdoor events can be staged. Here also will be more expensive cafes, cabarets and shows.

Wheel chairs, miniature auto busses or self-driven motor cars of small size now are being considered as means of transportation through this expansive amusement sector. Roadway scheme has been to eliminate cross roads and dead-end streets. Fair officials figure that 250,000 people can be accommodated in the amusement district at all times.

Whalen said that the department of concessions would let contracts to concessionaires on the basis of competitive bidding, but for several weeks. Close to 6,000 applications already are on file.

First Carney

Watervliet, N. Y., June 8. The first carnival of the season hereabouts was Ideal Exposition Shows, playing a week's stand at Beattie fields under auspices of Watervliet Post, Veterans of Foreign Wars.

Circuit Routes

Week June 14
Barnes-Sells Photo
Albion, N.Y.; Elmira, N.Y.; 15; Dillon, N.Y.; 16; Buffalo, N.Y.; 17; Twin Falls, N.Y.; 18; Pottsville, Pa.
Cole-Deity-Maynard
Fall River, Mass.; 14; New Bedford, Mass.; 15; Lowell, Mass.; 16; H. H. 17; North Attleboro, Mass.; 18; Hingham, Mass.; 19; Fall River, Mass.; 20; New Haven, Conn.; 21; Providence, R.I.; 22; Fitchburg, Mass.; 23.

OBITUARIES

JEAN HARLOW

Jean Harlow, 26, died in Hollywood June 7 of uremic poisoning. She had been in poor health the past year.

More details in picture section on page 5.

'BUCK' TAYLOR

Marshall W. 'Buck' Taylor, 67, circus man, theatre owner, booker, and pal of P. T. Barnum, died in Philadelphia last week.

Born of an old Quaker family and educated in a Friends' school, Taylor ran away from home at 13 to join Sells Bros. circus as water boy. He eventually became treasurer of the show and took it on its first Coast trip in 1891.

He later headed a road tour of the original burley, 'Blue Beard' and then stepped out on his own as lessee of the Hoskiss theatre, Los Angeles. He came east as manager of the Camden (N. J.) theatre. During the same period he began organizing vaude booking agency, meantime also acquiring the Tower and Broadway theatres, Camden.

When J. Fred Zimmerman conceived idea for chain of vaudeville houses with this still in embryo stage—Taylor became general manager. He remained in that capacity after absorption of chain by Stanley Co.

In later years, Taylor went back to first love, the circus. He organized his own Wild West Show, which ran several seasons at Million Dollar in Atlantic City and numerous other spots.

For last two years, he was in retirement at his home, 'Buck's Roost,' near Doylestown, Pa. He is survived by his widow, Marian B. Hunt Taylor, a daughter, a sister and a brother.

MABEL MCKINLEY

Mabel McKinley Baer, 56, died in Somerset, Pa., June 7 of a complication of diseases.

She was a niece of the late President McKinley and shortly after his election she went into vaudeville, where, for several years, she enjoyed considerable success. She was announced as the composer of a number of the songs she sang, but it was generally understood that she merely gave her name to the songs of others. She had a well-trained voice and an agreeable personality, a slight lameness not detracting from her vaudeville usefulness, though it did interfere with a projected operatic career.

She repeatedly played the Keith, Orpheum and other big time. Later she went on the air with success.

RICHARD J. LIGHTNER

Richard J. 'Dick' Lightner, 65, dean of box office men in St. Louis theatres, died unexpectedly at his home June 2 from a heart attack.

Lightner had been in charge of box office of Municipal Opera for last 14 years and since 1922 was treasurer at American theatre, town's only legit house. Lightner's first job behind grill began 40 years ago at old People's theatre and he later occupied similar posts at Garrick and Jefferson before going to American.

His wife survives.

ROY D. SEIBERT

Roy D. Seibert, about 45, former company manager, of a number of legit houses on Broadway and the road, died June 1 at Escalante, Cal. He had been ill about one year with a heart ailment.

Principally engaged for the Schwab & Mandel attractions, he handled 'Desert Song' during its New York run, and the same producers' 'Good News,' 'The New Moon' and 'Queen High' companies on tour. He was a native of San Francisco.

ANDREW J. LUCK

Andrew J. Luck, musician, composer, and former associate of Victor Herbert, died at his home in Philadelphia last week. Born in Bavaria, he started his musical career as trumpeter in the German cavalry. For 20 years he was in pit at Chestnut Street opera house.

Arranged music for Victor Herbert and assisted in preparing scores for 'Little Nemo' and other operettas. He also arranged marches for Sousa.

EDWARD KENNY

Edward Kenny, formerly on the staff of Ben Mallin of the Shubert

office, died in New York on Friday (4).

About four years ago his skull was fractured and he never completely recovered. Because of memory loss, his assignments were shifted and lately he was watchman at the Ambassador theatre. Previously he was at the Winter Garden and, last season, at the Cort, also operated by the Shuberts.

SUSIE LEVINO

Susie Levino, 78, stage and vaudeville actress for 40 years, died June 3 in Altadena, Calif. Services were held June 5 and the body was shipped to New Haven, Conn., for burial.

Mrs. Levino was with Johnny Ray in 'Hot Old Time' and played the Sullivan & Considine and Orpheum circuit.

DAN BLANCO

Dan Blanco, 69, one of first cabaret entertainers, and later a cafe operator and owner, died at his home in Chicago, June 1, from a heart ailment.

At the time of his death he was half owner of Club Alhambra, but had been inactive in the operation for over a year.

MONROE OWSLEY

Monroe Owsley, 36, stage and picture actor, died suddenly of a heart attack in 'Frisco June 8.

After playing in stock through South deceased made Broadway debut with Helen Hayes in 'Young Blood.' He has been in pictures the past seven years.

EMMETT FLYNN

Emmett F. Flynn, 55, former motion picture director, died in Hollywood. Receiving hospital June 4. Funeral services were held June 8.

Flynn had been inactive in pictures for several years. He is survived by his widow, Mrs. Nita Flynn, and a brother.

LILLIAN OVERHOLT

Mrs. Lillian Overholt, of the vaudeville team of Overholt and Young, died June 1 in South Coventry, Conn., following an operation.

Survived by her husband and partner, Tom Overholt, and two sisters.

ROY WATSON

Roy Watson, 61, pioneer film player, died in Hollywood Sunday (7). After a long career in legit, he went to the Coast and appeared in early Selig and Hoxley pictures.

He had been playing character parts the last few years.

JOSEPH KENNEDY

Joseph Kennedy, 51, president of a Los Angeles outdoor advertising concern, died of heart attack June 5 at Las Vegas, while motoring to former home in Denver. Widow and son survive.

Mrs. Georgella Bates Meighan, 58, mother of James Meighan, Jr., legit and radio actor, and a sister-in-law of the late Thomas Meighan, died in New York June 1. Body was taken to family home in Pittsburgh for burial.

Mrs. Janet Meade, 85, mother of Dwight A. Meade, former stock leading man, died at Salem, Mass., June 3.

Mrs. Ray Goldstone, mother of Phil Goldstone, film producer, died June 4 in Los Angeles.

House Reviews

ROXY, N. Y.

(Continued from

nounced as his first roadway appearance, plays the xylophone in a strenuous manner, and Murray Wood, miniature tenor, sings a couple of numbers.

The girls look very attractive in costumes designed by Bonnie Cashin. Their first number is a complicated series of movements which is involved with giant rubber balls, of various colors, which are tossed around for a while, and seem to land in the right spot at the right moment. For the finale, the Foster girls, in flowing white costumes, assume engaging postures and groupings, and succeed generally in conveying the impression that they are enjoying their work.

Stage shows runs the usual hour. On the screen are a newsreel, a

Par-Fleischer Popeye cartoon, and 'Fifty Roads to Town' (20th). Feature.

TOWER, K. C.

Kansas City, June 4. With the Mills Bros. due in here next week the Tower has shaved current stage items to three visiting acts. All in the interest of the budget considering the upped ante for the coming stanza. Bill, liberally padded by the antics of Harlan Christie, emcee, runs 40 minutes. Film is 'My Affair' (20th).

Harlan Christie, who has no dignity to be ruffled and no pretty boy looks to worry about, shepherds the current fad of a jittery unit taking the kids for an outing. It's his style and the payees like it. However, some of his material needs streamlining.

Maxine and Bobby, man and a pooch, think a lot of each other and get little else done. Man's pantomime is too forced and oozes cleverness in unusable quantities. Best thing the pup does is a slow motion routine.

Vocal assignment is carried by husky-voiced Ruth Petty. Specialty in swift, staccato, of personality and an easy working style keep her in the clear. Closes with a medley of tunes on 'Money' theme that is not any too well arranged.

Pink 'Squaring' is assisted by Bob Starr and Chickie Dodge, a blonde put together with care, packs a punchy line of gab. Lee and Starr work well together on the give and take. The social dancing with the girl hews to burlesque standards. Chickie Dodge handles verbal lines okay and physical lines much better. She socializes with the boys routine after a wardrobe change. Act's sock comes with Lee's effort at hock stepping.

The line (12) opens with two ponies perched on ladders which their skirts conceal. Rest of line cavorts about them in a toe routine. Final appearance finds the girls in a number that is a nice tap routine after a wardrobe change. Act's sock comes with Lee's effort at hock stepping. Biz over average. Hoyt.

PALACE, CLEVEL.

Cleveland, June 5. Built by Clark Robinson and Chester Hale specially for RKO Palace, with possibility of tour on RKO wheel, 'Stepping Stones' hits out at a number that is a nice tap routine after a wardrobe change. Act's sock comes with Lee's effort at hock stepping. Biz over average. Hoyt.

Unlike their first summer shows, this one is backboned by a recognized top name—Butt Robinson, whose tapping feet give it a punch the others lacked. Line of 20 Chester Hale girls is nicely woven into a number that is a nice tap routine after a wardrobe change. Act's sock comes with Lee's effort at hock stepping. Biz over average. Hoyt.

Though 59 and taking it a bit easier, 'Bojangles' uncorks his best tap rhythms and great showmanship in curcumin and sugar cane. Ends by chorus in red and black shorts, tapping up a huge staircase. Singing 'Let's Go Ballyhoo,' star beats a beat and a half, then goes to work on trickier steps to tune of 'Wake Up and Live.' Makes his usual humorous speech, this time about his recent birthday and hope about being able to hook when at age of 101, which gets a sock reaction from audience. Loud ovation before he comes out is another tribute to his popularity here. Robinson, in fact, personifies entire bill.

It gets off with line doing a smart marionette dance, although house doesn't get significance. Deucer is stronger and sure than the crackler, who is a polished edition of Ken Murray. Works with Milt Charleston, Priscilla Pierce, singing, and Perry Jones, justifying billing of 'Glorifying the American Song.' And the stooges cop the strudel, particularly Charleston in his falsetto take-off on a lullaby-bug. Breezy, nutty patter as well as clowning the Ken Murray rubberstamp on it, even to Douglas razzing Charleston into falls for pulling puns. Timing at opening a bit off. Adair and including Mayo's offstage heckling, register steady laughs. Oldest wheezes sell with a bang.

In third act Frank Swance tenors a la 'Student Prince' through a melody and a ballad, exhibiting agility but hitting the mike too hard. No radio technique here, yet agreeable in bringing out 'Criminology' Days ensemble, followed by Adair and Richard. This is a \$3.30 team of adagio terpers. Girl is svelte, both dance which has unique twist. Other number is a formal dress ballroom step in sylvan setting, also executed in a different manner. Good lighting effect throughout.

Pic is 'There Goes My Girl' (RKO), which needs plenty of vaude support and gets it. Pullen.

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 no credit for these news items; each has been rewritten from a daily paper.

East

Wife of Phil Plant, suing him for divorce in Connecticut, asks Court to appoint a commission to take the testimony of Marjorie King, former picture player, who declines to go to court. Commission would come to N. Y.

Three men arrested in Elizabeth, N. J., last week confessed to having taken about \$25,000 from six theatres on bank nights. Woman confederate volunteered to do the drawing. Wore a 'magician's finger' with a fake ticket concealed in it. Men were fined \$100 and given three months each.

Sea Legs to be rewritten and taken on the road for shaping up. But not until fall.

Frank Waldecker has made a 15,000 foot film of the stage version of 'Dead End.' Will probably go to the Public Library drama collection.

Grover Whalen announces there'll be no Sallyranding at his World's Fair. But she'll have her picture in a mural.

Belle Livingston in Bellevue last week when the clever actress was caught in the handle of a passing car. Sustained fractured skull.

Julia Lydly Hoyt, sometime socialite actress, in New York hospital with grave pulmonary ailment. Has had to have several operations.

Associated Glee Clubs to give a concert at Randall's Island next Saturday. About 1,000 singers will take part.

Chinese censors clip 'The New Earth' on protest it is Chino-German propaganda. Japanese made.

Kay Parsons will again skipper the Bear Mountain showboat. Shoves off next Tuesday.

Sara McLeary Weller, for many years pressman for Walter Hampden, will switch over to Maurice Evans.

New York Court of Appeals upholds conviction of several racketeers sentenced for extortion practiced on Broadway restaurants.

New York Police Department's 'Clock' with 'The City's finest' included rock bombing of Broadway theatre.

Fatal shooting of Genevieve Austin, 22, in home of Gypsy Rose Lee at 27th St. Park Central Hotel. Rode up in the passenger, elevator, too.

Boats plying between Sandy Hook and New York started 77th season last week.

Anne Nichols offering a pair of seats for 'Abie' to all June wedding couples. Tied in to the bridesmaids.

British Broadcasting Co. took only 55 words to tell of the Duke of Windsor's marriage. Government controlled.

Museum of Modern Art acquires a print of Garbo in 'Atemosem' of Gosta Berling, her first hit. Will loan it to museums and colleges.

Metro offering \$500 for best fan comment on Montgomery in 'Night Must Fall.'

Mary Collier, cashier of the Olympic picture theatre, N. Y., killed herself by gas poisoning Sunday.

N. Y. Folk Festival Council staged dances in Central Park Sunday in collaboration with the park department. About 300 performers in 38 numbers drew a crowd of 10,000.

Federal Theatre Project's mobile shows again operating.

Katharine Cornell received an honorary degree from Cornell University Monday.

First internal jam in N. Y. World's Fair setup when Joseph F. Shadgen, who says he originated the idea, got in last week. Had been holding in for a \$5,000 advance.

Daniel Frohman, as usual, attended the anniversary party at the Actors' Fund Home, Englewood, last Sunday. Marked the 55th anniversary of the founding of the fund.

Elliott F. Roosevelt flew to South America last week to stir up interest in the N. Y. World's Fair. Will visit Argentina.

Referee cuts Bud Fisher's alimony payments to his former wife from \$400 to \$200 a week. Cartoonist complained his income had been clipped. Only gets around \$300 a year now.

Six striking artists pinched for disorderly conduct in front of the Flinsler building Monday. Got noisy.

Talk that Mary Pickford and Budd Rogers will jointly star in a Broadway show next season.

His Park to open June 19, as been held up an extra day after alterations to restaurant and elsewhere.

Fif. O'Drory in a motor crash at Berlin, Conn. Was out riding with Zac F. Edman, at whose Hartford theatre she had been making a personal appearance. Not hurt. Freedman held on a reckless driving charge.

Betty Burnette, formerly of the dance team of Irving and Burnette,

Coast

Los Angeles court okayed change of Melvyn Douglas' Hesselberg to Mr. and Mrs. Melvyn Douglas.

District Attorney Fitts in Los Angeles investigating charges of a Hollywood extra girl that she was attacked at a producer's ranch by a film salesman at a convention party.

Divorce was granted in Los Angeles to the actress, Benjett, from Gene Markey, 20th-Fox producer. Custody of daughter, 3, was awarded Miss Bennett.

New complaint was filed in Los Angeles by Frank Wallace, actor, in an attempt to prove to his legal husband of Mae West. Amended paper states they were married April 11, 1911, and asserts she controls most of the \$100,000 property apparently accumulated by the couple. Wallace said he wrote two letters to Miss West offering to resume marital relations but said they were ignored.

Mary Virginia Ashcraft Bohny filed for a divorce from Charles E. Bohny, cameraman and brother of Billie Dove.

Vina Denmar and her husband, Eugene Delmar, are defendants in a \$53,000 damage suit resulting from an automobile accident in Los Angeles.

Perival H. Westmore, makeup artist, was divorced from Mrs. Virginia Thomas Westmore in Los Angeles Superior court.

Columbia Pictures brought suit in Los Angeles for failing on whether Jean Arthur, contract player, is entitled under her pact to appear in stage productions.

Pat De Cicco, actors' agent and once married to the state Thelma Todd, was arrested in Beverly Hills last week and jailed on a charge of suspicion of issuing worthless checks.

Petitions were circulated in Culver City last week urging the citizens to vote to change the city's name to Hollywood. Chamber of Commerce favored the change.

United States Supreme Court refused to hear the case of the bankrupt of Fox West Coast Theatres or to uphold fraud and conspiracy charges brought by T. L. Tally and the Corbar Corp.

Mildred Rogers, stage actress, won a divorce from Forrest L. Waddell in Los Angeles, also custody of a daughter. Property settlement was agreed.

Charles Richmond, actor, filed a bankruptcy petition, scheduling liabilities of \$9,265 and assets of \$900.

MARRIAGES

rances Ricci to John Walsh, June 2, in Chicago. Groom is a radio actor.

Gadya Liss, (Gali Kropotkin), actress, to Mala (Ray Wise), Esch film actor, at Tia Juana, May 29.

Maryon Dorothy Curtis, film actress, and George Givot, comedian, June 2, at Los Angeles.

Marguerite Lucille Wells to Albert (Bud) Neighbor, orchestra leader, at New Cumberland, W. Va., May 28. Bride is a non-pro.

John Conrad, Director of Public Relations and Special Events for KWK, St. Louis, to Margaret Russell, non pro, May 30.

Yvonne Isle to Paul Neal, June 4, in Columbus, O. Bride is vocalist and groom is trumpet player with Swinging's orchestra, WBNS.

Grace Bradley to Bill Boyd, in Beverly Hills, June 5. Both i tures. Fifty try-for groom.

Shirley Heller to Richard Mills in Pittsburgh last week. Bride is a nifty singer and sister of Jackie Heller. Groom is in charge of the Chicago office of his father's (Irving Mills) music publishing house.

Grace Walsh to William Hennessy, in New York, June 5. Bride is secretary to Joseph J. Weed, station rep.

Ruth Hollingsworth to Dick Foran, June 6, at Tia Juana. Groom is film actor.

BIRTHS

Mr. and Mrs. Jeff Baker, daughter, May 10, at Norfolk, Va. Father is an announcer at WTAR in Norfolk.

Mr. and Mrs. William A. Pierce, daughter, in Hollywood, May 29. Father is assistant to Charles R. Rogers at Universal.

Mr. and Mrs. George Harrison, son, at Los Angeles, May 3. Father is film actor.

Mr. and Mrs. Paul Harrison, son, in Hollywood, May 3. Father is press correspondent in Hollywood.

Playwrights Stall

(Continued from page 1)

son's holdover, Meets Girl, Robert Sherwood by a two-year-old adaptation, 'Tovarich,' imported from London, and Phil Dunning had only one play, 'Ali Baba' on the road, which he had to fold before it could come in to Broadway.

For two seasons now there have been no plays by Edward Child Carpenter, Marc Connelly (who was represented, however, during the past season as a producer), John Emerson, Oscar Hammerstein II, George Middleton, Eugene O'Neill, Elmer Rice, Austin Strong, A. E. Thomas and Rita Weisman.

Fact that these name writers haven't turned out any material is given by the Dramatists Guild as an answer to the argument that Hollywood withdrawal from financing has not affected production. If these name playwrights had written plays, the Guild claims, there would have been no dearth of either co- or scripts.

Which may or may not be so, say managers, who know only that the scripts are not there. And point out that, of the season's hits, newcomers scored five times the time with 'The Women,' Arthur Kober with 'Having Wonderful Time,' Victor Wolfson with 'Excursion,' John Murray and Allen Boretz, with 'Brother Rat' and John Monks, Jr., and Fred F. Finklehoff with 'Room Service.'

Howard's Opinion

Sidney Howard, head of the Guild and one of those who was so occupied by Hollywood, on and off, that he didn't have time enough to turn out any plays, stated at the recent theatre convention in Broadway that Hollywood's absence from the financing ranks last season made no difference in the number of productions, which, he claimed, proceeded normally. Maybe. Records, nevertheless, show that there were only 90 plays last season as against 99 the season before, a drop of 10%. If it wasn't Hollywood money which made the difference—or the lack of it—and it was simply the lack of scripts, as claimed, then the Guild itself, and its members are to blame for not having come through, claims the opposition.

One of the most vital points was missed in the discussion during the convention, observers pointed out. That was the failure to invite picture people to address the meetings. With Broadway and Hollywood closely tied, regardless of differences of opinion, the convention might have worked to better advantage instead of the one-sided slants mostly panning the picture end.

Managers say that the Guild's claim is hardly valid and that some of the most vital points were missed in the discussion during the convention, observers pointed out. That was the failure to invite picture people to address the meetings. With Broadway and Hollywood closely tied, regardless of differences of opinion, the convention might have worked to better advantage instead of the one-sided slants mostly panning the picture end.

Managers say that the Guild's claim is hardly valid and that some of the most vital points were missed in the discussion during the convention, observers pointed out. That was the failure to invite picture people to address the meetings. With Broadway and Hollywood closely tied, regardless of differences of opinion, the convention might have worked to better advantage instead of the one-sided slants mostly panning the picture end.

Records show that Hollywood absorbs writers who are taken into the stage limelight only but fail to repeat. That such authors are teamed with others on the Coast explains why so many are concerned with the same pictures. Guild's list also includes those who were formerly hit writers but have not had plays produced in the past two or three years. Producers state that those dramatists do write but the scripts have gone the rounds, with no takers.

There are few authors who can be depended on to clear out of town. Writers themselves never can tell. The disputes with Hollywood, however, can be ironed out. There is a joint committee supposed to be functioning—a group representing managers and authors—to right the disputed points in the contract and supplementary rules and until that committee goes into action the present friction will not be lessened. Guild claims that Hollywood will withdraw its stand against backing Broadway under contact conditions but until conversations to that end are entered into it looks like there will be a stand-off.

WHAT THEY THINK

Paying Swedish Actors

New York, June 4.

Editor, VARIETY:

A celebration is planned here next year in connection with the 300th anniversary of the founding of New Sweden on the shores of the Delaware in 1638.

One phase of the celebration will be the publication of a book in English showing the contributions of Swedes in the United States along cultural, economic and other lines. One chapter will deal with American actors and actresses of Swedish extraction, which I have been asked to do.

I wonder, if you could help me in finding the names of stage artists, whose ancestors were Swedish. I know, of course, of Martha Hedman and Glenn Anders. I have also been told that Melvyn Douglas is Swedish. I am very carefully going through 'Who's Who in the American Theatre,' but that is mostly guesswork, as far as ancestry is concerned.

Our address is 630 Fifth Ave.

Hotel Landberg,
American Danish Exchange.

Inaccurate Biography

Middlesex, England, May 25.

Editor, VARIETY:

In your May 12 issue, under the heading 'To Knight Sterling,' you state as follows:

He is former head of defunct Sterling Pictures. . . . I regret to say I have never been in the motion picture industry. I have never heard of a corporation called Sterling Pictures, and certainly I was never head of Sterling Pictures, defunct or otherwise.

Most of my active life is taken up by being managing director of E. M. I., Ltd.

Louis Sterling.

Electric & Musical Industries.

Something-for-Nothing Boys

New York, June 3.

Editor, VARIETY:

As a rather less-than-more employed actor, it causes my soul the deepest anguish to read in your pages that those esteemed gentry, the theatrical press agents, plan to hold some hectic powwows in an effort to freeze out the pass chisellers.

For one thing, and obviously, the whole idea bears more to a trifle of the odor of set-asides-to-charge. Chisellers? Chisellers is the word. How do they make a living, these self-appointed guardians of the sanctity of the courtesy list? Why, simply by selling to their employers, the managers, space they (the agents) don't own, space which the dramatic editors and their assistants (ad infinitum) don't own, either, but (ad infinitum) they cage passes. Surely, as any fast-talking press agent will tell you (with a touch of modest pride) the yeomen of the publicity racket are the nearest little something-for-nothing boys on record.

But that's all right. Here's what gets me. Don't these moulders of public opinion realize what a horrible admission they're making? By announcing their need of co-operation to end the vicious graft-in-passing, they come right out in the lobby and confess they need help. What, this wayward devotee of the Cherry Sisters would I to know, are Charlie Henderson, Richard Washburn, Ray Maney and their exalted confreres coming to? What indeed?

All this, of course, doesn't alter the fact that I'm interested in the whole problem simply because the past question is, at the moment, a vital one to me. Having a maximum of leisure right now, I'd like to inquire about this widespread pass-chiseling. How does one work it? When I have a show (during rehearsals, at any rate) I'm too busy to go to other plays. When I have a run I'm glad to pay. The system is wrong. If I have the time, I haven't the money. When I have the money—but you know the rest.

What's the answer? I'm cussed if I know. Maybe I should have been a press agent. There seems to be some question about my being an actor.

George Marsh,

Mask Note for Cantor

Philadelphia

Editor, VARIETY:

I've been mentioned in VARIETY as the University of Pennsylvania Dental School student working his way through by collaborating on radio and magazine material with

Eddie Cantor. I was also mentioned in it about, so it can sit comfortably at ease and devote all its attention to enjoying, not to getting.

Torsten Kar

Summer Frost N. S.

New York, June 7.

Editor, VARIETY:

Well, it's summer again. And I've taken my fur coat out of the moth balls so that I can enjoy a picture show in one of these air-conditioned deluxe Broadway theatres. Are all of these managers raised in the Arctic? I go from a boiling temperature into a zone that must be easily below 65 degrees. And it takes more than one of those reformer dehydrated ictures to get me back to normal.

You'd think these picture theatre operators were playing with us Christmas toys the way they shunt the temperature down. They must know how to operate these cooling systems by this time.

There ought to be a law. Or at least there should be something done about the cockeyed way head ushers regulate the temperature of N.Y. film theatres.

Out-of-Towner.

Labor Idea

(Continued from page 2)

atre in the country if the producers signed any agreement with the FMPC which was not satisfactory to the IATSE.

Fitzgerald Pulls Out

Edward A. Fitzgerald withdrew as conciliator in the strike, wiring Secretary Perkins that a satisfactory agreement had been negotiated with producers by the international officers of the organization. FMPC filed a protest against Fitzgerald's action, and was advised by the United States Department of Labor that Fitzgerald would be asked to report on the situation.

Union funds were exhausted last week and no strike benefits were paid, but leaders stated that additional funds had been promised and would be on hand this week. One report was that the Committee for Industrial Organization would furnish money to keep the strike going in an effort to gain a foothold in the film industry. Hundreds of the strikers have already signed CIO applications, and even should they return to work radical leaders may attempt to remove them from affiliation with the American Federation of Labor.

Walkout was ordered by Lessing on April 30 when the producers refused demands for immediate recognition and a union shop for 11 months. The strikers are generally affiliated with the Brotherhood of Painters, Decorators and Paper-hangers of America.

Gov't Probing

(Continued from page 3)

by centralized filming or competitive bidding.

Idea of setting up a single government film organization to do work for all departments, similar to the Government Printing Office, is in Senator Byrd's mind. For months he has been inquiring into the amount of work, the methods followed, and the cost factors, while privately indicating he thinks well of the proposition to create a Federal studio. Legislation for this purpose already is pending in the House, having been introduced last month by Representative Fred Schulte of Indiana.

Total annual U. S. bill for films is not known, but the amount is believed to run over \$1,000,000. More than a score of agencies with increased use of cinema, primarily for propaganda purposes to win support for New Deal policies and projects. Considerable educational work with celluloid has been done for years by such outfits as the Agriculture and Interior Departments, both of which have their own motion picture divisions and produce on their own. Other agencies, notably the Federal Housing Administration, Social Security board, and Works Progress Administration, have used films in a big way, purchasing under contract from industrial laboratories.

Equity Election

(Continued from page 48)

persons such rights, in counter to the council's exclusion move. However, it was pointed out that while the rules deny admission to meetings to those not in good standing, most of those who applied had been allowed to attend for the past 15 years.

Emerson Message

Last week John Emerson, former Equity head, sent word to members that he had pledged the managers that the association was against a closed shop. That was dated at the time of a threatened second actors strike. 1924. The Emerson appeal was aimed at Blunkall, whose platform included the idea of 'selective' membership. Announcement, which came from Hollywood made no mention of the admission that it had maintained that pledge, with the result that the officers were none too pleased with the Emerson move.

The election contest was over council candidates, with Burgess, Meredith getting the highest total, 1,022 votes. He was a regular, but was endorsed by the indie group along with Richard Whorf, Edith Van Cleave, Glenn Anders and Mary Morris, latter named for three years. Those first named were elected for a five-year period, along with William Gaxton, Franklin Fox, Walter N. Grazier, Louis Jean Heyd, and Ben S. Lackland. Clifton Webb, also on the regular ticket, goes into Council for two years.

Lowest number of votes given any of the winning candidates for council was 647 votes. The highest balloting for any of the indie candidates was accorded Paul McGrath, who got 436 votes. Indies, however, contend that they had a majority of the members present at the meeting in their favor. Other vice presidents re-elected are Florence Reed and Peggy Wood, with Leo Curley re-named as recording secretary.

Stock Swapping

(Continued from page 3)

time. He started selling common, bought and converted both first and second preferred, bought more common, and finally wound up with a net gain of 200 common, no first preferred, and a net of 200 second preferred. Altogether, he bought 550 common, 200 first preferred and 200 second preferred. By conversion he acquired 2,480 common.

Continued peddling of 20th-Fox paper held in escrow by the Chase National Bank was reported. Aldrich-Rockefeller institution unloaded 816 more shares of common and 5,323 cumulative preferred, leaving 346,981 common and 694,182 preferred in the till. John D. Clark, one of the directorate, got rid of 200 common, hanging on to a solitary share.

Another gift of Columbia paper by Jack Cohn was revealed. He gave away 600 more voting trust certificates, keeping 38,934, in addition to 517 shares of common.

Five Pathe directors reported they have no stake in their company. Group includes O. Henry Briggs, Jerry J. Guild, Frank F. Kolbe, Robert M. McKinney and Charles A. Stone. One officer, T. P. Loach, told the S.E.C. he has seven shares of Pathe common. Belated report showed James P. Normanly, new officer of Universal, had no stock in the company at the time of his elevation last year.

FTP Reductions

(Continued from page 48)

idea of sending a stream of graphic messages to Congress.

A conference of stage union was held Monday (7) to co-ordinate a move quickly and a delegation was sent to Washington Tuesday to appear before the Senate committee considering the \$1,500,000 work relief bill which had been passed by the house. Committee was instructed to protest the Woodruff amendment to the measure, because it might mean that if the money is expended before the expiration of one year, there would be no time to secure an additional appropriation. The delegation also protested the scheduled cutting down in WPA projects which will follow the bill's adoption, since the money appropriated is much less than that devoted to work relief during the past year.

WORLD'S CHAMPION HIGH-DIVER

1

This sequence of five pictures shows the superb form of Dorothy Poynton Hill in the graceful but dangerous FORWARD SOMERSAULT off the high board.

2

Dorothy uses the weight and position of her head to spin her body around. This shows her mid-air position.

3

Instead of the "pike" with body bent at hips—or the "tuck" with body bent at hips and knees—Dorothy executes the somersault the hard way—by the "layout" with body outstretched.

4

Beginners are cautioned not to do this dive without first trying it on the suspended harness used in gyms to teach tumbling.

5

There's hardly a stir on the surface as Dorothy cuts trimly into the water. It's a perfect dive. And it gives you a good idea of how healthy Dorothy Poynton Hill's nerves are.

lit, 1937, N. J. Reynolds Tobacco Co., Winston-Salem, N. C.

"I PUT great emphasis on good digestion," says Dorothy Poynton Hill, Camel smoker. "It's a long way down when I dive from the high board," Dorothy continues, "and if you add all the spins and twists I do—you can see why I enjoy Camels 'for digestion's sake.'"

Mealtimes (right), and between meals, too, Dorothy prefers Camels. "I smoke whenever I want to," she says. "Camels never jangle my nerves, and don't irritate my throat." By speeding up the flow of digestive fluids and increasing alkalinity, Camels give digestion a helping hand.

Take your cue from the steady smokers. Make it Camels! They set you right!

PLAYING spectacular golf. Ralph Guldahl averaged less than 72 strokes for 65 rounds of medal play—a new record! Speaking of the strain of tournament golf, Ralph says: "Sure I smoke. But give me a mild cigarette. I mean Camels."

BOOSTER for Camels. "I love all sports," says Henrietta Donohue, enthusiastic swimmer, golfer, and tennis player. "After going at top speed for several sets, I like to smoke a Camel. They are so mild, and yet I get such a delightful 'lift.'"

MILD!
MADE FROM
COSTLIER TOBACCO

Camels are made from finer,
MORE EXPENSIVE TOBACCO
...Turkish and Domestic...
than any other popular brand.

**COSTLIER
TOBACCO**



"JACK OAKIE COLLEGE"

Jack Oakie runs the "college"! Catchy Jack Oakie runs the "college"! Catchy music by Benny Goodman and George Stoll! Hollywood comedians! Judy Garland sings! So join Jack Oakie College! Tuesdays—8:30 pm E.S.T. (9:30 pm E.D.S.T.), 7:30 pm C.S.T., 6:30 pm M.S.T., 5:30 pm P.S.T., WABC—CBS Network.

RAY JONES answers questions in Grand Central Terminal, N. Y. "A nerve-racking job," he says. "But I'm a good hand with the knife and fork. Camels help keep my digestion on the right track."

FOR DIGESTION'S SAKE—SMOKE CAMELS.

RADIO

SCREEN

STAGE

VARIETY

 PRICE
 15¢

 Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, \$6. Single copies, 15 cents.
 Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
 COPYRIGHT, 1937, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 127 No. 1

NEW YORK, WEDNESDAY, JUNE 16, 1937

920796A

64 PAGES

NITRIES' ROUGH TACTICS

Alex Asro and the Waiter Is Newest B'way Version of Real Life O'Henry

At the opening night of 'Room Service,' Cort, N. Y., the first-nights went in a considerable way for a new lad, Alexander Asro, who is making his Broadway debut in the role of a stage-struck Russian waiter. Critics next day all gave the lad a nice break, too. Behind which is a typical back-stage story of dramatic ups and downs rivaled only by fiction. Because there is love in Asro's heart for all waiters.

Asro is a Russian Jew who came to America about ten years ago with the Wilna troupe, arty Yiddish-Russ outfit, which had its day of glory. Troupe went back and Asro stayed on, but couldn't get a break. Played some Yiddish legit on the east side, but was buried. He stuck on until getting his American citizenship, then scamped back for a year or so to Russia, where he again missed trains, so returned to New York in 1933.

Although recognized as an actor of background and talent, there was no room for him in Yiddish legit. He couldn't get a connection or an assignment and, for about three years, lived on nothing more than occasional concert dates, barely managing to hang on. WPA came along and Asro refused to join the waiting line, still hoping for a break. About a year ago, when shamefacedly trying to register, he found out it was too late—the rolls were filled—line forms to the right.

Meantime, last year, Sam H. Harris (Continued on page 51)

Phil Baker's Writers

\$1,400 W'kly; Options
Ultimately Hit \$2,300

Phil Baker has resigned his writers, Sam Perrin and Arthur Phillips, the term this time being two years. Team has done the comic's air scripting for the past three years.

Under the new agreement Perrin and Phillips start at \$1,400 a program and get an increase every six months until a level of \$2,300 per broadcast is reached.

Perrin and Phillips are due out on the Coast next month to prepare Baker's material for the 'Goldwyn Follies.'

Kiddies Will Play

Norfolk, Va., June 15.

Proving that there's life in the old bones yet, Norfolk's Three Score and Ten Club, no member under 70, went out for an indoor show here last week. Some junior members, between 60-70, were permitted to take part.

Dancing, singing, fortune telling, a mock marriage, a white elephant sale, competition for the longest laughter, plus prizes for oldest man, oldest woman, longest married and tallest man and woman, were some of the stunts.

Waking Up Listeners

Winnipeg, June 15.

Weather predictions given in the government program out of Toronto are a fruitful cause of complaints to CKX, Brandon, Manitoba. It appears that some listeners—enough to be a pain—don't listen closely and so miss the weather. They then call up and complain they've been short-changed.

Bill Sellar, manager of CKX, has cured that by hooking in a loud buzzer which is sounded just ahead of the weather report. If they don't wake up, listeners can't blame the station, he figures.

'OLD MAID AND THIEF' GAG AS OPERA

Opera which Gian-Carlo Menotti has been commissioned to write specially for NBC will be called 'The Old Maid and the Thief,' and is to be ready by next January. Story deals with the robber who is caught in an eager spinster's boudoir but gets away.

Menotti is a young composer whose first opera, 'Amelia Goes to the Ball,' was presented by the Curtis Institute of Music.

JERSEY BARN PLAYBOYS

Grabbhorn Does an Acting Sneak—Jealous of Brokaw

Murray Grabbhorn, v.p. and New York manager of John Blair & Co., made his stage debut last week. It was with a torchbearing bunch, the Summit Players, Summit, N. J. The play was 'Post Road,' and his bit was that of a slate trooper.

Freddie 'Yellow Shoes' Brokaw of Paul Raymer Co. is another playboy of the Jersey acting barns. Grabbhorn is reported green-eyed at the big publicity Brokaw's been getting. Latter says Grabbhorn is just a spear-carrier, not an 'artiste.'

Still a Mystery

London, June 15.

Max, per gets a feature assignment in a current Associated British production, 'Over the Moon,' now on the floor at Elstree. Picture co-stars Stanley Lupino and Laddie Cliff in the screen version of their West End musical hit.

Maxie plays the part of 'the man who did not know his own strength.'

UNSAVORY REPS ACROSS COUNTRY

Femmes Forced to Mix—No Payoff and Contract Dodging—Cancellations If Not Being 'Good Fellows'

INSIDIOUS

As burlesque went in New York, so are going the niteries. But on a national scale and in a more insidious fashion.

Tactics of a large number of nitery and roadhouse operators, also many night club bookers, are plunging that phase of the entertainment biz into a dangerous category. Conditions now being experienced by femme performers working these spots in the U.S. are similar to those which have obtained in the South and Central American countries, and which caused several investigations by the U. S. State Department.

Business has degenerated to the extent that nitery bookers are now classifying femme entertainers. They are being indexed as 'mixers' (Continued on page 49)

GIELGUD LEARNS ABOUT FLOPS, 15G's WORTH

London, June 15.

That actors are notoriously bad judges of plays is further proven by 'He Was Born Gay,' a play by Emyln Williams, which John Gielgud thought good enough for his London re-appearance after his success on Broadway.

Gielgud has been at New Theatre with several successes, always in as (Continued on page 10)

Mike Scares Canadians

Winnipeg, June 15.

Winnipeg is starting to encounter audience-show-headache. Up until now audiences have only been used occasionally with radio shows, at which time they have usually taken over the 3,500-seat Auditorium. With erecti of new CKY, Winnipeg, studios, people are starting to clutter up studio space wanting to see broadcasts.

Some shows are definitely using the audience gag, but are finding it awkward to date, the rubberneckers in the majority being scared stiff of the sight of a mike, which means prompters and other gags.

Sneak Previews in N. Y. Hideaway Cinemas Now; MG and UA Trying It

Georgie Should Know

Ben Bernie's picture horse, Wes, was badly beaten at Aqueduct track, N. Y., Saturday (12), although the nag had been picked to win by most handicappers.

Stock Broker Georgie Price explained it: 'Ben's filly imitated his owner, stoppi to take a bow.'

Picture previews in regularly operated theatres are coming into their own in the east, especially in New York City and nearby suburbs. It's an old chestnut on the Coast, but something new for blasé New Yorkers.

Latest picture shown this way was 'A Day at the Races,' Marx Brothers feature for Metro. It was shown at the Ziegfeld on Sixth avenue last Wednesday (9), with song-writers, publishers and music dealers invited. M-G-M has done this before when a film contains outstanding or special music, to get a reaction and drum up enthusiasm among the musical profession. Scribes will get to see the picture today (Wed.) and it opens at the Capitol on Broadway tomorrow.

United Artists tried out 'Woman Chases Man' at the Sheridan Square theatre in Greenwich Village, N.Y., about a month ago. Film wound up at the Music Hall, N.Y., so the company figures this preview was not in vain. Same company set 'History Is Made at Night' for a preview in a Scarsdale house before it got Broadway opening.

Idea back of these preview shows, which may be tried shortly by other major companies, is similar to that behind previews on the Coast—getting a definite audience reaction. Distributors expect to obtain more than that from New York previews, though. They believe that if an average Manhattan audience reacts favorably, the chances for success in other big key cities are excellent.

Licensing of Drinkers Is One Plan to Solve Kid-Guzzlers Problem

Philadelphia, June 15.

About 75 nitery proprietors along Philly's ultra-swanky Main Line have been invited by Lower Merion township commissioners to discuss ways of curbing beer and liquor sales to minors.

With threats of investigations from all sides, kid problem has been severe headache to operators. They claim they can't tell 35-year-old man from her 16-year-old daughter and have already stepped on plenty of toes and lost a pile of biz by refusing to serve customers who turn out to have been voting for years.

Nitery ops are taking seriously a suggestion that patrons carry 'drinkin' licenses' to prove their eligibility. Also will try to get a law providing a penalty for minors who con bartenders into thing they're old enough to guzzle.

Add: Filler

robably to counteract the sitting mice of NBC, WDEV, Waterbury, Vt., regularly airs Priscilla, eight-week-old kitten who purrs on meows over the mike.

Instead of fan mail, pleased listeners send catnip.

LUCKIES MAY USE SCREEN SHORTS

Lucky Strike may go in for screen advertising, on an extensive scale. It has made several one-minute trailers, using featured film players, for testing. Before placing the testimonials with theatres the cigarette account is 'having its agency, Lord & Thomas, make a survey of the picture field to determine how many spots will take such ad trailers and what the charges will be.'

If the outlook proves favorable, Lucky proposes to include major screen names in the series. Last ciggie brand to make use of the screen for advertising was Chesterfield. This was some eight years ago. They were one-reelers, a compendium of old time newsreel and feature clips with a narrator gagging the runoff.

SIT DOWN ON TEASERS

Oregon Audience Insists on Bigger and Better Strips

Roseburg, Ore., June 15.

An audience of about 30 men went on a sit-down strike at a carnival here when the 30 men decided that the strip teasers were more teasers than strippers.

They sat on the ground an resisted all efforts of the employees to eject them. After a 20-minute wait the show was restaged, more to the liking of the customers.

20 Years in One Hotel

Toronto, June 15.

After 20 years at same stand in King Edward hotel, Luigi Romanelli has turned his baton over to brother Leo and probably will not be back, owing to heart ailment.

Elder Romanelli is in St. Michael's hospital. Orchestral now in roof garden with CBC wire.

Six Week Studio Strike Ends, FMPC Dissolved; Jurisdiction Vote Pends; Writers Pitch For Authority Scrap

Hollywood, June 15. Complete washup of the studio strike, plus dissolution of the Federated Motion Picture Crafts, strikers' organization, neither unexpected, marked the high points of the week's labor developments and yesterday (Mon.), for the first time in six weeks the lots inaugurated a work week with normal conditions obtaining.

Painters, makeup artists, hair stylists and scenic artists voted overwhelmingly last Thursday to return (Continued on page 23)

Gov't Film Prod. Activities Cost \$400,000 Per Yr.

Washington, June 15. Government expenditures for production and distribution of educational and propaganda films runs in the vicinity of \$400,000 per year, according to an estimate published Monday (14) by the Senate committee studying government costs.

As the first comprehensive survey of Federal picture activities, the report of the probing group headed by Senator Harry Flood Byrd of Virginia revealed that six U. S. agencies employ the celluloid method of acquainting taxpayers with their operations and, in doing so, spend up to \$150,000 a year. Committee record is admittedly incomplete, since it does not contain any data on the Works Progress Administration, the Commerce Department, or any outfits which make occasional use of cinematic publicity.

Urging a centralized studio or consolidation of film production under contract, the Byrd crowd recommended tightening up on outlays for this purpose, in order to prevent abuses and extravagance. Report admitted that films are a justifiable medium for government publicity but said that, in view of the total cost, it appears desirable to take steps which will curtail expenses. Committee suggested that Congress maximum limit on the amounts which can be spent for films.

Centralization of the development and printing of all pix and awarding of all contracts for filming through a single agency was advocated by the lawmakers. Proposing a service similar to that now rendered by the Government Printing Office, the Senate body said these operations should be handled by the existing Division of Procurement of the Treasury (the U. S. purchasing office) or turned over to the proposed new General Supply Service.

Planning of films and supervision of photographic work in the field would remain in the hands of the individual agencies. These would be compelled to make regular reports on costs of scripting, supervising, traveling, and distribution, and pay their pro-rata share of production, the group said.

Better storage facilities for government reels was proposed. Committee said that existing methods of keeping reels in office buildings present serious fire risks, adding that District of Columbia regulations do not affect the government.

Indicating the scope of U. S. film operations, the committee said the National Archives has a record of over 15,000,000 feet of reels deposited in 76 individual agencies and remarked that the U. S. Information Service list shows 533 titles available from these sources.

Emphasizing that production costs alone run well over \$200,000 a year, the Byrd group gave a detailed account of government cinema activities, which last year required an outlay between \$350,000 and \$400,000. Costliest film user the Federal Housing Administration, where expenses in the last fiscal year hit \$152,649. Agriculture Department is second.

The Laugh's on Whom?

Hollywood, June 15. Four hundred scribbles of the Screen Writers' Guild are on a lie-down strike since last Tuesday night (7), still prostrated with belly-laughter over the reading by Jimmy Gleason of stenographic report of meeting of Screen Playwrights—rival organization which busted up the SWG a year ago and then lived to see the Supreme Court uphold the Wagner Act and put the SWG back in business.

Just who sneaked into the Playwrights' meeting and made the stenographic report for the amusement of the SWG remains a mystery. Dorothy Parker has the masterprint, and while she's an old hand at authentic dialog, the report Gleason read was a certified transcript, and that requires the speed of a court stenographer, something which Miss Parker lacks. Suspicion rests on Lillian Hellman, who used to be a studio stenographer, and in the case, was grinning all the while Jimmy Gleason was reading.

Reading was designed to fill a stage-wait while the ballots were being counted, and it was such a riot of laughter that the results of the election came as the evening's anti-climax. Fact that Dudley Nichols beat Sam Raphaelson for the presidency, Charles Brackett topped Sheridan Gibney for the job of v.p., Frances Goodrich Hackett bettered Philip Dunne for the office of secretary and Johnny Grey was uncontested for the job of balancing the books as treasurer—was lost to the laughter of the Screen Playwrights telling all.

ACAD PERFECTS REEL TO KEEP SOUND BALANCED

Hollywood, June 15. Sound test reel for checking and maintaining theatre sound projection systems soon will be available for the industry, according to announcement last week by William Koenig, chairman of the research committee of the Academy of Motion Picture Arts and Sciences.

Reel will contain a sample section of dialog and music recording from eight major studios and is similar to the one used by the standardization committee in tests which brought about adoption of standard electrical characteristics in theatres.

Publicity, Advertising Lads Being Lined Up

Orization of publicity and advertising workers under the CIO label is being plotted by the American Advertising Guild, in affiliation with the United Office and Professional Workers of America. Meeting of the AAG executive committee was held last week, with Lewis Merrill, UOPWA prez, serving notice on it that certain revisions of that organization's constitution would have to be made in order to cover and include clerks and other non-professionals in the publicity and advertising fields.

At the first national UOPWA convention in Philadelphia at the end of May, Guild delegates voted the affiliation, which was later ratified by the membership. Merritt Crawford is old president and Dan Brown is vice-president.

Rally 'Round Cost Sheet

Hollywood, June 15. John F. Wharton, Selznick International treasurer, and L. F. Saltstock, comptroller, are huddling at the studio with David O. Selznick on production costs for the 1937-38 program. They expect New York around Ju

FLEISCHER STRIKE STILL DEADLOCKED

Strike at the Max Fleischer studios, N. Y., remains deadlocked. Producer succeeded in short-circuiting an attempt on Monday by the Motion Picture Machine Operators' Union, Local 306, to keep all theatre projectionists from handling Fleischer cartoons.

Action by Local 306 was contained in a letter to 2,000 members in the five boroughs of metropolitan New York. Message called on them to refuse to handle any Fleischer products, including the Popeye and Betty Boop cartoons. Both Fleischer and Paramount, his releasing outfit, were notified of the action.

While the projectionists have contracts with the exhibitors; it was pointed out that there is a clause in all such pacts permitting operators to bow out of the deal if it involves them in any work for companies or individuals on the American Federation of Labor's 'unfair' list. Understood Fleischer had previously been placed on that list of the International Alliance of Theatrical Stage Employees, of which 306 is an affiliate.

Not clear ischer had the 306 instructions resindented, but it's believed Paramount worked it off him through the Washington office of the IATSE.

Joint meeting of all four unions involved in the strike, the Commercial Artists and Designers Union, the musicians, 306 and the film cameramen, was held Monday, when plans and were mapped for continuing the fight. Executive committee of 306, with reps from the other unions sitting in, were held all day yesterday (Tuesday). Mass meeting of the CADU and sympathizers is skedded for tomorrow (Thursday) night at Labor Stage, 106 W. 39th street, N. Y.

Contribution of \$100 to the strikers was voted by Actors' Equity at last week's council meeting. It is believed the first time in years that Equity has actively supported any other union in a scrap.

ACAD SKEDDING ECONOMIC RULE

Hollywood, June 15. Rapi investing itself of all contractual ith, the motion picture industry, the Academy of Motion Picture Arts and Sciences now is seeking member opinion on the idea of limiting the Acad's activities to research, merit awards, publications and 'non-economic interbranch work.'

'Producers have before them a request, to cancel the actor-product basic agreement because of the new contract with the Screen Actors' Guild. Planned also is elimination of any connection with writers and to cancel the assistant directors code.

L. A. to N. Y.

Sam Berger.
Ford Billings.
Leo Blank.
Walter Craig.
William French.
Marjorie Gatenon.
Lou Goldberg.
Abel Green.
Harriet Hill.
Fred Jones.
Mitchell Leisen.
Lenox Lohr.
William Morris, Jr.
James Normanly.
Harry Pearson.
Charles Rogers.
Edward A. Small.
Herschel Stuart.
Keh Thomson.
Lawrence Wei.
Larry White.
Herschel Williams.
Jane Wyman.

N. Y. to L. A.

Edward L. Alpersen.
Broderick Crawford.
Sarah Enright.
Johnny Hyde.
Sam Marx.
J. M. Rappaport.

ARRIVALS

Douglas, Melchur, Jacob Kalch.
Ned Pendleton, Libby Holman, Jack Doyle, Roland Hayes, Billy Bennett, Joe Griffin, Mrs. Jack Connolly.

Garlic Breath as Strike Weapon

Louisville, June 15. Jack Rosenberg, prexy of New York local 802, when queried at a A. F. of M. convention now in session here, about sitdown of a group of musicians in the Palace, New York, expressed surprise at the report. Rosenberg grinned and commented that it was all news to him. Rosenberg said 'the picketing arrangement has been going on for some time. This move by some of our boys was without my knowledge, as I have been in Louisville since Thursday (10), and nobody has informed me that the boys intended to sit down in the Palace. I presume they just got together and decided to pull the stunt. Imagine one musician eating garlic could clear an area ten feet square in that house. Now let's see how my 'math' serves me.'

Rosenberg and two A. F. of M. officers then went into a huddle, in an attempt to figure out just how many musicians eating garlic would be required to clear a house the size of the Palace, presuming that one garlic eating musician could clear a space ten feet square.

Musicians Take Over Palace, N. Y., For First Theatre Sit-In; Occupy House for 14 Hrs. Before Blowing

That's One View

Sign at the door of the Palace, N. Y., during last Saturday's (12) sit-in by the musicians read, 'Positively No Free List.' 'They even make us music! pay to stage our sit-in,' cracked one of the pickets front of the house. 'That's what you call ized labor.'

MONTGOMERY AGAIN HEADS SCREEN ACTORS

Hollywood. Screen Actors' Guild last week elected Robert Montgomery president for a new term and Kenneth Thomson executive secretary. Their officers include James Cagney, 1st vice-president; Joan Crawford, second vice-president; Chester Morris, third vice-president; oris Karloff, assistant secretary; Noel Madison, treasurer, and Murray Ki sistant treasurer.

One-year directors are Porter Hall, Edwin Stanley and Gloria Stuart; two years, Irving Pichel; three years, Lucille Gleason, Jean Hersholt, Russell Hicks, Karloff, Kin-nell, Madison, Ralph Morgan, Jean Muir, Claude King, Erin O'Brien-Moore and Franchot Tone.

SAILINGS

July 7 (New York to London) T. O. Holt (Queen Mary).
June 19 (New York to Paris) Russell Markert, Gus S. Eysell, Gene Snyder, The Rockettes (Ile de France).
June 19 (New York to London) Mr. and Mrs. Lawrence Weingarten (Berengaria).
June 18 (London to New York) Teddy Isenberg, 3 Biltmorettes (Washington).
June 16 (New York to Paris) William Goetz, Simone Simon, Mrs. Martin Johnson, Karloff, Brower, Mitchell Leisen, Pearl White, Peggy Hopkins Joyce, Ben Frank, J. Cheever Cowdi, Mr. and Mrs. Jean Masson, Gustave Schaefer (Normandie).
June 16 (New York to London) Nan Huston, Eugene Ormandy, Mrs. John Ringling (Aquitania).
June 16 (London to New York) Max Milven (Paris).
June 12 (New York to Rome) Giorgio Polacco, Mr. and Mrs. Giacomo Rimini, Mr. and Mrs. Giuseppe Sturani, Donald Flamm (Conti de Savoia).
June 12 (New York to London) Mr. and Mrs. Ernest Selling, Edith Lorand, Theodore Johnson, Maurice Sigler, Arthur Johnson, Jessie Ernst (Champlain).
June 12 (Los Angeles to Honolulu) Bill Bacher (Lurline).
June 11 (New York to London) Sir Harry Lauder, (Cameronia).
June 12 (New York to Cuba) Mildred Webber (Oriente).
June 9 (London to New York) Billy Bennett (Normandie).
June 5 (Vera Cruz to New York) Elfrida and Clarence Derwent (Orizaba).
June 4 (London to New York) Joe Griffin (American Trader).
June 4 (London to New York) Mrs. Jack Connolly (Champlain).

U. S. Distributors Got \$30,000,000 Out Of Brit. in '36

London, June 6. Total revenue derived by American distributors from the British market in 1936 was estimated at \$30,000,000 by the President of the Board of Trade in a House of Commons statement. It was not possible at this time to give exact figures. When an M.P. asked if anything would be done about it in the new Films Act, the President answered that one result of the present Act had been to reduce the proportion of theatre takings which went to distributors of American films.

WARNERS 'ALCATRAZ' DRAWS G-MAN FIRE

Hollywood, June 15. Announcement of Warners title, 'Alcatraz Island,' has brought objections from the Department of Justice, with G-man heads indicating they may fix any specific references to their hard-rock stir. Warners likes the exploitation value in the title and will try to hold it.

GOLDWYN'S SPREAD

Hollywood, June 15. Goldwyn production hit such place that Samuel Goldwyn has started erection of new dressing rooms to take care of players who will be working simultaneously on the lot this summer. 'Adventures of Marco Polo' and 'Goldwyn Follies,' each using a huge cast, will be in work again. New puts have three rooms each.

WHAT IS A FILMUSICAL?

Zukor's New Contract Authorized, Keough Elected, 6 Directors Named, At Tempestuous Par Board Meet

Stanton Griffiths and Barney Balaban, chairman of executive committee and president of Paramount, respectively, were served in a restraining action by minority stockholders to enjoin the Par board from taking into effect the contract.

Paramount stockholders got a free lunch; Stanton Griffiths and a stockholder almost had a fist fight; Adolph Zukor's contract was upheld; Austin Keough was made a member of the board; five other directors were re-elected; stockholders authorized changing the location of the corporation's office from Dutchess County to New York City, and a reduction in the number of authorized shares of the company, but no vote was taken on increasing the company's capital structure. Those were the highlights of yesterday's (15) Par board meeting. Action on the last-named item was postponed until June 24 because a two-thirds majority vote is required to vote increase of capital structure, and there were not this number represented at the session. This relates to the proposal for increasing the (Continued on page 62)

U Execs Huddle In N. Y. on H. O. And Studio Tiffs

Universal's top executives huddled on important company matters this week in New York prior to the departure of J. Cheever Cowdin, company's board chairman, today (Wed.) on a prospective European trip. Authoritative advice from the Coast indicate that Charles R. Rogers, head of production, is here to get his status defined.

Cowdin had been on the Coast, apparently looking things over, not so long ago, besides striking the business backwoods in that vicinity for additional U financing. It was reported then that there was a prospect of the company obtaining enough to purchase, partly or wholly, the private equities of certain of Universal's chieftains.

Unofficial accounts at the time involved some of the highest officers of the company.

James Normanly, studio's financial officer, is here with Rogers. Obviously they are here to attend the opening of the company's latest film, "The Road Back," which opens at the Central, Broadway, tomorrow (17). However, financial and studio matters also, brought them east.

There are accounts of a factional battle in the company between the Cowdinites and the studio end, with the bombardment heavy by phone and telegraph from both coasts.

Normanly and Rogers, it is understood, will ask that the studio end be undisturbed.

Cowdin, on his prospective trip to Europe, possibly may visit Berlin, although no official indication of this is at hand. This is in view of the conflict with the Reich over the company's "The Road Back," a sequel to "Behind the Western Front."

Cowdin ostensibly is going across only to look over company exchange property, but will settle the exact number of British pictures U will take for distribution in the U. S. this year.

He will be gone nearly a month, Gustave Schaefer, new export manager, leaving with him.

Cowdin plans to spend most of his time in England, but Schaefer, looking over Universal exchanges abroad for the first time, will be gone for more than two months.

Stahl's Festive Induction

Hollywood, June 15. John M. Stahl, again installed in his Universal producer spot, is looking around for suitable story material for his next production, still unannounced.

Exec was tendered a banquet by more than 100 studio department heads and top executives last week, with Charles C. Rogers as master of ceremonies. Speakers included Rufus LeMaire, Eph Asher, Eddie Buzzell, Walter Van Pelt, John Harbinder, B. G. Desjardis, Val Paul, Edmund Grainger and James Normanly.

10% ADMISH TAX GOES ON FOR ONE YR.

Washington, June 15. Two-year continuance of the 10% admissions tax on all duets over 40c was voted Friday (11) by the House of Representatives as part of the New Deal revenue program. Measure, prolonging all nuisance levies, was voted only one year extension by Senate finance committee today (Tuesday) but otherwise was unchanged. Current group of taxes expire at the end of the month, which means conferences between two houses to adjust differences must be rushed.

While attempts were made to raise or repeal a half-dozen of the bites, the admissions tax was continued without fuss. Not a single member attempted to raise the exemption, bring about a return to the \$3 starting point, or limit the continuance to one year.

All efforts to change the levies were balked, with Democratic leaders squelching opponents by pointing to the amount of revenue produced and the government's crying need for more funds.

Raising the exemption on b.o. levy was opposed by the Ways and Means group in its report on the ground that return to the old war-time base of \$3 would cost the government \$13,240,000. Tap is estimated by the Treasury to bring in \$20,800,000 in the fiscal year opening July 1, while calculation for the present period is \$19,700,000. Actual collections in 1936 were \$17,112,175. Present calculations are that the yield will be a little below 1937 guesses, since the haul through April was \$18,328,291 and, if May and June take continues at previous levels, the aggregate will be in the neighborhood of \$19,500,000.

Rep Goes Colossal

Hollywood, June 15. Long decision of Republic top execs to allot a \$150,000 budget on production of "Fort Trial," the director and name star for the picture. Plan is to give this one the works, with Albert Levy set as producer. It's a Faith Baldwin story.

Michalove at Studio

Hollywood, June 15. Dan Michalove has been transferred from the offices of Sidney R. Kent of 20th-Fox to the Darryl Zanuck studio production staff.

Michalove is a veteran exhibitor and distributor and recently has been functioning as assistant to Kent.

EVERY STUDIO HAS OWN IDEA

Formula Pretty Much the Same, Although Producers Have Their Pet Fetishes—Out of Woods After Costly Trial and Error—Music in 40 Paramount Features

MANY NEW FACES

By DENIS MORRISON

Hollywood, June 15. Picture industry this season moves definitely out of the woods on musicals.

Number of majors think that they have evolved foolproof formulas for tune features. Formulas are not all the same, far from it, but probability is that they are all correct. Any way, as producers have a way of doing, they put their faith in grosses more than their own judgment.

As in every phase of this biz, the public has told Hollywood what to do and Hollywood is doing it. Trial and error all over again. Line of experimenting is over. Nowadays, when a major lot sets out to make a musical, the heads know exactly what has to be done, and the measure of its success depends on how well qualified are the experts who do the work.

Proof that this thesis is correct is seen in the fact that no less than five clef-fests will go, or have gone, this year with the earmark of the hardy perennial on them. That is, they will be the first of a series. (Continued on page 10)

LLOYD'S PROBES PIX FINANCING

London, June 15. William Crocker, prominent insurance solicitor, has been engaged by a group of underwriters of Lloyd's, Ltd., to conduct an investigation into the methods and practices by which film producers obtain finances.

Usual promotional scheme is for a producer to approach a distributor and secure advance capitalization against eventual distribution. Subsequently, the producer will go to the underwriters, who arrange for a loan from banking circles, only to discover that the picture costs much more than the producer's original estimate. That necessitates the underwriters advancing more money than contemplated in order that they may salvage their initial investment.

Bill Fox Ain't Kiddin

Serious About Return to Pic Business Via His Chemicolor Process

William Chemicolor, Former film magnate is back from his Coast trip and is being actively on his newly acquired interest in the British tint concern.

Fox, it is understood, has a stipulated period of grace, during which he may decide to stick or leave the company is friends ink that this means one year.

But color is not William Fox's only film interest. He still holds certain patent interests.

It is understood that the former magnate is prepared to devote his last penny to clean up the numerous tangles and lawsuits in which he is involved, and start off anew in the

British Coin Likely to Swing Korda-Goldwyn Deal; Question Of Par Entry Nixed by Wall St.

UA-DISNEY QUITS

Mouse Master Delivers Final Before Shifting to RKO

Walt Disney has delivered his final cartoon to United Artists under his contract, a Donald Duck release titled "Modern Inventions." This makes a total of four Disneys which UA has yet to release.

UA is selling the new 'Sippy' series on its 1937-38 program, while Disney, who has contracted to produce for RKO release, will begin to see his cartoons out under the RKO label, starting with the coming season's output.

RUBIN IN LOND. FOR MAXWELL CONFABS

London, June 15. J. Robert Rubin is in from Paris. Upon arrival here he cancelled his reservations for sailing to New York tomorrow (Wed.).

It is reported Metro's v.p. and director is lingering here for a conference with John Maxwell regarding the Gaumont-British situation.

Budapest, June 4. Metro staff descended upon Budapest body when J. Robert Rubin, vice-president, Edwin Knopf, scenario director; Robert Ritchie, European manager, and A. Reeves, legal advisor, came to take a look at "Mute Knight," Hella's historical comedy, which is scheduled for early reduction by Metro in Hollywood.

Cast has not yet been decided upon, but Rubin, after seeing the stage performance, stated that Greta Garbo and Gary Cooper are possibilities. Character of the play, setting of which is Hungary and Italy in the 15th century, will be maintained in the picture.

Knopf, on the lookout for scenarios, waded through tons of MSS while here.

WINSLOW AT EASE

Max Winslow arrives at his Thousand Islands home today (Wed.) for his annual vacation.

When he's not vacationing, Winslow is chasing around the Columbia lot on the Coast.

Since British bankers, than American financiers, appear destined to underwrite the Samuel Goldwyn-Alexander Korda deal for control of United Artists Corp., there exists a definite possibility of that firm becoming subject to British domination. In those circumstances, U.A. will be the first U. major film company to be taken over by foreign interests.

Will this alter the setup of the MPEDA or Hays office, of which U.A. is a member? That is a natural question.

Downtown circles consider the chances of a Par-U.A. merger as less than good, if not altogether cold.

There has been talk of a possible public stock sale for this merger, via Par or by brokers independently. To get around study obstacles, according to this plan, Samuel Goldwyn would continue to produce independently but distribute through Par, since Par is committed on studio control to Adolph Zukor.

Wall St. Aloof

Wall Street's aloofness became strongly noticeable on the return from London of Barney Balaban, Par president. Balaban had been over on Par business but also took a peek into the U.A. situation over there.

Principal proponent of the Par-U.A. merger, according to downtowners, has been Stanton Griffiths, chairman of Par's executive committee, and leading member in Hemphill, Noyes & Co. Whether Griffiths is still interested in promoting the matter has not been ascertained, nor has it been explained why the Goldwyn-Korda elements are optimistic regarding a possible Par-U.A. merger, which is a contrary view to that held by Wall St. bankers.

David Rose, counsel for Samuel Goldwyn, and Alexander Korda (Continued on page 23)

Trade Mark Registered
FOUNDED BY SIMS SILVERMAN
Published Weekly by VARIETY, Inc.
514 Silverman, President
154 West 45th Street, New York City

SUBSCRIPTION
Annual.....\$6 Foreign.....\$7
Single Copies.....15 Cents

Vol. 127 120 No. 1

INDEX

Advance Production Chart	20
Bills	
Chatter	60
Concert	59
Dance Tours	28
Exploitation	47
	51
Film	19
Film Revi	13
Foru	63
Inside—	56
Inside—Pictures	6
Inside—Radio	38
Intern	16-17
Legiti	54-58
Literati	59
Muscle	46-48
New Acts	50
News from	62
Nite lub	50
Obituary	62
Outdoors	61
Pictures	2-29
Radi	30-45
Radio-Pacific Notes	41
Radio Reviews	40
Radi	43
Units	50
Vaudeville	49-51

Final day of the conclave, Tuesday, will be marked by business sessions in the morning, with M. C. Moore, association president, in charge. Speakers will include R. M. Kennedy, district manager of the Wilby-Kinney Theatres on "The Value of Training Competent You Men and How to Accomplish This." Other speakers at the morning session Tuesday are Col. Sam Borisky, of Chattanooga; R. E. Martin, Columbus, Ga.; Louis Baggett, Atlanta, Ga.; Nat Williams, Thomasville, Ga.; and J. J. Danner, of

SEE PLAY TRUCE INEVITABLE

WHO'S AHEAD?

With the first season of enforced hostility between Broadway and Hollywood over, it's about time for both sides to do some tabulating. Who won what and why? And how long will both sides go around sulking?

The figures speak for themselves. There were 10% less plays produced on Broadway than the season before when Hollywood bankrolls were plentifully available. Score one for Hollywood. Total coin expended for film sales of plays went 'way up, about six times that of the previous season. Score one for the playwrights.

It is a peculiar situation in that Hollywood is providing the playwrights with the best ammunition against Hollywood. The playwrights insisted on that new contract, because they said that Hollywood was not bidding for plays and that they were being sold down the river. The playwrights claimed that when a Hollywood concern financed a play the other film companies didn't bid for the film rights. They said the prices which plays brought, thus, were much below what they should be. Hollywood denied this and said that no plays would be financed by Hollywood except under terms which Hollywood liked. So Hollywood spent slightly over \$2,000,000 in one season to buy 26 plays. The year before Hollywood paid out \$470,000 for New York legit productions.

A peculiar thing, the way Hollywood likes to dish out big coin for roadway plays. Hollywood's price for plays for the past season, even including one play bought for \$1,000 and another purchased for \$2,000, averages just under \$77,000. That ain't hay. Especially when it is considered that the film rights for the novel 'Gone With the Wind' sold for \$32,000. The average price paid for books by Hollywood is somewhere between \$20,000 to \$25,000 year after year.

New highs were established in at least two instances the past season. First when Columbia dished out \$200,000 for 'You Can't Take It With You,' and later when RKO laid \$255,000 on the line for 'Room Service.'

So how can the playwrights do anything except gloat? When Hollywood says the new dramatists' contract is detrimental to the playwrights, all the latter have to do is look at the books. Remember the fable, 'This hurts me worse than it does you'?

There are two sides to every question. The writers were pretty high-handed about it when they rebelled last year and said, 'These are the new terms under which you may, or may not, produce plays.' And they haven't been willing to talk things over since. Hollywood argues that if it puts up money to produce plays it also deserves a say in the prescribed conditions. But if Hollywood can agree, as it did, not to finance plays, and stick to it for a full season, it would seem that it could also agree not to pay fabulous prices. Shows financed the past season by the film companies, of which there were eight, were all on previous commitment.

But Hollywood can't agree. Because when RKO hears that Metro wants a play, RKO wants it, too. And when Paramount hears that 20th Century is bidding, Paramount tries to outbid. Just in case.

The playwrights lost out from the angle that less plays were produced. The picture companies lost out because it cost them more to buy plays. It seems a basis for a peace conference. Both sides are now on the sucker list.

Jean Harlow Reissues Rushed Through Country, 'Angels' Best

Rush of Jean Harlow reissues broke out throughout the country last week, with exhibitors jumping in to take advantage of the actress' sudden death. Various Harlow films were dug up and played, 'Hell's Angels,' Howard Hughes pic which brought her to popular attention, seemingly favored.

'Angels,' originally released by United Artists, is now handled by Atlantic Picts., headed by R. M. Savini, who has control of all films made by Hughes. As a reissue, pic is also being pushed in Canada. Hughes' pictures became available to Savi last year, when the producer's distribution pact with UA expired.

In Chi

Chicago, June 15. Biggest demand for Jean Harlow pics is concentrated on 'Hell's Angels,' which has been getting major spreads in connection with the actress' death.

'Angels' is now out around the country in states rights exchanges. Also getting dates is 'Personal Property' (MG), which was just hitting the small nabe houses at the time of the actress' demise.

Irmy Hall, Too

Philadelphia, June 15. Small nabe house here cleaned up on a stunt last Friday night to capitalize on the Harlow death publicity. Manager Harold H. Warner of the Avenue theatre, booked in 'Hell's Angels,' early Harlow film, in which she co-starred with Jimmy Hall. Then he signed Hall, who is encoined in small lapperies around town. (Continued on page 16)

Osa Johnson Leads Fox Tech Crew Into Africa

Hollywood, June 15. Party of a dozen 20th-Foxites headed by Director Otto Brower left for New York with Mrs. Osa Johnson on the first leg on a journey into equatorial Africa to film jungle scenes for 'Taney and Livingstone.' Technicians, cameramen and assistants include Sidney Wagner, Sol Halperin, Sven Hugo Borg, Paul McVey, Henry Gerzen, F. E. Johnston, Joe Farley, Eddie Collins, Jack Byron, Bruce Hunsaker and Clark Getts.

MUSE UNDER CANVAS

Metro's Writer Overflow Hatching - Children in Tents

Hollywood, June 15. Metro's writer population has grown so congested that some of the newer boys and girls are doing their stunts in tents, while the new writers' building is being put up. Canvas quarters are dubbed Koenig's Kozy Kottages.

Among the more recent acquisitions are Armine von Tempelski, Michael Jackson, Vincent Lawrence and Richard Murphy. Roster now hovers round the 120 mark, a record.

SYBIL JASON'S P. A.

Sybil Jas., 20th Century-Fox player, will do a personal at the RKO Palace, Cleveland, week of June 25.

Will share top billing with Henry Youngman.

STAGE NEEDS PIX AND VICE VERSA

Trade Thinks Get-Together Probably Not Far Off - Dramatists' Guild Has Turned Down Several 'Special Propositions'

SEEK COMPROMISE

By WOLFE KAUFMAN

It won't be long now. That is the consensus of opinion on Broadway as regards the impasse between Hollywood and the legit stage. For nearly a full year now Hollywood has stuck to its gentleman's agreement not to finance any more legit productions and both sides have been making faces at each other. But the time is about over and both sides are about ready to sit down and talk things over.

From the dramatists' standpoint the season has been a splendid one, film sales of new plays having brought more coin than ever before. This, the playwrights claim, is proof positive that the new contract to protect playwrights against chiseling of prices by Hollywood was a necessity. On the other hand, Hollywoodites point out, there were less (Continued on page 29)

Culver City Fight For H'wood Name Now Dying Down

Hollywood, June 15. Battle between Culver City and Hollywood for the billing of 'Hollywood' is dying down, with Culver City figuring its sneak-view didn't quite come off. Willing to settle now for 'Hollywood City,' with Hollywood threatening to walk out of the city of Los Angeles if not protected. Just what L. A. could do about stopping Culver City from changing its name to 'Hollywood,' since Hollywood legally lost the name when it became a part of L. A. in 1910, is what L. A. can't figure. Even in postal records the best that Hollywood can claim is that it's known as the 'Hollywood station of Los Angeles.'

Though there are Hollywoods all over the country, including Florida, letters addressed Hollywood and nothing else come here first, according to postal routine and even certain of the studios, whose lots are not either in Hollywood or Los Angeles, use Hollywood post boxes for the bulk of their mail.

Best thing, many argue, would be to merge Culver City, L. A., Burbank, Universal City, Beverly Hills and Santa Monica, and call the whole thing 'Hollywood.' Certain of these towns refuse to merge with Los Angeles for love or money, but they might go in if the name Angeles was dropped and the name wood substituted.

Guineas from London

Hollywood, June 15. Arthur Johnson, authorized 'Pennies From Heaven' is going to London.

Will do the songs for Jessie Matthews' next, G-B musical.

JOE E'S QUEEN

Hollywood, June 15. Helen Mack draws the femme lead in 'Fit for a King,' Joe E. Brown's starrer for David. 'Low to be directed by Edward Sedgwick. Others in the cast are Paul Kelly, Russell Hicks and Charles Lane.

Arlliss Raps English Pix Producers At Royal Society for Aping Hollywd

The Breaks

Washington, June 15. Local second-string reviewer just happened to get all the duds at a certain local film house and the fact that his name consistently was tied up with panning criticisms embarrassed him.

Drama editor, wishing to smooth things over, promised him that the next time a bit of guaranteed film art came to theatre, he could have it. Second-stringer prepared for weeks to do right by the house. This week his big chance came. He drew 'Parnell.'

London, June 8. George Arlliss spoke a piece at the Royal Society of Arts the other night, when he discussed the relative merits of stage and screen.

Arlliss castigated British producers for trying to compete with Hollywood, claiming they should concentrate on less pretentious pictures for the domestic market, while taking advantage of the technical progress realized in the States. If they made films with only British audiences in mind they would be more likely to produce something that would appeal to America, than by copying Hollywood, he said.

'I should say, 'he put it,' there are no audiences in the world who can adapt themselves to a foreign atmosphere as quickly as the Americans. When I say foreign, I mean the life and manners other than their own. Particularly, they are quick to adjust their minds to an English environment and to appreciate the best English plays. The greatest successes made by British authors in America have been with plays that were written with no thought of American audiences.'

Truisms thrown in by Arlliss along with the rest:

'The standard of acting on the screen today is incomparably higher than in the silent days.'

'The theatre can never die—whatever mechanical contrivances are invented, there will always be a public for the drama played by actors in person.'

'The really good actors are never seen at their best on the screen.'

'Pictures are now catching up with the best the stage has to offer.'

'The people who are the most contemptuous of pictures are those who seldom go to see them.'

'Much money is lost in the theatre by an attempt to give the public what they want; they don't know what they want till they get it. If they are given a good play—a good entertainment—that is what they want.'

FIELDS BACK TO PIX AS 'BROADCAST' TOPS

Hollywood, June 15. W. C. Fields returns to picture-making at Paramount this summer after a long absence due to illness. He will be starred in 'The Big Broadcast of 1938.'

His second assignment will be 'Things Began to Happen,' for the same studio.

'Broadcast' will be jensed in August, at which time Mitchell Leisen returns from Europe to direct.

Armetta's P.A.'s Will Net Him \$1,850 Wkly.

Coming east for a string of personals, Henry Armetta has been set to open at the Stanley, Pittsburgh, July 2, week following at the Earle, Philly, and the stanza starting July 24 at the Million Dollar Pier, Atlantic City.

Booked Fanchon & Marco screen comic is getting \$1,850 net for each date.

'Polo' Casting Completed

Hollywood, June 15. Casting of Samuel Goldwyn's 'Adventures of Marco Polo' was completed last week with the signing of John Carradine and the lecture rolled yesterday (Monday), with John Cromwell directing from Robert E. Sherwood's script.

Gary Cooper is starred, supported by Verree Teasdale, Ernest Truex, George Barbier, Sigrid Gurie and Alan Hale. Production will be before the cameras all summer.

'ROOM SERVICE' TO RKO FOR \$255,000

Sudden last-minute switch sees RKO-Radio nabbing the film rights to 'Room Service,' George Abbott's newest comedy smash at the Cort, N. Y., for \$255,000. Warners had been reported getting the play, but was outbid.

Authors and producer set the \$250,000 figure from the beginning. There was considerable hefty bidding from all companies, but Paramount and Metro dropped out at the \$200,000 stage. Warners got up to \$225,000 and looked set, with deal practically sealed last Thursday (10) at that figure. Then Radio made its last-minute bid of \$255,000, and Warners quit the auction. Bidding was held open up to last night (Tuesday) anyway, just in case WB, or some other picture company, changed its mind and wanted to pay more, but nothing doing, with deal then sealed.

This establishes a new high for talking film rights to a legit play. Only possible contestant is 'Broadway.' That sold for \$225,000, as a silent, with \$35,000 tacked on for talkie rights. There were several silent film rights sold for more than \$255,000, however, 'Able's Irish Rose' having brought \$300,000, plus a percentage of the profits, among others.

Harry Warner's Daughter Working on 20th-Fox Lot

Hollywood, June 15. Doris LeRoy has joined the staff of Julian Johnson, 20th-Fox story editor, as consultant.

Mrs. LeRoy financed a number of legit stage plays, including 'Men in White.' She is the daughter of Harry M. Warner and wife of Mervyn LeRoy.

METRO REMAKING 'MILL'

Weingarten Will Produce—Jones, Della Lind as Tops

Hollywood, June 15. Metro is remaking 'Red Mill,' with Allan Jones and Della Lind as the leads. Larry Weingarten, who shoves off next week for Europe, will produce it on his return to the studio in two months.

Metro made 'Mill' years ago.

Wellman's Air Cavalcade

Hollywood, June 15. William Wellman has been set to direct 'Men With Wings' at Paramount, designed as a 'cavalcade of the air.'

Same director megged 'Win' for Par, one of the first air films.

Fifth Run Actors Stutter

By Joe Laurie, Jr.

Coolacres, Cal.

Dear Joe:

Well, the hot weather hasn't helped business any in our little picture house. Aggie suggested that we rent the balcony out for a storage place. The pictures they're sending are not helping any. Most of our customers are old people; they say they like to see the pictures that they saw when they were kids. Gaud knows I pay enough to those robbers for them. Newsreel that they sent me last week had Hoover's Inauguration and Brooklyn winning the pennant. So I had to advertise it as a Revival Week. One native asked me why I don't run foreign pictures, so I told him the people in Coolacres don't even understand the English ones.

If it gets any hotter I am going to use Aggie's face for a cooling system. Aggie and me ain't talkin' much lately. She is still sore about me using the dough her Aunt lent her to buy this bankroll remover. Aggie tied fifty bucks around her waist and said it would take a tug of war to get it away from her. This week she's been calling me Roky. Aggie is keeping herself busy knitting... she knits all day while sitting in the box office. Yesterday she knitted a whole dress between customers. My picture operator told me he doesn't know whether to join the C.I.O. or the A.F.L. I told him if business doesn't pick up soon he'll have to join the I.O.U.s.

I had an angle where I exchange passes for meat at the butcher's. I gave him four passes for a couple of lamb chops. After this the only thing I'll give you for four passes is meat for the cat. I joined the Elks last Monday, and Tuesday they made me Chairman of the entertainment committee and then asked me could they use my house for a benefit Wednesday... for free. We packed them to the doors and had to get some chairs from the undertaker... he isn't an Elk, he is a Moose so he got paid for them. All I got out of it was a few slaps on the back from the Grand Exhausted Ruler. At the Saturday matinee the kids broke nearly all the seats so I think I'll make a sign 'Standing Room Only.' Now Joe, don't think I'm discouraged about this, I feel that Aggie and me with a little showmanship will make a go out of it. It takes time and building up, of course if I could get a buyer for this week I'd get rid of it in a minute. Aggie is so disgusted with it she'd take anything shiny for it.

-Your Pal,

Lefty.

P. S.—The kids in this town look like they were related to Charlie McCarthy.

'More Sympathetic Understanding' Needed, Schaefer Tells UA Meet

George Schaefer, v.p. and general manager of United Artists Corp., urged a more sympathetic understanding between exhibitor and the distributor of the mutual problems confronting them as he sounded the keynote of his company's convention, which got under way on Monday (14) at the Waldorf-Astoria, N.Y.

Nearly 100 men from the south, southeast and the Atlantic slope heard Schaefer plead for better understanding of the business and its problems by Washington. He called attention to a need for higher admissions in the country's theatres and spoke of the desirability of giving longer playing time to qualified pictures.

Production costs are mounting and theatre operating overhead is increasing, elements which can be overcome and absorbed in business only through an upward scaling of the b.o. tariff, he said.

But a higher scale through the country depends on Washington's understanding of the problem confronting the trade, he pointed out. Shift of the admission tax base can go a long way towards solving the problem.

Overbuying
Schaefer laid on the table the problem of overbuying and submitted the viewpoint that qualified product be permitted to run as long as the b.o. can stand it. That's the only way to measure the real stamina of good films at the b.o., rather than stripping the wickets of good product by cutting down playing time in order to make room for releases under contract, he felt, regardless of b.o. value.

'Good pictures,' said Schaefer, 'are worth playing by every theatre to the point of box office exhaustion, regardless of the number of films under contract. Too many good pictures are played for a minimum of days only, stipulated and arranged in advance so as to make room for other current releases. Good picture values are only dissipated by such policies and this keeps the producer from obtaining proper rentals. 'How much better it is to take full advantage of the b.o. worth of each picture separately, thus building up a reserve for lean weeks.'

Admits Tilt Need

In speaking of the need for higher admissions, Schaefer said:

'A general increase in admission prices must come about in order to absorb the mounting production and theatre operating costs. Sympathetic understanding and study of the situation by Washington would go a long way to help solve this problem.' Schaefer announced that United Artists will offer a program of 36

M. P. BASEBALL

Columbia Still Leading, Far Goes into Cellar

Results of games played in the Motion Picture Baseball League last week show Skouras grabbing the spotlight by winning two games, RKO winning one and losing one and Consolidated and MGM taking one apiece. Paramount, which can't seem to get started, dropped two. Skouras topped NBC 9 to 5 and then handed Columbia, League leader, its first defeat, a 3 to 1 beating featured by the two-hit pitching of Frank Kay. RKO, after losing a hard-fought 13-inning game to MGM, 5-4, went on to top Paramount 6-0. Consolidated also defeated Paramount by 7-3, to take second place in the standings, dropping RKO to third. Apeda, without registering a win, hurled Par to go into sixth place by virtue of Par's two defeats.

20th Borrows Devine, Alice Brady for 'Chi'

Hollywood, June 15.
Twentieth-Fox is taking Andy Devine and Alice Brady from Universal on a loanout for 'In Old Chicago.'

Miss Brady will play Mrs. O'Leary.

'ROSALIE'S' UNIT MAN

Hollywood, June 15.
William Anthony McGuire has named Frank Messenger unit manager for Metro's 'Rosalie,' which McGuire will produce. Messenger functioned similarly on 'The Firefly.'

HELEN MEINARDI AT RADIO

Hollywood, June 15.
Helen Meinardi has moved over to Radio to script an untitled film as Cliff Reid's next.

Her last toll was on the original of 'I Met Him in Paris,' at Paramount.

pictures for the 1937-'38 season. Line-up includes product from Samuel Goldwyn, David Selznick, Charles Chaplin, Walter Wanger, Alexander Korda and London Films. No mention of the possibilities of product from the new Max Gordon-Harry Goetz combo, or of Winfield Sheehan was made. Talk about these groups joining U. A. has been on for months, and, if that happens, the U. A. output would be increased.

Number of films scheduled for UA release from the company's various producers follow: Samuel Goldwyn, 8; David O. Selznick, 5; Alexander Korda, 6; London Films, 8; Charles Chaplin, 1; Walter Wanger, 8.

WB Holds Chi Meet of Bookers, Accessories

Chicago, June 15.

Recognizing the bookers and accessories (ad) salesmen as the second line of defense, Warner Bros. on Saturday and Sunday (12-13) held the second in a series of four meetings of these department workers at the Blackstone hotel here.

Some 60 bookers and ad salesmen were in attendance from exchanges throughout the country, with A. W. Schwalberg, supervisor of the Warner exchanges, presiding over the gathering. He was assisted by Mike Dolid, who usually works as assistant to Norman Moray, shorts chief; Leo Blank, midwest district manager, and Tom Gilliam, Chi branch head.

Meeting drew such a favorable reaction throughout the representation and gave 'em such esprit de corps that it has been decided to make this convention of bookers and ad salesmen an annual event.

Meeting discussed the part that bookers play in selling films to the exhibitors after they have been contracted for, and the part the accessories department has in getting the most out of the pics.

RKO CONVENES 300 AT L. A. SESSION

Los Angeles, June 15.

RKO-Radio's 1st international sales convention convenes (16) at the Ambassador hotel, to continue in session through Saturday with upward of 300 delegates in attendance from all parts of the world.

Bulk of the sales force is aboard a special Southern Pacific train, due here Wednesday morning. Heading the party are Ned E. Depinet, vice-president, and Jules Levy, general sales manager.

Business sessions start Thursday and continue through Friday and a part of Saturday.

Company's foreign reps who will participate in the product and sales confab include:

Ralph Hanbury, managing director of Radio Pictures, Ltd., RKO Radio's United Kingdom division; Douglas Lotherington, general sales manager for RKO Radio Pictures, Ltd., in Asi; Harry W. Leasim, general manager in charge of operations in Continental Europe; Regional Armour, sales manager for the Pan-East and India; Ben Y. Camack, general Latin American distribution manager. Bert Reisinger, sales manager in Havana, and Camack reached here (12), former coming to the Coast via the canal, with Camack boarding the same ship at Panama, having journeyed from his station in Chile to meet the boat.

Off to L. A.

An RKO convention special left New York Saturday night (12), with delegates to the Los Angeles sales parley and at St. Louis will be lengthened by six cars carrying men from 13 cities.

Representatives from three Canadian sectors, Toronto, Montreal and Winnipeg, boarded the special at New York, in addition to home office group and men from various eastern exchanges. Some midwestern groups are being picked up at Indianapolis.

On the way out RKO conventions were treated to a barbecue by the Robb & Rowley circuit at Sweetwater, Tex., Monday night (14).

Song of the Coyote

Hollywood, June 15.
Maurice Conn has signed Gene Austin for six outdoor singi, with Austin penning his own tunes. Austin is currently working in radio with Joe Fenner.

MARX BACK TO COAST

Sam Marx, of Sam Goldwyn's Hollywood staff, left Friday (11) for the Coast after laying plans for air facilities with Pan-American Airways in connection with 'Transatlantic Flight,' which Goldwyn will make for 1937-'38 release.

In addition to conferring with Juan Trippe, president of Pan-American, Marx made a round trip in the Bermuda Clipper while in the east.

Inside Stuff—Pictures

Dwight, Harris, Koegel & Caskey is the name of the new law firm which is general counsel to 20th Century-Fox. Old firm of Hughes, Scherman & Dwight has been dissolved. Majority of the lawyers who were associates of the old firm will be continued with the new Dwight firm, which will have in all approximately 20 lawyers, at starting. Partners in the new firm besides Richard Dwight, are Ralph S. Harris, Otto E. Koegel, John F. Caskey, Frank C. Fisher and Frederick W. R. Pride.

New firm comprises members who are well known in the trade, general business and banking circles. Among firms for whom the new Dwight firm is counsel, additional to 20th Century-Fox, are Skouras Theatres Corp., National Theatres, Adolph Zukor, Sidney R. Kent, Jesse L. Lasky, Firm also does work for General Theatres Equipment.

Print of Universal's newsreel, showing the congregation of pickets about the Republic Steel plant at Niles and Warren, Ohio, as railroad trains attempted to move, was subpoenaed by the district court at Cleveland last week. District manager at Cleveland asked to produce the pictures in court.

It was in the action of the Baltimore & Ohio, Erie and Pennsylvania railroad companies against the steel workers Local No. 73 to prevent pickets from disturbing train movements. Railroad counsel figured the newsreel shots so graphic that it might establish the point that pickets were interfering with shipments.

Condensed scene from 'Wave Ship' may be put on the Movie Pilot (Hudson Day Line show), 'WEAF' N. Y., today. (Wed.) the same date that the picture opens at the Rivoli, Broadway. Program frames were giving the picture the once over yesterday (Tues.) to ascertain if it was feasible. Program also plans to use scene from 'The Road Back' on its broadcast next Monday (21). Scenes from 'This Is My Affair' and 'Parnell' already have been used by Movie Pilot.

'The Road Back,' which opens Thursday at the Globe, Broadway, is getting an extensive exploitation and billboard campaign. If the run is extended, it is estimated that Universal will set aside \$150,000 to plug the picture.

Engagement at the Globe will be enhanced by summer weather surroundings, theatre management spending more than \$30,000 for a new cooling system.

Ban placed on free work by actors for advertising and exploitation flees up has the downtown Los Angeles newspapers irked. L.A. Times ad man wanted Fanchon & Marco to provide a couple of cuties for a bathing suit tie-up but the deal was nixed when the girls were barred from toiling gratis. Gag of getting free models has been worked a long time, until the Screen Actors' Guild called it off.

Hays office has withdrawn its objections to the 'fireball' sequence in 'Stranger Than Fiction,' Universal short. East Coast admiral's office kicked at first, contending that the scenes of husky colored workers tossing large burlap balls, ignited with turpentine, might corrupt juvenile morals. Fireball battle in South Carolina is covered in the picture, this being an old custom among turpentine camp workers.

Number of phonies have been operating in the Hollywood territory peddling stills to newspapers and others for coin that were obtained gratis from studio pufferies. Pic eds did a burn when they discovered they had been taken in by the free-lancers and Hays office launched an investigation, with the objective of weeding out the smoothies.

Par Nixes Proposed Plan to Cut Up Selling Season Into Quarters

Los Angeles, June 15.

Paramount will continue to sell its pictures in bulk for a full season, instead of adopting a drastic policy of quarterly selling, has been proposed, it was announced by Neil

F. Agnew, v.p. in charge of distribution, at the closing business session of the company's sales convention here.

This, despite the fact that Par has already completed or has in the printing room, the full complement of features to be released during the first quarter of the new season.

It was announced by Agnew that the company would have only one road show picture on the new program, 'High, Wide and Handsome,' which will inaugurate a two-day showing in August, and will not be generally released until early in 1938.

Company's conventioners pulled out for their respective posts Sunday night (13) after being in almost continuous session here since the previous Wednesday. Series of regional sales meetings opened (14) in Los Angeles with others sked for all district headquarters during next two weeks.

Zukor's Talk
Highlight of the convention was an address by President Adolph Zukor, who sounded a call for increased quality pictures, and visualized a not-far-distant future when runs of five and six weeks would be common for outstanding pix whereas last year two weeks was considered a good engagement.

Zukor said that, while the company figures to turn out 22 so-called \$1,000,000 features on the new program, it will be Par effort to turn out close to 36 pics of equal quality, even though some will be of lower cost.

Distribution of cash prizes totaling several thousand dollars for winners in the recent Zukor Silver Jubilee drive was made during the sales powwow, together with announcement of recipients of gold wrist watches to the 16 outstanding salesmen, who by reason of achievement in sales during the past season had been made members of the company's 100% club.

'Shannons' Again at U

Hollywood, June 15.

Edmund Grainger, Universal producer, has assigned Brown Holmes to the screenplay of 'The Shannons of Broadway,' which has been scheduled for the current program.

Stage play also was filmed by U as a silent.

'Duckling' for Marin

Hollywood, June 15.

Harry Rapf, who will produce 'The Ugly Duckling' for Metro, has set Edwin L. Marin to direct. Allan Jones and Judy Garland top the cast. On the way out RKO conventions were treated to a barbecue by the Robb & Rowley circuit at Sweetwater, Tex., Monday night (14).

LUGOSI IN SERIAL

Hollywood, June 15.

Republic has paced Bela Lugosi to play the heavy role in the studio's forthcoming serial, 'SOS Coast Guard,' now in production.

Film is being produced in 12 episodes from a script by Maxine Doyle and Ralph Byrd, co-directed by William Whitney and Allan James.

iven Holl

Hollywood, June.

David Niven is sailing for England tomorrow (Wed.) for a two-month vacation in England.

Trip will be his first home in four years. His next work under the Samuel Goldwyn banner will be in support of Gary Cooper and Merle Oberon in 'Spring My Heart,' skedded for August.

VISUAL EDUCATION--AGAIN

Production Costs Up 25%, Rentals Rise at Least 10%, Forcing Exhibs To Move Up Admish Prices Pronto

With production costs, partly due to labor, up as much as 25%, distributors declare that this year they must have higher rentals and that, for economic reasons, admissions will have to be increased substantially. Result, in effect, will be that the added costs will be passed on to the final customer, the consumer.

Distributor leaders who are in New York at present, say that much higher rentals must be obtained on the coming season's product and that the terms will equal or surpass the level of 1929. Admissions then, prior to depression, were much higher everywhere. These admissions have not increased in ratio to the rentals but, sales chiefs point out, the exhibitor realizes he must pay considerably more for film from now on and that, economically, means he will have to charge more at the box.

While most distributors do not set percentage of increase that rentals will have to show this coming year, since every situation is different and one percentage of increase may apply for one spot while another applies for a different situation, buyers declare that they are expecting to be asked at least 10% more, on an average, than during the current (1936-37) season.

Fewer Flat Deals

Flat deals will be fewer than ever before, representing a very small minority of the contracts taken, according to leading distributor executives. Number of flat sales may represent less than 10% of the total, meaning that 90% of the pictures will be bought on percentage this coming year, whether the exhibitor likes it or not. With the bulk of distributor revenue coming from percentage engagements under which the producer gains the maximum from his pictures, sales heads take the position that the exhibitor has got to support the producer by purchasing his product on equitable terms, or else the producer cannot remain in business.

In addition to a 25% rise in production costs, producer-distributors are facing higher overhead in the selling of pictures, not only for the reason that everything has increased in cost since 1929, but because of labor inroads, such as the organization of exchange workers. Exhibitor likewise faces added labor costs this year, this plus higher rentals making it virtually inevitable that he must hike admission scales.

Indications are that percentage pictures will not be obtainable at less than 20% and possibly more. In-

(Continued on page 23)

CROSBY PIC 200G UNDER NORMAL COST

Hollywood, June 15.

Benjamin Glazer, Paramount producer, brought in Bing Crosby's 'Double or Nothing' at a figure said to be \$200,000 under the normal cost of Crosby features, and also considerably below its allotted budget. Glazer's production of 'Exclusive' was made on its exact shooting schedule and only \$3,000 in excess of its appropriation.

Music Hall May Take Coronation 3-Reeler

Three-reel special on the Coronation, filmed by Fox-Movietone in Technicolor, which arrived in New York during the past week, may go into the Music Hall, N. Y., on its New York first run.

It is being separately merchandised by 20th-Fox throughout the country.

Fame

Arthur Cohen, office boy at Universal, got his first unofficial screen test last week. Now he's getting fan mail. All because he played the role of a dumbbell in a U. newsreel clip on the phantom 'Braddock-Schmeling' fight this month.

Lad got his mug in stills outside the Trans-Lux theatre, Broadway. Reel shows him as the only person inside the big Madison Square stadium waiting for the fight to begin.

PENNA. CENSORS OKAY 'DAMAGED'

Philadelphia, June 15.

'Damaged lives' (Weldon), opus on social diseases, was approved by the Pennsylvania Censor Board last Friday (11) after a month's fight which split the Board and went all the way to the governor.

With the approval, the Board recommended that children under 16 not be allowed. It admitted that it had no power to enforce such a stipulation, but Harry A. Kaufman, who controls rights to the pic in Pennsylvania, readily agreed to the provision. Film opens at the Erlanger next Monday (21).

Kaufman has taken the Erlanger on a percentage basis for an indeterminate period. He is offering 40c matinees and 50c top evenings, running continuously from 11 a.m. Pic will be offered for general release through a distributor not yet decided upon, as soon as the Erlanger showing dies out.

Congressional Stay of Deportation Granted to Pellon of Cons. Labs

Washington, June 15.

Deportation of Joseph Pellon, executive of Consolidated Film Laboratories, was stayed last week when the House Immigration Committee at a precedent setting meeting, approved a bill enabling him to remain in this country and blocking the Labor Department from sending him back to Spain.

Tear-jerking story of how Pellon sneaked into the U. S., went out, and returned in legal fashion and then married the buyer for a prominent New York department store moved the committee into voting publicly to report the bill with a recommendation for passage. 'Group did not even bother to go into executive session' line its decision in open meeting at the conclusion of the hearing.

Bill was sponsored by Representative William B. Barry of N. Y., who recruited bi-name support, including one prominent radio figure. Pellon originally entered from Cuba.

Mack Littman to Rep Max Schach Pix in U.S.

Mack Littman has been named American, Canadian, Central and South American representative for Max Schach of London, which releases through United Artists. Up to now he has been representing Criterion Film Prods., in which Douglas Fairbanks, Jr., is interested. He continues with Criterion. 'Love from a Stranger,' 'rearming Lips' and 'When Thief Meets Thief' are recent Schach releases. Last named opened Monday (14) at the Rialto, N. Y.

BUT BIZ TAKING IT SERIOUS NOW

Hays Names Warner, Hammons and Griffis to Committee—Confab on Coast Soon—Means of Distribution Still a Headache

ERPI PREPARATIONS

Entire major picture business is behind the move to put educational films in classroom curriculums.

That was indicated last week when the Motion Picture Producers & Distributors Assn. directors voted to name a special committee to study the question of films for use in schools, with this study to be under the supervision of educators. Added significance was the appointment of Harry M. Warner, pres. of Warner Bros., as chairman of the committee, consisting of Earl W. Hammons, head of Educational Films, and Stanton Griffis, chairman of the Paramount finance committee.

No additional comment was added by Haysians other than it was an exploratory venture with no set program. This is the 15th annual effort to make something of visual education, and this time, from all appearances, the film industry intends to go over the top.

Just how the current visual education program will be carried into effect, what is to be the principal source of material, how the subjects are to be distributed and who will be invested with the responsibility of marketing them will not be known until after the Producers Assn. on the Coast is consulted. This will come after Warner's visit to Hollywood.

Louis B. Mayer, head of the Producers Assn., has expressed interest in favor of such propositions in the past. Just how much old material, already in the vaults of film companies, can be used; what stock shots can be employed and what back-grounding will be feasible, also must be worked out. Co-operation of the laboratories, particularly process plants, also probably will be invited.

Aside from the actual collection of educational subjects, perhaps the greatest problem confronting picture business in the past has been deciding on the means of suitable distribution that would not bring protests from exhibitors. Successful project must incorporate some control over films, to see that they are

(Continued on page 23)

Martha Raye Set for Par, New York, July 7

With the Paramount studio unable to spare her until July, and then only for four weeks, Martha Raye will open at the Paramount, N. Y., July 7 and play three other Par theatres, but not, as originally desired, day and date, with her newest picture, 'Mountain Music.'

Present plans, also, are that Miss Raye play only one week in New York instead of two, coming in July 7 with 'Easy Living' and the Emery Deutsch band from the Rainbow Room, N. Y. She plays the Met, Boston, July 15; the Michigan, Detroit, July 25, and the Chicago, Chicago, July 30.

Deal finally closed with Miss Raye is at \$5,200 a week on a basis of 30 performances, any extra shows to be prorated, or about \$175 for every additional performance. Deutsch band on the Par date is booked on a basis of 35 shows. Par is also paying Miss Raye's transportation.

Wong-Tamiroff Teamed

Hollywood, June 15.

Anna May Wong and Kim Tamiroff have drawn the lead assignments in Paramount's 'A Daughter of the Tong.' Script for 'Tong' has been completed by Edward Lowe and Garnett Weston.

See Possibility of More Changes In RKO's Reorg Plan; Radio City Angle; Orpheum Objection Nixed

Too Hot for Hays

Hollywood, June 15.

rem Carr is looking for a new tag for his 'Hell on Ice,' Universal production, due to a Hays office ban. Film stars John Wayne.

N. Y. EXCHANGES UNIONIZATION SET

Formal organization meeting of the new union of film exchange workers of New York City was skedded to be held at the Hotel Claridge, N. Y., late yesterday (Tuesday) afternoon. Union, claiming 300 members, says it represents virtually 100% of the exchange employees.

With Joe Basson, Motion Picture Machine Operators' Union head, presiding, meeting was expected to adopt a charter and elect officers. Basson was active in organizing the union, which is to be known as Local B-51, affiliated with the International Alliance of Theatrical Stage Employees.

Understood the distribes have not opposed the formation of the union and no trouble is expected in negotiating a contract. Figured wage tilts and concessions on working hours will be made.

Bridgeport in Line

Bridgeport, June 15.

Front of film theatres are being organized by the IATSE, some 60 doormen, ushers and such being admitted to Class B membership.

Peter Benard, Central Labor Union head, has promised 100%.

Wilmington 100%

Wilmington, June 15.

Almost 100% organization of house employees here is reported by the A. F. of L. New unit is tagged B-94 Special Department of IATSE. Bayard J. Barnes, pres; Hardwick Poscelli, v.p.; Charles Pasce, recording secretary; Leonard Howard, financial-corresponding sec.; Lawrence Poselli, treasurer, and Merritt Pragg, biz agent.

Barnes, Howard and Pragg are assistant managers at Warner houses. Union includes about 50 workers, all but two or three in some of town's indie houses.

Doormen, cashiers, ushers and janitors in Chester are also reported almost completely organized by A. F. of L.

for Philly

Philadelphia, June 15.

Negotiations with five indie exchanges and two service houses was completed here last week by Film Exchange Employees Uni. Confab was entirely amicable, with scale agreed upon below that of majors.

Those who came into the tent are the Capital, Peerless, Preferred, Masterpiece, Hollywood, National Screen Service and Clark Film Distributors. Agreement between FEEU and eight majors was consummated two weeks ago.

A. F. of L., through the IATSE, has granted charter to house employees here and in Camden. Organization is going ahead by both this group and CIO unit, Theatre Employees Union. Both will have membership meetings shortly, execs say.

There exists a definite possibility for further changes in RKO's reorganization plan, in view of remarks made at a recent hearing on RKO's reorganization situation by special master George W. Alger, wherein he expressed 'dissatisfaction' with the proposed settlement of Rockefeller Center's \$9,000,000 claim in those proceedings.

Insiders have their fingers crossed, as the special master's remarks may possibly lead to recommendations by the referee for altering the settlement. Action of such a nature would materially affect the proposed reorganization of the company.

Situation bears watching from every angle, is the most important so far brought up in the proceedings. Future operation of the Radio City Music Hall and the Center theatre by RKO are among the conditions of settlement proposed in the Rockefeller Center claim matter.

Rockefeller Idea

Rockefeller Center, under the present conditions of the reorganization plan, is to receive 500,000 shares of new common in settlement of its claim against the film company. RKO, under these conditions, is to participate in the operation of the two R.C. theatres for a term of approximately 12 years. Operation is to be under a committee of seven, of which number four always will be persons representing Rockefeller Center, as selected by the latter.

Hearings on the plan resume today (Wed.) before special master Alger. They may be concluded this week, and it is possible that final disposition on the plan may be had in the next 30 to 60 days, depending upon the findings and when the special master makes them.

In the meantime, certain opposition to the plan, from sources in the

(Continued on page 25)

Georgia Prison Comm. Wins First Round in Suit Against Warrers

Atlanta, Ga., June 15.

Georgia Court of Appeals Friday (11) upheld the right of Vivian L. Stanley, Georgia prison commissioner, to sue Warner Bros. Pictures, Inc., Vitaphone, Inc., Biograph, Inc., the Rialto Corp., Keith's Georgia, R. B. Wilby and Earle M. Holden, producers, distributors and exhibitors, for \$100,000 for alleged libel in 'A Fugitive from a Chain Gang.'

Pic was based on a book, 'A Fugitive from a Georgia Chain Gang,' by Robert Elliott Burns, who is still a fugitive from this State, protected by New Jersey against extradition.

Stanley filed his suit in Fulton Superior Court against the above-named group and Judge Virlyn Moore overruled demurrers by defendants. Appeals tribunal affirmed his ruling, stating that Stanley had a cause of action as the result of a charge that he participated as a member of the prison commission in transferring a convict (author of the book), from one gang to another because the prisoner refused to pay a bribe.

High court reversed Judge Moore on one point, striking out the charge that a member of the prison commission sought a bribe on the grounds that this charge appeared in the book but not in the pic.

RKO Gets Fite Pix

World rights, with the exception of the United States and this United Kingdom, have been sold by RKO for the Br. Isles.

Super-Sports, Inc., of which Howard Dietz is prez, is filming the scrap, which takes place next Tuesday (22).

H. O. 'Paris' Is L. A.'s Best at \$18,000; 'Parnell' N. S. G. \$20,900, 2 Screens; Revivals No Bargain; 'Cap'n's' Scram

Los Angeles, June 15. Indicative of the trend of trade locally is that the outstanding solo house gross for the current week is holdover of 'I Met Him in Paris' at the Paramount. After smash first week, comedy on final nine days is heading for lucrative \$18,000, plenty profitable.

Paragons and RKO are experimenting with a pair of repeats, both big grossers when originally released, but not so hot now. Day-date Warner houses are fairly oke with a holdover bill, while the continued first runs in the Fox-West Coast group, United Artists and Wilshire, are faring pretty poorly.

Metro wound up its two-day tenancy of Caribay Circle (13) after four weeks and three days of 'Captains Courageous', for approximately \$35,000 over the period.

Estimates for This Week
Caribay Circle (Fox) (1,518; 55-63-110-165)—'Captains Courageous' (MG) (5th-final week). Closed final 10 days to \$8,500, fair.

Chinese (Grauman) (2,028; 30-40-55-75)—'Parnell' (MG) and 'Big Business' (20th). Trade noting and get unduly excited about at \$9,400. Last week, 'My Affair' (20th) and 'Pick a Star' (MG), disappointing, \$9,000.

Criterion (Tally) (1,640; 30-40-55)—'Fire Over England' (UA) and 'Jim Hanvey, Detective' (Rep), dual. After three weeks of solo bill house went dual currently. Looks like fair \$3,000. Last week, 'Elephant Boy' (UA) (3d week), finished with satisfactory \$2,500.

Downtown (WB) (1,800; 30-40-55-65)—'Kid Galahad' (WB) and 'Man's Here Again' (FN), dual (2d wk). Clicking off okay \$8,000 on holdover. Piled up strong \$10,400 in first stanza.

East Star (Fox) (900; 55-63-110-165)—'Lost Horizon' (Col) (14th wk). Interest beginning to drop, but pie stays on until after Columbia's sales powwow here ending July 1. Only \$3,800. Last week it \$3,700, about an even break.

Hollywood (WB) (2,756; 30-40-55-65)—'Kid Galahad' (WB) and 'Man's Here Again' (FN), dual (2d wk). Quite a letdown from the first week figures at \$17,000. Initiator plenty hefty with \$11,300 in the till.

Manhattan Melodrama (MG) and 'Magnificent Obsession' (UA), dual. Public wasn't as curious to see these oldies as when they were brand new. Opening (7), pair wound up at \$14,100 (14).

Paramount (Partner) (3,595; 30-40-55)—'Met Him in Paris' (Par) and stage show (2d wk). Another profitable nine days in sight, which should reach around \$18,000, first week finished at close to \$20,000, big.

RKO (2,950; 30-40-55)—'Manhattan Melodrama' (MG) and 'Magnificent Obsession' (UA), dual. Very little interest in this pair of revivals, as \$7,900 for eight days ending (14), indicates. Very bad.

State (Loew-Fox) (2,024; 30-40-55-75)—'Parnell' (MG) and 'Big Business' (20th), dual. Way off at \$11,500 for this brace. Last week, 'My Affair' (20th) and 'Pick a Star' (MG), weak \$10,500.

United Artists (2,100; 30-40-55)—'My Affair' (20th) and 'Pick a Star' (MG), dual. Weak for this. In on moveover, \$2,600. Last week, 'Angel's Holiday' (20th) and 'Angel's Holiday' (20th), also on moveover, weak \$2,400.

Wilshire (Fox) (2,298; 30-40-55-65)—'My Affair' (20th) and 'Pick a Star' (MG), dual. Continued first-run bringing okay \$7,000. Last week, 'Cafe Metropole' (20th) and 'Angel's Holiday' (20th), fair enough \$5,500.

Prev. Spotty; 'Galahad' OK \$8,500; 'Gun,' 12G

Providence, June 15. Spotty week, pretty blah in some spots and hot-cha in others. Stanza is not without its peculiar twists. Strand, showing 'Make Way for Tomorrow' on twin bill, got the best press breaks in town, but biz is flat. Two other stands, Town's and Majestic, received tepid notices, yet both houses are doing better than average business.

Estimates for This Week
Fay's (2,000; 25-35-50)—'Man in Blue' (20th) and 'Man in Blue' (20th), dual. Considering all things, pace here is not so bad; \$6,100 will be fair. Last week, 'Mountain Justice' (WB) and vaude, \$6,000, fair.

Loew's State (3,200; 25-35-50)—'Gave Him Gun' (MG) and 'Pick a Star' (MG). Pulling nicely; house looks for \$12,000, fair. Last week,

'Parnell' (MG) and 'I Came Up' (Col), good \$14,800.
Majestic (Fay) (2,200; 25-35-50)—'Kid Galahad' (WB) and 'Man in Mirror' (GN). Should get at least \$8,500, swell for these times. Last week, 'Go-Getter' (WB) and 'Studying Bishop' (WB), poor \$6,100.

RKO Albee (2,300; 25-35-50)—'Meet Missus' (RKO) and 'Behind Headlines' (RKO). Poor \$5,000.
State Goes My Girl (RKO) and 'Elephant Boy' (UA), also poor \$5,000.

Strand (Indie) (2,200; 25-35-50)—'Mane W. for Tomorrow' (Par) and 'Hills of Old Wyoming' (Par). Doomed to poor \$6,800. Last week, 'Hotel Haywire' (Par) and 'Silent Barriers' (GB), poor \$6,000.

'AFFAIR' OK 13G AS BUFF. WILTS

Buffalo, June 15. Business is settling down to summer averages during the current stanza, with only few spots showing life. 'This Is My Affair' at the Buffalo is okay for the season, and 'Day at the Races' at the Lakes looks strong.

Estimates for This Week
Buffalo (Shea) (3,600; 30-40-55)—'My Affair' (20th). Warm weather slowing this up, but pointing to around \$13,000, nice. Last week, 'Parnell' (MG), under expectations at \$12,300.

Century (Shea) (3,400; 25-35)—'Old Soak' (MG) and 'Midnight Taxi' (20th). Average \$6,000. Last week, 'Mountain Justice' (WB) and 'Song of City' (MG), okay \$6,200.

Great Lakes (Shea) (3,400; 30-50)—'Day at the Races' (MG) and 'Marx Bros. pie points to next \$10,000. Last week, 'Kid Galahad' (WB), fine \$10,500.

Hipp (Shea) (2,400; 25-40)—'Night Must Fall' (MG). Probably \$5,000, poor. Last week, 'Star Is Born' (UA) (2d week), poor \$6,000.

Lafayette (Ind) (3,400; 25-35)—'Man Who Lived Twice' (Col) and 'Girl in the Rain' (GN). Looks like poor \$5,500. Last week, 'Love Is Young' (U) and 'Let Them Live' (U), fair \$6,000.

Foran's Child-Saver

Hollywood, June 15. Warners has 'Two Platoon's' fire-fighter story, as Dick Foran's next meller, with John Farrow directing.

Ann Sheridan will play opposite and Carleton Sand is scripting from his original.

Weather OK for Pitt. Biz; 'Races' Good \$19,500; 'Girl,' Goodman Sock \$25,000

Pittsburgh, June 15. Biz is shooting back into high gear after a couple of sluggish sessions and alibis won't be necessary for a change. Baseball team's absence on road, together with fact that the evening weather kept folks in town resulted in so-so weekend. Benny Goodman's band is giving enough of a lift to skyrocket house to pretty close to top figures over period of several months, while Marx Bros.' 'Day at the Races', at Penn, looks like the best money-maker comic has turned in years. Also in the big coin bracket is 'This Is My Affair', at Fulton, pulling sufficiently to stick for a second week, with chances of a third more than bright.

Estimates for This Week
Alvin (Harris) (2,000; 25-35-40)—'Thunder in the City' (Col) and 'Let's Get Married' (Col). Management getting rid of lots of product at tag end of year via double feature route, also dispatching folk of first-runners to its nabe house in Lake Liberty, the Liberty. Doesn't look like more than fair \$4,700 for this combo. Last week 'Silent Barriers' (GB) and Walt Disney's cartoon review (UA), \$4,700.

Fulton (Shea-Hyde) (1,750; 25-35-40)—'This Is My Affair' (20th). That Taylor-Stanwyck combo is pure b.o.,

B'KLYN HOLDS UP Heat, Tent Services Fall to Dent Pic B.O.'s

Brooklyn, June 15.

All downtown deluxers managing to hold their own despite the many outdoor attractions hereabouts. Town is especially active in pursuit of religion at this moment. Big Brooklyn tabernacle tent services got under way Sunday (13) to large turnout. Ads in local daily played up event like theatre attraction. Homer Rodeheaver, his slide trombone, made appearance and got top billing. Fabian's Paramount has 'Kid Galahad' slated for second stanza. Loew's Met, with 'They Gave Him Gun', also is in the chips.

Estimates for This Week
Albee (2,500; 25-35-55)—'Wings Over Honolulu' (20th) and 'As Good as Married' (U), dual. Will get fair \$14,000. Last week 'Shall We Dance' (RKO) and 'Chan at Olympia' (20th) (2d week), \$14,000, good.

Met (2,400; 25-35-55)—'Go-Getter' (WB) and 'Hotel Haywire' (Par). Nice \$14,000 in view. Last week 'Turn Off Moon' (Par) and 'Scotland Yard' (Par), \$12,000, good.

Met (2,400; 25-35-55)—'Gave Him Gun' (MG) and 'Nobody's Baby' (MG). Good \$15,000 expected. Last week 'Star Is Born' (UA) and 'Out West' (MG) (3d wk), \$12,000, fair. 'Parnell' arrives Thursday (17).

Paramount (4,000; 25-35-55)—'Kid Galahad' (WB) and 'Any Man's Wife' (Rep) (2d week). Poor \$12,600. Last week okay \$19,000.

Strand (2,000; 25-35-55)—'Big House' (ATL) and 'What Price Revenge' (Rialto) and 'Speed to Spare' (Ind) \$7,500, good.

No L'ville Socks; 'Gun' \$5,200, 'Slim,' 4G, Fair

Louisville, June 15.

Biz is spotty hereabouts, with the bulk of trade going to the two big seaters, Loew's State and the Rialto.

Estimates for This Week
Brown (Fourth Ave.-Loew's) (1,500; 15-25-40)—'Parnell' (MG) and 'Frightened Men' (Col), dual. This pair moved over here from State. May get fair \$2,300. Last week, 'My Affair' (20th) and 'March of Time', following good first week at Rialto, took satisfactory \$2,300.

Kentucky (Swift) (900; 15-25)—'Champagne Waltz' (Par) and 'Nancy Steele' (20th), dual, split with 'When Love Is Young' (U) and 'Quality Street' (RKO), dual. Good enough and profitable \$2,400.

Lampard (2,000; 15-25-40)—'Gave Him Gun' (MG) and 'Pick a Star' (MG), dual. Indications are for fair \$5,200. Last week, 'Parnell' (MG) and 'Frightened Men' (Col), dual, under expectations, weak \$6,000, but good enough to warrant move-over to Brown.

Mary Anderson (Libson) (1,000; 15-25-40)—'Slim' (WB) and 'Last of the Cast Names' precludes hefty takings. Draught will be \$4,000, fair. Last week, 'Kid Galahad' (WB), on holdover, and public's tepid \$3,500, fair.

Ohio (Setton) (900; 15-25-40)—'Nevada' (Par) and 'Mrs. Bradford' (RKO), dual, split with 'Murder on Bridle'.

Heat Chips Philly Biz; Marx Bros. Nice \$17,000; 'Slim' Poor \$5,000

Philadelphia, June 15. All indications point to the summer's first real 'low' this week. Torrid weather hit town again and the week-end exodus took its toll. Several holdovers also figure to lower the general average.
Marx Bros.' 'Day at the Races' is getting nice biz in its first week at the Fox and is sure of holdover. It seems certain of being the town's leader and is much stronger than previous Marx pic here.

Estimates for This Week
Aldis (1,300; 40-55-65)—'Dreaming Lips' (UA). Closed Saturday (12) after eight disastrous days to \$7,500, with Disney Award pic getting most of attention. House dark for summer.

Arcadia (600; 25-40-50)—'Way Out West' (MG) (2d run). Four days only ending today (Tuesday). 'Two Who Dared' (UA) opens tomorrow. House has been having plenty short runs. Last week, 'Living Dangerously' (GB) got very poor \$1,200 in five days.

Eda (2,400; 40-55-65)—'Woman Chases Man' (UA). Opened Saturday (12). Crix surprisingly cool, so-so \$13,000 indicated, with weather doing damage. Last week, 'Turn Off Moon' (Par), \$9,500, poor.

Earle (2,000; 25-40-50)—'As Good as Married' (U) and vaude. Eddi. White head 'Anastasia' (Jamaica) with Estelle Taylor. Weak \$11,000 likely. Last week, 'Shall We Dance' (RKO) (2d run) and vaude, Ina Ray Hutton, just over average for \$12,200.

Ex (3,000; 40-55-65)—'Day at the Races' (MG). Marx Bros. pic got swell notices and great start. It is beating other Marx pic; nice \$17,000 likely. Last week, 'Kid Galahad' (WB) (2d week), slipped some and took only six days to \$12,500.

Karlton (1,700; 30-40-50)—'My Affair' (20th) (2d run). Looks good for an above-average \$3,600. Last week, 'Let Them Live' (U) (1st run), weak \$1,300 in five days.

Met (2,400; 30-40-50)—'Met in Paris' (Par) (2d run). Very nice here and looks for \$3,000 or more. Last week, 'Star Is Born' (UA) (2d wk), \$3,000.

Stanley (3,700; 40-55-65)—'Parnell' (MG) (2d week). Notices n.s.g., but names helped give it holdover, which should mean nice \$19,000. Last week's \$17,000 was best thing in town.

Stanton (1,700; 30-40-50)—'Slim' (WB). Good notice and gradually building, but word-of-mouth, but weather is wallowing it. Poor \$5,000 at best. Last week, 'Id Soak' (MG), \$6,500, fair.

'Affair' Tepid \$7,000 In Very Dull Montreal

Montreal, June 15. Outlook only fair at best for first runs currently. 'This Is My Affair', in front on 'This Is My Affair', only fair biz.

Estimates for This Week
Palace (CT) (2,700; 50)—'My Affair' (20th). Possibility of \$7,000 here, which will be only fair. Last week, 'Romeo and Juliet' (MG), \$4,500, poor.

Capitol (CT) (2,700; 50)—'Pick a Star' (MG) and 'Old Soak' (MG). Will do enough to get anticipated \$5,000, fair. Last week, 'Gave Him Gun' (MG) and 'Oh, Doctor' (U), \$4,000, poor.

Loew's (MTC Co.) (3,200; 50)—'Ted's Angels' (Regent) and 'Venue Makes Trouble' (Col), plus stage show. Not so forte at \$8,000. Last week, 'Night of Mystery' (U) and 'Good as Married' (U), plus stage show, poor \$5,000.

Princess (CT) (2,300; 50)—'Go-Getter' (WB) and 'Draggerman Courage' (WB). Nice \$4,000. Last week, 'Woman Chases Man' (UA) and 'Let Them Live' (U), \$3,500, fair.

Cinema de France (France-Film) (600; 50)—'Cesar' (4th week). Still solid, but looks like \$2,000, quite good. Last week's \$1,800 good.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

St. Denis (France-Film) (2,300; 34)—'Romanin' and 'Les Maris de la Mer' (20th). Good \$800 looked for. Last week, \$3,500.

Chi Has B.O., H.O.'s and High Temp.; 'Girl,' Calloway Nice 18G; Vaude Aids 'Live,' \$13,000; 'Affair,' 2d, \$27,500

Chicago, June 15. Despite a considerable upping of the thermometer, the Loop continues on its best gross showing in a long time. Last week proved a winner in practically every downtown theatre; so much a winner, in fact, that several of the theatres decided that it was strong enough to hold

H.O.'s are the Chicago, with 'This Is My Affair,' United Artists with 'They Gave Him a Gun,' Roosevelt with 'Kid Galahad,' Garrick with 'Elephant Boy,' while the Apollo brought over 'Star Is Born' after five smashing sessions at the United Artists.

Oriental this week is banking on its pic for its main strength and has plugged 'Pick a Star' (MG) far above its stage show, which is shaped around the northside Yacht Club and a number of the city's recent floor show acts.

Estimates for This Week
Apollo (B&K) (1,200; 35-55-65-75)—'Star Is Born' (UA), after a short layoff, back in Loop for a sixth week. Still showing strength and will garner \$7,500, okay.

Chicago (B&K) (3,900; 35-55-75)—'My Affair' (20th) and stage show (2nd wk). Will top \$27,500 currently for another good session. Got swell \$33,500 last week.

Garrick (B&K) (900; 35-55-65-75)—'Elephant Boy' (UA) (2d wk). UA's indie exhibition stunt has turned out a wallowing winner. Smashed through on its initial showing to a mighty \$11,200, one of the best weeks house has ever had, and continues currently to fine \$9,000. Will go three weeks easily.

Oriental (B&K) (3,200; 35-55-65-75)—'Pick a Star' (MG) and vaude. D. pending plenty on picture, with Joan Abbott as added strength on stage. Looks only fair \$16,000 currently. Last week, 'Hotel Haywire' (Par) and vaude, so-so \$13,500.

Palace (RKO) (2,500; 35-55-65-75)—'Goes My Girl' (RKO) and Cab Calloway band on stage. Pleasant session in the offing on strength of stage show; \$18,000 will be okay. Last week, Paul Whiteman and 'Make Way for Love' (UA), \$20,200, very good.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Kid Galahad' (WB) (2d wk). Holding for strong enough \$12,000 following opening week's take of \$17,100, good.

State-Lake (Jones) (2,700; 25-35-45-55)—'Let Them Live' (U) and vaude. House goes along at its merry clip, week after week, and this session is no exception. Indicates profitable pace at \$13,000. Last week, satisfactory \$12,600 for 'Isle of Fury' (WB) and vaude.

United Artists (B&K-UA) (1,700; 35-55-65-75)—'Gave Him Gun' (MG) (2d wk). Due to scan quickly, with 'Parnell' (MG) to replace. Week \$10,100 for current seven days after fairish \$13,100 in first week.

SEATTLE STILL BLAH; 'PARNELL' NICE \$8,000

Seattle. Town still idles at b.o.'s. Too much nice weather, which lures to beaches and streams.

'Personal Property' ran two days after news of death of Jean Harlow, and b.picked up, but press department soft-pedalled it, which was in good taste.

Estimates for This Week
Blue Room (Hamrick-Evergreen) (900; 32-37-42)—'Kid Galahad' (WB) and 'Oh, Doctor' (U), dual. Moved from Orpheum for third week. Last week \$2,800. Last week 'Make Way for Tomorrow' (Par), \$2,100, poor.

Calumet (Hamrick-Evergreen) (1,900; 21-32)—'Seventh Heaven' (20th) and '30 Rock' (20th), dual. Indicates \$3,500, okay. Last week 'Personal Property' (MG) and 'Espionage' (MG), \$2,800, slow.

Continental (Sterling) (850; 11-16-21)—'Killers of Sex' (GN) and 'Backstage' (GB), dual. Anticipate fair \$2,000. Last week 'Man Works Miracles' (UA) and 'Ride, Ranger, Ride' (Rep), good \$2,500.

Fifth Avenue (Hamrick-Evergreen) (2,400; 32-37-42)—'Parnell' (MG) and 'Pick a Star' (MG), dual. Expect okay \$9,000. Last week 'Met in Paris' (Par) and 'Her Husband Lies' (Par), dual, fair \$4,300, good.

Liberty (J-VH) (1,900; 21-32-42)—'Star Is Born' (UA) (6th wk). 'May be the last stanza, but still okay at

\$3,700. Last week, same film, \$4,200, good.

Music Box (Hamrick-Evergreen) (900; 32-37-42)—'Met in Paris' (Par). From Fifth Ave. for single bill here. Good \$3,300. Last week, 'Romeo and Juliet' (MG), slow \$2,000.

Musie Hall (Hamrick-Evergreen) (2,300; 55). Dark this week. Last week 'Cloistered' (Ind) and 'Great Hospital Mystery' (20th), dual. Slow \$100.

Orpheum (Hamrick-Evergreen) (2,700; 32-37-42)—'Slim' (WB) and 'Midnight Court' (WB), dual. Indicates nice \$5,000. Last week 'Kid Galahad' (WB) and 'Oh, Doctor' (U), dual, eight days, \$4,900, good.

Palmer (Sterling) (1,450; 16-27-37)—'Way Blues' (Rep) and vaude. Looks like bill \$3,300. Last week 'Fair Warning' (20th) and vaude, \$3,200, mild.

Paramount (Hamrick-Evergreen) (3,100; 32-37-42)—'My Affair' (20th) and 'Hotel Haywire' (Par), dual (2d wk). Fair \$4,000 in sight. Last week, same films, \$6,000, big.

Roosevelt (Sterling) (850; 21-32)—'Top of Town' (U) and 'Internes' (Par), dual. Anticipate fair \$2,400. Last week 'King and Chorus Girl' (20th) and 'Outcast' (Par), dual, \$2-100, slow.

K. C. Strike Talk Not Hurting Pix; 'Races' Big 16G

Kansas City, June 15. Plenty of strike activity this week and anything can happen. Persistent rumor that transportation facilities will be tied up. However, until something definite happens in that line things are moving right along at pic house b.o.'s.

Best of the lot is 'Day at Races,' at Midland. Looks to be best grossing village has seen in several months. O. C. other recent offerings, two are not buying; so-so \$6,500. Last week 'Kid Galahad' (WB), good \$9,700. Moved to Newman.

Midland (Loew) (4,000; 25-40)—'Day at Races' (MG). Single-o here this week and that's close to a novelty. Pic got lots of bally, including a tie-in with Riverside track. Looks like swell \$16,000. Last week 'Races' (MG) and 'Frightened Men' (Col), good \$11,000.

Newman (Par) (1,900; 25-40)—'Kid Galahad' (WB) (2nd run), indicates okay \$5,500. Last week 'Met in Paris' (Par) (2nd run), indicates okay \$5,300 after good week at Mainstreet.

Tower (Fox) (2,200; 25-40)—'Let Them Live' (U) and vaude, Mills Bros. headlining. Okay \$9,500. Last week 'My Affair' (20th) and vaude, good \$9,500.

Uptown (Fox) (2,020; 25-40)—'My Affair' (20th) (2nd wk). Day and date showing of Tower with Uptown on this pic added up to a holdover here. Should garner fair \$3,500 currently after good \$4,300 in first week.

'Parnell' Dual Weakens In Denver, Fair \$8,000

Denver, June 15. First-run biz is holding up in rainy and cool weather. 'Parnell' is tapering off at the Orpheum, but 'Prince and Pauper' is steady at Denver, with help from stage band.

Estimates for This Week
Aladdin (Fox) (1,500; 25-40)—'Woman Chases Man' (UA), following week at Denver. In at \$4,000, and moves to the Broadway. Last week 'My Affair' (20th), good \$4,000, and went to the Broadway for third week.

Broadway (Fox) (1,500; 25-40)—'My Affair' (20th), following a week at each of the Denver theatres. Fair \$3,500 here. Last week 'Cafe Metropole' (20th), \$3,000, fine.

Denham (Cockrill) (1,500; 25-35-40)—'Met in Paris' (Par) and 'Good Guy' (Par) and 'Old Wyoming' (Par), fair \$4,200.

Denver (Fox) (2,500; 25-35-50)—

'Prince and Pauper' (FN) and stage band. Combo delivering nice \$10,000. Last week 'Woman Chases Man' (UA), nice \$9,500.

Orpheum (RKO) (2,600; 25-35-40)—'Parnell' (MG) and 'They Wanted to Marry' (RKO). Fair \$5,000. Last week 'Pick a Star' (MG) and 'There Goes My Girl' (RKO), fair \$7,200.

Paramount (Fox) (2,000; 25-40)—'Promise to Pay' (Col) and 'Venus Makes Trouble' (Col). Fair draw at \$2,500. Last week 'Mountain Justice' (FN) and 'Oh Doctor' (U), good \$3,500.

'Races,' 'Affair' Neck 'n' Neck In Cincy, \$14,500

Cincinnati, June 15. All major cinemas are racking up increased takes over last week. Sock product in 'This Is My Affair,' at the Albee, and 'A Day at Races,' at Palace. They're in a dead heat for first money currently at \$14,500.

'Elephant Boy' getting comfy \$4,500 for the Lyric, and Keith's is okay with \$4,000 on 'There Goes My Girl.' 'Damaged Goods' at the Shubert is fair \$3,500.

Estimates for This Week
Albee (RKO) (3,300; 35-42)—'My Affair' (20th). Very good \$14,500. Last week, 'Gave Him Gun' (MG), \$9,500, fair.

Capitol (RKO) (2,600; 35-42)—'Met in Paris' (Par) (2d run), indicates fair \$4,800. Last week 'Star Is Born' (UA), second week of second run, \$4,000, fair.

Family (RKO) (1,000; 15-25)—'Poker' (Plat) (RKO) and 'Song of City' (MG), split. Average \$2,200. Last week 'Cherokee Strip' (WB) and 'Espionage' (MG), split, \$2,200.

Grand (RKO) (1,200; 25-40)—'Wake Up' (20th). Second run and fifth downtown week. Very good \$3,800. Last week 'Prince and Pauper' (WB) (2d run), \$3,500, dandy.

Keith's (Libson) (1,500; 25-40)—'There Goes My Girl' (RKO). Okay \$4,000. Last week 'Go Getter' (WB) dropped off in last half, \$3,600, fair.

Lyric (RKO) (1,400; 35-42)—'Elephant Boy' (UA). Strong \$4,500. Last week 'Night Must Fall' (MG), \$3,800, ice.

Palace (RKO) (2,600; 35-42)—'Day at Races' (MG). Very big \$14,500. Last week 'Met in Paris' (Par), \$13,000, swell.

Shubert (RKO) (2,200; 35-42)—'Damaged Goods' (GN). Fair \$5,000. Last week 'Up' (20th) (4th week), \$3,500, tepid.

Indpls. B. O.'s Cold, But Gable-Loy Warm \$8,500

Indianapolis, June 15. 'Parnell,' dualled with '13th Chair,' is leading the downtown first-runs, although picture's b.o. pace is below previous Clark Gable vehicles.

'Slim' and a vaude bill occupy the runner-up position with fairish figures at the Lyric, while the other houses trail along with little activity at their doors.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-40)—'My Affair' (20th) (2d wk). Held a second week partly due to lack of good product and partly be-

cause of first week's results. Second week looks mild at \$3,500. Same pic in its first week got okay \$5,900.

Circle (Marmorestein) (1,900; 35-55)—'Star Is Born' (UA). Shifting into second runners, this one on h. o. okay \$3,000. Last week, first stanza caught wallowing \$4,000.

Hipp (Warners) (3,700; 30-40)—'My Affair' (20th). Taylor and Stan- wyes names are drawing madness, \$14,000, fair, but still below what was expected. Last week, 'Kid Galahad' (WB) on second week grossed \$12,000, fine, after doing \$17,500 on first.

Palace () (3,200; 30-75)—'Slim' (WB) and vaude. Well rounded bill, yet not pulling more than \$16,000, some at drawing madness, \$14,000, fair, but still below what was expected. Last week, 'Kid Galahad' (WB) on second week grossed \$12,000, fine, after doing \$17,500 on first.

State (Loew's) (3,400; 30-65)—'Day at Races' (MG). Marx Bros. leading the race by far \$18,500. Last week, 'Parnell' (MG) suffered along with rest; \$14,500, poor.

Stillman (Loew's) (1,700; 25-35)—'Turn Off Me' (Par) and 'Presence of Eleanor Whitney' (local), hiking it to excellent \$7,500. Last week, 'Met in Paris' (Par), on h. o., was average \$5,500.

Sit-In Strike, Heat Slough B'way Biz; 'Woman Chases' Red \$55,000; 'My Girl' Cold 21G; 'Horizon' Out

cause of first week's results. Second week looks mild at \$3,500. Same pic in its first week got okay \$5,900.

Circle (Marmorestein) (1,900; 35-55)—'Star Is Born' (UA). Shifting into second runners, this one on h. o. okay \$3,000. Last week, first stanza caught wallowing \$4,000.

Hipp (Warners) (3,700; 30-40)—'My Affair' (20th). Taylor and Stan- wyes names are drawing madness, \$14,000, fair, but still below what was expected. Last week, 'Kid Galahad' (WB) on second week grossed \$12,000, fine, after doing \$17,500 on first.

Palace () (3,200; 30-75)—'Slim' (WB) and vaude. Well rounded bill, yet not pulling more than \$16,000, some at drawing madness, \$14,000, fair, but still below what was expected. Last week, 'Kid Galahad' (WB) on second week grossed \$12,000, fine, after doing \$17,500 on first.

State (Loew's) (3,400; 30-65)—'Day at Races' (MG). Marx Bros. leading the race by far \$18,500. Last week, 'Parnell' (MG) suffered along with rest; \$14,500, poor.

Stillman (Loew's) (1,700; 25-35)—'Turn Off Me' (Par) and 'Presence of Eleanor Whitney' (local), hiking it to excellent \$7,500. Last week, 'Met in Paris' (Par), on h. o., was average \$5,500.

See-Saw Balto B.O.'s; 'Galahad,' 'Parnell' OK 13G

Baltimore, June 15. Decidedly spotty doings here this week, it reaching both extremes determined entirely by marquee strength. Pace of town being set by Loew's Century with 'Parnell' (MG), and Warner's Stanley with 'Kid Galahad' (WB), both running neck and neck for okay grosses of \$13,000.

Keith's experiment with revival of 'Show' (U) lasted only five days, ing up poor \$3,000. Changes to 'Dreaming Lips' (GB) at supper show tonight, (Tuesday).

Estimates for This Week
Century (Loew's-UA) (3,000; 15-25-30-35-40-55)—'Parnell' (MG). Strength of marquee names a decided asset. Chalking up okay \$13,000, best gross in weeks. Last week, 'Romeo and Juliet' (MG), fair \$9,200.

Hippodrome (Rappaport) (2,300; 15-25-30-40-55-65)—'Frightened Men' (Col) plus plenty of hype from personal of Guy Lombardo, wow \$16,500.

Keith's (Schanberger) (2,500; 15-25-30-35-40-55)—'Dreaming Lips' (GB) (2d wk). Opening supper show tonight (Tuesday) after five-day attempt to revive 'Show Boat' (U), which wound up with weak \$3,000.

New (Mechanic) (1,400; 15-25-30-40-55)—'Up' (20th). Nothing much at \$3,200. Last week, 'Wings of Morning' (20th), so-so \$4,100.

Stanley (WB) (3,400; 15-25-35-40-55)—'Kid Galahad' (WB). Using big capacity to good advantage for excellent \$13,000. Last week, 'Go Getter' (WB), \$6,000, so-so.

listering Old Sol withering the grosses on the Main Stem this week. A musicians' sit-in strike at the RKO-Palace, Saturday (12), which made the whole trade apprehensive and frightened away numerous customers from Broadway, helped to deepen the b.o. gloom.

Considerable hope being manifested in the newer crop of films heading this way. Two of these, 'The Road Back' and 'A Day at the Races,' open tomorrow (Thursday). The former will two-day at the Globe, where it succeeds 'Lost Horizon.' Marx Bros. picture goes into the Capitol.

Of the current films, 'Kid Galahad' and 'She Met Him at the RKO' holdovers, are the strongest contenders. Both are displaying unusual b.o. stamina.

Throughout Saturday and even on Sunday, the trade was apprehensive lest the sit-in strike be carried into other B'way theatres. The sight of so many uniformed policemen around the Palace had its effect on other spots in the area, keeping customers from visiting the playhouses.

But summer heat is most responsible in cutting down the grosses. Old Sol struck the town with full force over the weekend and kept out-of-town folks from visiting the theatre area, while many rushed by the thousands from the city for the countryside and beaches.

'Woman Chases Man,' current at the Music Hall, is diving at \$55,000, and 'Thief Meets Thief' at RKO is fair at \$7,500. 'There Goes My Girl' crimson the Roxy ledger.

Estimates for This Week
Astor (1,012; 55-61.10-1.65-62.20)—'Captains Courageous' (MG) (5th week). Biz still holding up here. Last week, fourth, okay \$10,000.

Capitol (4,620; 25-35-55-65-125)—'A Day at the Races' (MG), Marx Bros. film, opens here tomorrow (Thurs.). 'Parnell' (MG), completing a two-week run in a fine condition, showing only so-so \$12,500. That's quite under satisfactory \$20,000 in first week.

Central (1,900; 25-35-40-55-65-75-85-90)—'Damaged Goods' (GN). Sex picture big at \$12,000. Last week, 'It Happened Out West' (20th), okay \$9,000.

Criterion (1,602; 25-40-55)—'The Go-Getter' (WB) (2d wk). Under expectations and only around \$5,000 on the second week, as the house reads to introduce 'Last Train from' (MG) (Par), in a week. 'Go-Getter' was more than \$6,500, weak.

Globe (1,274; 55-61.10-1.65-62.20)—'Opens tomorrow (Thurs.) with Universal's 'The Road Back.' Co-starring 'Lost Horizon' finally closed after 16 weeks, the last four weeks of which are understood to have been on an independent operating basis by the house. Film had done less than \$4,000 in last week.

Palace (1,700; 25-35-55)—'Shall We Dance' (RKO) and 'Let Them Live' (U). If the heat wasn't enough to dent this spot, the presence of the Rogers attraction, cops and a sit-in strike by musicians certainly didn't increase the b. o. pace; \$6,000 is a fair enough figure under the circumstances. Last week, 'Prince and Pauper' (WB) and 'Big Business' (20th), fair \$6,200.

Paramount (3,694; 25-35-55-65-99)—'Met Him in Paris' (Par) and 'Ozzie Nelson band' (2d wk). Nifty pacer at \$37,500, after a gorgeous opening session of \$50,000, and a third week of the film is in order, but with a different band for support.

Radio City Music Hall (5,980; 40-60-85-99-1.65)—'Woman Chases Man' (UA), n.s.h. at \$55,000 and hardly better than the second week of 'This Is My Affair' (20th), \$50,000.

Rialto (750; 25-40-55)—'When a Thief Meets Thief' (UA). Looking up at \$7,500, by contrast with conditions along the rest of the street. 'Border Case' (RKO), fairish \$6,500.

Rivoli (2,092; 25-55-75-85-99)—'Slave Ship' (20th) opens here tomorrow (Thurs.). 'Hit Parade' (Rep) winds up its last eight days of a two-week showing pretty meekly at \$5,500. Got only \$8,000, poor, in first week.

Roxey (5,838; 25-45-55-75)—'There Goes My Girl' (RKO) and stage show. Very red at \$20,500. Last week, '50 Roads to Town' (20th), \$20,500, also cr. in the second week. 'Happy' (20th) opens Friday (16).

Strand (2,767; 25-55-75)—'Kid Galahad' (3rd week). Doing nicely enough at \$18,000, pace. Last week, second for same pic, net \$27,200.

State (3,450; 35-55-75)—'Gave Him a Gun' (MG) and vaude headed by Benny Fields. Effective support from Benny Fields, also cr. indicated in the excellent \$25,000 anticipated at the spot. Last week, 'Night Must Fall' (MG), with Herman Bin in person, good \$24,000.

Minne. Thermometer Drops, B.O.'s Up; 'Galahad' Sock 10G; 'Parnell' Nice 9G

Minneapolis, June 15.

Theatres are continuing to get the weather breaks with abnormally cool temperature and plenty of rain. Plenty tough for the baseball crowd, but helpful to the showhouses. In the bargain, entertainment is hitting a moderately high level, with the result that grosses for a second successive week are assuming respectable proportions at the town's ace spots, the Minnesota and Orpheum. With school just out, matinee trade, too, is showing improvement.

Estimates for This Week

Aster (Public-Singer) (900; 15-25) "50 Roads" (20th) and "Head's Woman" (Par) (2d run), split with first-run "Great Hospital Mystery" (20th) and "Land Beyond Law" (WB). Headed for pretty good \$1,000. Last week, "Husband's Secretary" (FN) and "Outcast" (Par) (2d runs), split with "Girl Overboard" (U) and "Let Them Live" (U), dual first-runs, \$800, mild.

Century (Public-Singer) (1,600; 25-35-40)—"Maiden for Tomorrow" (Par) "Will be lucky to reach mild \$4,000. Last week, "Night Must Fall" (MG), \$4,500, light.

Minnesota (Public-Singer) (4,200; 25-35-55)—"Parnell" (MG). Loy-Gable (Public) (1,200; 15-25) pulling power, but vehicle isn't exciting excessive enthusiasm. Pretty good \$9,000 in prospect. Last week, "My Affair" (20th), \$8,000, fair.

Orpheum (Public-Singer) (2,800; 25-35-40)—"Kid Galahad" (WB). This one has towny ears and laudatory notices plus word-of-mouth boosting take to good \$10,000. Last week, "My Girl" (RKO) and "Cab Calloway and Cotton Club Revue on stage," tremendous \$17,000.

State (Public-Singer) (2,300; 25-40)—"Mountain Justice" (FN) and "Song of City" (MG), dual, fair \$3,800 indicated. Last week, "Love Is Young" (U) and "Girl from Scotland Yard" (Par), dual, \$2,500, light.

Time (Berger) (280; 15-25)—"Dark Angel" (UA) (reissue). Enroute to poor \$500. Last week, "Sky Devils" (reissue) (3d week), \$700, mild.

Uptown (Public) (1,200; 25-35)—"Wake Up" (20th). First name showing; pretty good \$3,000 indicated. Last week, "Personal Property" (MG), \$3,200, good.

World (Stiefes). (350; 25-35-40-55)—"Forever Yours" (WB). Good attraction for this class house and big \$2,000 is in sight. Best week in some time indicated. Last week, "Les Miserables" (French), \$900, light.

Marx Bros. 19G, 'Slim' \$15,000, Strong in Frisco

San Francisco, June 15.

Brisk trade marking "A Day at the Races," at the Warfield, and "Slim," at the Fox.

Estimates for This Week

Fox (F-WC) (5,000; 35-55)—"Slim" (WB). Headed for "Pick a Star" (MGM). Headed for \$15,000. Last week, "Met Him in Paris" (Par) and "Draegerman Courage" (WB) (2nd wk), profitable \$11,000.

Golden Gate (RKO) (2,850; 35-55)—"Meet the Missus" (RKO) and vaudeville. Hitting for \$14,000, m.s.g. Last week, "Behind Headlines" (RKO) and vaudeville, \$15,500, fair.

Orpheum (F&M) (2,440; 35-40)—"Magnificent Obsession" (U) and "Man in Blue" (U). Brought back "Obsession" after playing it four weeks during its first engagement here, but hit only mild fairish \$5,000 in sight. Last week (2nd), "Wings Over Honolulu" (U) and "Venus Makes Trouble" (Col), oke \$5,500.

Paramount (F-WC) (2,740; 35-55)—"Parnell" (MG) and "Erie Had to Eat" (10th) (2d wk.). Will hit in the nabe of \$10,000. Last week, fine \$15,500.

St. Francis (F-WC) (1,470; 35-55)—"Met Him in Paris" (Par) and "You're in the Army Now" (CB) (3d wk.). Claudette Colbert picture moved in here after two good weeks at the Fox, where it was dual with "Draegerman Courage" (WB). Good \$6,000 in sight. Last week, "Trader Horn" (MG) and "Navy Blues" (Rep) fair \$5,000.

United Artists (Cohen) (1,200; 35-55)—"Star Is Born" (UA) (7th wk.). Closing date on the big week off. Length of run will make it possible for the United Artists to avoid the usual summer shut-down because of

lack of product; \$5,000 this

Last week, \$5,500, fair.

Warfield (F-WC) (2,680; 35-55)—

"Day at Races" (MG) and "Great Hospital Mystery" (20th). Expected \$19,000 is colossal these days, which have seen some slim pickings. Marx Bros. have always done okay in Frisco. Last week (2d), "My Affair" (20th) and "Hotel Haywire" (Par), \$9,000, fair.

'Married' Plus Bojangles Good 25G in Dull Det.

Detroit, June 15.

National Open head of tourney, plus baseball doubleheaders and race track, got pic spots off on wrong foot this stanza. As result, biz is pretty spotty.

Town's winner is "As Good as Married," plus Bill Robinson, at the Fox. Estimates for This Week

Adams (Balaban) (1,700; 25-40)—

"Angel's Holiday" (20th) and "Midnight Taxi" (20th), dual. Biz on up beat here for good \$6,000 currently.

"Lost Horizon" (Col) (15th wk.). This is "My Affair" (20th) (2d week), latter moved here from Fox, oke \$5,500.

Cass (Indie) (1,400; \$1.65 top)—"Lost Horizon" (Col) (15th wk.). Holding up fairly well. Last week, oke \$6,000. Will stick till Saturday (19).

DeWitt (Krim) (2,800; 25-40)—

"Slaves in Bondage" (Indie) (4th week). Women only sign drawing 'em in now at good \$5,000 clip, following third week's \$4,700. Should hold for another couple sessions at least.

Fox (Indie) (5,000; 30-40-65)—

"Good as Married" (U), with Bill Robinson toping spot, showed last week magnet at good \$25,000. Last week, "Fifty Roads" (20th) plus Henry Busse's oke, tepid \$18,500.

Madison (United Detroit) (2,000; 30-40-65)—"Met in Paris" (2d week). Moved here from Michigan; should do fair \$4,000. Last week, third of "Star Is Born" (UA), good \$6,200.

Michigan (United Detroit) (4,000; 30-40-65)—"Woman Chases Man" (UA), with Elaine Barrie Barrymore on stage. Lukewarm \$16,000.

Palma-Sate (United Detroit) (3,000; 25-40)—"King of Gamblers" (Ind) plus "You Can't Buy Luck" (RKO), dual. Average \$6,000. Last week, "Kid Galahad" (WB) (2d week) and "Good Himsel" (RKO), good \$6,200.

United Artists (United Detroit) (2,000; 30-40-65)—"Parnell" (MG). Good \$10,000 coming up in a dull town. Last week, "Make Way for Tomorrow" (Par) pulled fair \$7,500.

Washington, June 15.

Cap up and down this week, but the average is oke. Big question mark is "Parnell," at Capitol, Loew's vaude spot that usually leaves the name pic to straight flicker spot down the street. Critics either obviously soft-hearted or downright brutal, and whether smash campaign carry it through to big biz is anybody's guess. Reverse is true of "Make Way for Tomorrow," at Palace, which has less 'name-power' than anything house has played in years and is depending upon Loew's and word-of-mouth to force a build.

Town still on its ear over way Benny Goodman and "Kid Galahad" would do at Earle this week, finishing with around \$1,000 in refunds because the house couldn't pack 'em in with five shows a day.

Estimates for This Week

Capitol (Loew) (3,424; 25-35-60)—

"Parnell" (MG) and vaude. Herman Bing heading pleasing stage bill, but star names and bally accounting for bid oke \$10,000 assuming it holds, it should get nice \$18,000. Last week, "Night Must Fall" (MG) and Benny Meroff oke, took fair \$16,000 against stiff opposition.

Columbia (Loew) (1,583; 25-40)—

"Gave Him Gun" (MG) (2d run). Oke \$4,500. Last week, "Cafe Metropole" (20th) (2d run), good \$5,000.

Earle (WB) (2,244; 25-35-60-70)—

"Met Him in Paris" (Par) and vaude. Press calli it perfect com-

edy and Clyde Lucas band adding to frothy bill. Heading for good \$18,000. Last week, "Kid Galahad" (WB) and Benny Goodman's orch, turned 'em away every night to pocket terrific \$22,000.

Keith's (RKO) (1,830; 25-35-60)—

"Wings Over Honolulu" (U). House went to town on pic, getting five rear admiral to opening, and ought to drag in oke \$6,000. Last week, "There Goes My Girl" (RKO), poor \$5,500.

Met (WB) (1,853; 25-40)—"Louis Pasteur" (WB) (revival). Billed as Muni's Academy Award pic and should see oke \$4,500. Last week, "Her Husband Lies" (Par), fair \$3,500.

Palace (Loew) (2,363; 25-35-60)—

"Make Way for Tomorrow" (Par). Lack of names, despite critics' praise, should give this only \$12,000. Last week, "My Affair" (MG) (2d week), fair \$7,500.

Rialto (Indie) (1,100; 25-30-40-55)—

"Hell's Angels" (Peerless) and "Ex-Husband Lies" (RKO) (revivals). House gambling on interest in Harlow's first hit. Looks like average \$2,300. Dark last week.

Belasco (Indie) (1,100; 25-35-60)—

"Children of Loneliness" (Cummings). Plenty of sex bally has town talking. House starts this week running only two shows a day (at night), since it has no cooling plant. Sensational angle should bring in good \$2,000. Last week, "Ecstasy" (Cummings) (3d run), oke \$1,800.

'Paris,' Minus Opposish In Port., Strong \$7,500

Portland, Ore., June 15.

"I Met Him in Paris," at the Paramount, holds an unopposed spot as the only new pic opening this week, and it's doing good biz.

Estimates for This Week

Broadway (Parker) (2,000; 30-40)—

"Hit Parade" (Rep) and "Oh, Doctor" (U). Getting a nice slice of biz, chiefly on first pic, \$7,000. Last week, "Rembrandt" (UA) and "13th Chair" (MG), too arty at the b.o., five days getting weak \$4,000.

Mayfair (Parker-Evergreen) (1,400; 30-40)—

"Trader Horn" (MG) and "Hell Divers" (MG) (revivals). Two former winners delivering oke \$2,500. Last week, "Angels Holiday" (20th) and "Night Key" (U), six days, fair \$2,000.

Orpheum (Hamrick-Evergreen) (2,000; 30-40)—

"Kid Galahad" (WB) and "Hotel Haywire" (Par) (2d wk.), doing nicely \$4,000. First week closing for good \$5,300.

Paramount (Hamrick-Evergreen) (3,000; 30-40)—

"Met in Paris" (Par) and "King of Gamblers" (Par). Getting a good break with much strong competition, bill \$7,500. Last week, "Cafe Metropole" (20th) and "Girl Loves Boy" (GN), 10 days, fair \$8,000.

United Artists (Parker) (1,000; 30-40)—

"Star Is Born" (UA) (3d wk.). Still getting biz, good \$4,800. Second week, \$5,500. First collected raves and great \$6,800.

Gielgud's Flop

(Continued from page 1)

sociation with Howard Wyndham & Bronson Albery, joint owners of the house.

Having decided to do this play, Gielgud submitted it to his associates, who told him to do it on his own. This got the actor-producer in a huff and change-over to the Queen's theatre, under a different management.

Show was tried out in the sticks with indifferent success, and when put on in the West End lasted 10 days.

Gielgud is understood to have lost \$15,000 on the show, but the loss is a lot more than this, as his American proposition must be taken in consideration. After he played Boston, following his Broadway hit in "Hamlet," he was offered a 15 weeks tour with weekly \$2,500 salary guarantee plus percentage. This he turned down cold in favor of "Born Gay."

Now he is returning to Wyndham & Albery in "Macbeth," with Edith Evans in support.

SWARTHOUT'S THRUSHER

Hollywood, June 15.

Paramount has set "The Yellow Nightgown" as Gladys Swarthout's next starrer. Hermann Bahr authored.

Anne M. Chapin and Frank Partos are scripting and Harlan Thompson will produce.

Gable-Loy, Plus Bing's P. A., Nice 18G In Wash.; 'Paris,' Vaude, Good \$18,000

Washington, June 15.

Cap up and down this week, but the average is oke. Big question mark is "Parnell," at Capitol, Loew's vaude spot that usually leaves the name pic to straight flicker spot down the street. Critics either obviously soft-hearted or downright brutal, and whether smash campaign carry it through to big biz is anybody's guess. Reverse is true of "Make Way for Tomorrow," at Palace, which has less 'name-power' than anything house has played in years and is depending upon Loew's and word-of-mouth to force a build.

Town still on its ear over way Benny Goodman and "Kid Galahad" would do at Earle this week, finishing with around \$1,000 in refunds because the house couldn't pack 'em in with five shows a day.

Estimates for This Week

Capitol (Loew) (3,424; 25-35-60)—

"Parnell" (MG) and vaude. Herman Bing heading pleasing stage bill, but star names and bally accounting for bid oke \$10,000 assuming it holds, it should get nice \$18,000. Last week, "Night Must Fall" (MG) and Benny Meroff oke, took fair \$16,000 against stiff opposition.

Columbia (Loew) (1,583; 25-40)—

"Gave Him Gun" (MG) (2d run). Oke \$4,500. Last week, "Cafe Metropole" (20th) (2d run), good \$5,000.

Earle (WB) (2,244; 25-35-60-70)—

"Met Him in Paris" (Par) and vaude. Press calli it perfect com-

edy and Clyde Lucas band adding to frothy bill. Heading for good \$18,000. Last week, "Kid Galahad" (WB) and Benny Goodman's orch, turned 'em away every night to pocket terrific \$22,000.

Keith's (RKO) (1,830; 25-35-60)—

"Wings Over Honolulu" (U). House went to town on pic, getting five rear admiral to opening, and ought to drag in oke \$6,000. Last week, "There Goes My Girl" (RKO), poor \$5,500.

Met (WB) (1,853; 25-40)—"Louis Pasteur" (WB) (revival). Billed as Muni's Academy Award pic and should see oke \$4,500. Last week, "Her Husband Lies" (Par), fair \$3,500.

Palace (Loew) (2,363; 25-35-60)—

"Make Way for Tomorrow" (Par). Lack of names, despite critics' praise, should give this only \$12,000. Last week, "My Affair" (MG) (2d week), fair \$7,500.

What Is a Filmusical?

(Continued from page 3)

taking after the tried and true "Broadway Melody" series of Metro and "Gold Diggers" of Warners.

The New Crop

New series getting the gun this season are: "Artists and Models," Paramount (which already has "Big Broadcast"); "Merry-Go-Round," Universal; "New Faces," Radio; "Goldwyn Follies," Goldwyn; "Hit Parade," Republic; "Walter's Wagers," Vogue; "Wager."

Question comes: "What makes a musical click?"

Ask around and you'll get a lot of answers, the diversity of which would surprise you.

Industry has toiled long and put out many millions in learning how to wrap up musical entertainment and peddle it to the public.

In the end, the producers have, by and large, come back pretty close to the familiar formula of the oldtime extravaganza, a sort of super-variety entertainment. Elements are girls, gags and tunes, with opion almost, but not quite, unanimous in favor of sound story values as well.

How to blend these elements most effectively, and where to find the talent to do it, have been the brain-aggaring problems for the film impresarios. It's got so out here that the quickest and surest way to film success is to have something that a big musical can use as a witness.

Buddy Ebsen, Martha Raye, Harriet Hilliard, Fred Astaire, Ella Logan, to name a few, and also the grand opera warblers such as Lily Pons, Gladys Swarthout, Nino Martini and Grace Moore.

Jack Warner and Darryl Zanuck started the search for the winning musical formula as far back as 1928 when Warners got the jump with sound.

First: Warners musicals socked the b.o. bell an awful wallop because, in those days, anything went that made a noise. Came the era of the theme song and the whole setup went sour. Songwriters and musicians, who had flocked around the lots in droves, slunk away again. No one wanted them. Some even declaimed openly that the public had turned its thumbs down to filmicals for good.

Faith Wins Out

That wasn't the case, as everyone now knows. Only trouble was the producers hadn't mastered the medium. Warner and Zanuck experi-

mented. And today Zanuck and Warner are far apart in their notions of what makes a musical show.

"The keynote of a successful screen musical is improbability," says Warner, "the best and liveliest tunes and just enough plot to string everything together."

Zanuck, on the other hand, is a believer in story values, no matter what kind of picture he's making. All the Zanuck musicals are stoutly equipped with plot.

Analysis shows that the big 20th-Fox and Warner musicals, and others as well, have one important element in common—the comparative unimportance of the director. When actual shooting time comes the layout is complete, step by step.

Most of the successful Metro musicals have had sound story values in addition to other "musts," which Louis B. Mayer lists as "quality music, played and sung by the best artists obtainable, production value and spectacle, plus a dramatic believable story."

Even Metro's "The Great Ziegfeld," which stressed spectacle more than most, had strong drama. Its producer, William Anthony McGuire, points out:

"The formula of Ziegfeld himself, says McGuire, "was music and beautiful girls, costumes and settings. We used all these elements, plus Ziegfeld's own story, which was essentially dramatic."

The present-day screen public will not be content with just enough plot to hang the musical numbers on. They insist on believing the stories they see unfolded, if that's possible.

Zanuck demands certain qualities in musicals, in addition to story. These he lists as "spontaneity and freshness, fresh comedy, new faces, different song hits, new personalities, new backgrounds."

Zanuck says, 20th-Fox is going to the race track, to the gridiron, to Switzerland and to the Arabian Nights for fresh and colorful backgrounds.

Universal's musical standard bearer is G. DeSylva, who foresees the vital necessity of developing new talent for musicals of the future. Talent is what today DeSylva is concentrating on for "Young Man's

Fancy" and "Merry-Go-Round 1936."

He has bunched Bert Lahr, Billy House, Jimmy Savo and Mischka Auer in the first as the four horse-men of hilarity and it will be Auer's bow as a filmusical comedian. There are just as many clever people out of pictures as in them," is DeSylva's credo, and it's our job to dig them up and develop their talents. It took years for picture business to discover W. C. Fields.

Ever since the oldtime combo of DeSylva, Brown & Henderson made "Sunny Side Up" for Fox Films—the one of the big all-time grosses of film biz—DeSylva has been a stickler for story. On top of sound story values he piles gals, gags and tunes, interspersed with original dance routines and musical novelties. In "Young Man's Fancy" he will introduce, in addition to tested personalities, Alice Brady, Louise Fazenda and Ella Logan, Casper Reardon, swing harpist Larry Blake, also a "hot" harpist and a comedian; Scott Powell, singer, and the three Diamond brothers.

You will see that I am bringing in a lot of new personalities," DeSylva points out. "That is because I am convinced that the injection of new personalities from the stage has meant more than any other single factor in the advancement of filmicals."

From an Old Formula

Nathaniel Inkert, RKO-Radio's musical director, believes that the present-day filmusical nothing more than an adaptation of the old Gilbert & Sullivan formula and that it's taken the picture industry seven years of trial and error to make that discovery.

"Film makers," says Shilkret, "used to have the habit of shoving a song into a picture just because it was a pretty song. That was horrible. Nowadays, we know better. Music was abused in the old days and I believe it was when RKO-Radio boldly lifted 'Rio Rita' from the stage to the screen, that the transition was accomplished. Effect of that was electrifying."

Shilkret remembers the days when musicals were in such evil grace with audiences that "Viennese Nights" was exploited as a musical with only one song.

Radio is going heavily for musicals this year as witness the "Marti" features, Lily Pons and other pix, including "Joy of Living" with Irene Dunne. In this one the Gilbert & Sullivan formula will be closely followed, with Jerome Kern, Dorothy Fields and Herbert Fields collaborating all the way on story, music, lyrics and screenplay.

Musical destinies of Paramount have been placed largely in the hands of William LeBaron, production executive, and Boris Morros, music chief. Morros is another believer in complete advance preparation. Newcomers on the Paramount musical talent list are Augustine Lara, George Antheil and Kurt Weill. Morros is angling for Stravinsky, Aaron Copland and Richard Hageman.

Shot Through With Tunes

Musical will figure in 40 of Paramount's 80 productions on the forthcoming season's program. Topper about to hit the theatres is Jerome Kern's "High, Wide and Handsome," on which the studio went to town. Other ambitious musicals come along include "Sapphire" with Mae West; "Chocolate Parade," septa tuner for which an attempt is being made to corral all the top available Negro talent; Louis Armstrong's band already packed; "Broadcast," in which Kirsten Flagstad will be heard chirping out of Wagner "Die Walkure;" "College Swing," and "Artists and Models," now in work. Contemplated are "The Count," "Luxemburg" and "Yagand King." Bing Crosby is down for "Double or Nothing" and "Paris Honeymoon," Gladys Swarthout and John Boles "Yellow Nightingale."

Morros says, "New general knows more about music and is sensitive. To get what I want take part in story discussions and remain in close touch with the producer and director from the inception of a picture until the finish. My staff has many specialists and I try to assign to each man the sort of thing he can do best."

Columbi while maintaini such staff of specialists, still spar neither expense nor pains on the musicals it puts out, especially the Grace Moores. Production assignments are passed around the staff.



A Love Like Theirs

Had To Be Played By

Stars Like These



At
**RADIO
 CITY
 MUSIC
 HALL**
This Week

The Momentous World Premiere of
KAY FRANCIS
 and
ERROL FLYNN
 in
'Another Dawn'

with
 Ian Hunter · Frieda Inescort · Herbert Mundin · G. P. Huntley, Jr.
 Music by Erich Wolfgang Korngold · Directed by William Dieterle

The Prince and the Pauper · The Go-Getter · Kid Galahad · Slim · Another Dawn

All Released In Two Months By WARNER BROS

ADVENTURE THAT STORMS IN EPIC



For the second time in its history, the Rivoli Theatre was closed down in preparation for the gala world premiere of a spectacular production "Slave Ship," opening tonight at 7:30. The picture previously accorded this honor was another Darryl F. Zanuck production, "Les Miserables," whose sensational grosses the Rivoli management feels will be paralleled during the "Slave Ship" run!



SWEEP OVER HALF THE WORLD!

**CAPTIVE LOVERS ON A HONEYMOON
SHIP OF HORROR—THE LAST SLAVER
ON ITS LAST DESPERATE VOYAGE!**

From the mutiny-reddened decks of a doomed vessel defying
the navies of all nations comes this saga so heroic that only
the trackless ocean could encompass its vast scene! Two years
in preparation . . . costing a fortune . . . with a cast of match-
less stars . . . infused with that electrifying 20th showmanship
IT STANDS WITH THE BOXOFFICE IMMORTALS!

Warner *Wallace*
BAXTER BEERY

in

AVE SHIP

with

**ELIZABETH ALLAN
MICKEY ROONEY**

George Sanders • Jane Darwell • Joseph Schildkraut
Francis Ford • J. Farrell MacDonald • Paul Hurst
Arthur Hohl • Minna Gombell • Billy Bevan
Holmes Herbert • Edwin Maxwell

Directed by Tay Garnett • Associate Producer Nunnally Johnson

Darryl F. Zanuck In Charge of Production

Screen Play by Sam Hellman, Lamar Trotti and Gladys Lehman
Story by William Faulkner • Based on a novel by George S. King



THE KEYSTONE
OF YOUR FUTURE

China's Govt. Film Commissioner Scans Industry in U. S. and Europe; Discusses Modernization in Orient

HOBE MORRISON

Ambitious program of expansion, involving the production, distribution and exhibition phases of the industry, planned by Chinese film commissions, with the active support of the Nanking government. Representing both the Chinese National government and private interests in that country, J. T. Holt is now in New York in the course of a world survey of the entire film industry.

During his three weeks here, Holt is huddling with major producers and distributors regarding the Chinese picture setup. Then he goes to England, France, Germany, Italy and Austria to study every phase of the business in those countries. Has already spent nearly two months in Hollywood.

Besides representing his government as Commissioner for the investigation of the Motion Picture Industry, Holt is vice-president and general manager of the Shanghai United Amusements, which operates a chain of three film theatres in Shanghai and two each in Canton and Nanking.

On his return to Shanghai next October, Holt will submit a report which will be the basis for the industry's expansion program. Government is definitely pledged to back the industry boom and may provide financial assistance. Aim is to increase the number and size of Chinese film productions and improve their quality, with the ultimate idea of trying to penetrate the world market. Also figure on extensive theatre building program, lowering admissions and getting American producer co-operation toward printing Chinese titles on pix for release there.

China's Handicaps

According to Holt, the chief troubles with the Chinese exhibition situation is the small number of houses, high admissions, lack of superimposed Chinese titles and absence of advertising by the distributors. Market is dominated by American films, with Chinese and a sprinkling of English, German and French copping the other sales.

Total of 200 houses in China, according to Holt with about 150 wired for sound. Pointing out that China, with a population of 400,000,000, is ideally suited for a building program, Holt figures his country will have 2,000 houses within the next 10 years.

Admission for films in China is steep, top price being around \$2, or approximately 66 cents in American money. Nearly all pix are played on percentage and one of Holt's aims while in New York is to wangle some concessions from the major distributors, all of whom are represented in China, looking toward lower admissions. Such a move would result in a loss for a while, he thinks, but in the end would expand the Chinese market and show a steep rise in grosses.

Although American films shown in other countries have superimposed titles, those exhibited in China don't get them, Holt says. Consequently, Chinese who don't speak English rarely attend showings, even if they have the prohibitive price. Chinese official also thinks American film reps in China have little knowledge of the language or customs of the country and make no effort to learn. That is bad seeing, he feels, as is the producer-distributor lack of ballyhoo, and advertising, leaving exploitation entirely up to the distrib.

Home

Nearly all Chinese houses are native-controlled, though many of the companies (including Holt's Shanghai United Amusements) are incorporated in America for business advantages. Only houses controlled by foreigners are in the international settlement at Shanghai. There is one Jap house showing Jap pix in the settlement, but Chi won't attend Jap films.

About 40% of these houses show all Chinese films. Others play foreign and Chinese films on no set schedule. Chinese pix also play on a percentage basis, though the split is better for the exhib. Many of the theatres compare favorably with those in America, he says, being air-conditioned and supplied with the

best equipment available. Holt claims seats in Chinese theatres are better than those in America. Shanghai has four first-run houses, with average capacity of around 2,500. Usual bill in a Chinese house includes a feature and a short, for a running time of about two hours.

Regarding the problem of censorship in China, which has come in for considerable talk over the last few years, Holt claims most of the producer-distrib troubles come from ignorance of conditions and from lack of cooperation with the government. Virtually the sole reason for censoring or banning a picture, he says, is that films sometimes show the Chinese in an unfavorable light. Particularly in view of the country's rapidly increasing spirit of nationalism, the Chinese are hyper-sensitive on that point.

U. S. Films Popular

There is little chance of any quota restrictions being raised by the Chinese government. Chinese films can't possibly fill the playing dates, according to Holt, and American films are preferred by native audiences. Estimates about 60 to 70 features are made a year by Chinese producers. There are five or six large companies, with a number of minor ones turning out two or three features annually. Studios are handicapped by interior equipment, particularly sound, but Chinese cameramen get effects superior to those of Hollywood, Holt believes.

Productions are normally simple and inexpensive, a top figure being about \$60,000. All kinds of pictures are made, including dramatic, comedies and farces. Tendency, probably created and encouraged by American pix, is toward modern stories and situations, although many of the traditional stories are filmed. Acting in films retains little of the stylized forms of the traditional Chinese theatre, which Holt thinks is another result of American film penetration of the country.

Legit theatres in China are also changing with the trend of the times, the film official says. Although of the opinion the traditional Chinese theatre will always exist, he reveals that many modern plays are being acted in the western manner, may be seen through the country and are growing in popularity.

Holt is highly enthusiastic about the future of China as a film market and as a producer of pictures. During his visit here he hopes to convince the major companies of the opportunity of developing the country as a market. Indication of the growing film-consciousness of China, he says, is in the present rule that every school must devote at least one hour a day to pix showing for educational purposes. Classrooms are equipped with 16 mm. projectors and many specially made films are shown.

ENGLISH FILM PRODUCTION UP

British production has been snapping out of its depression, judging by current activity at Denham, where, with six pictures currently shooting, Korda's studios are busier than at any period since they opened a year ago.

London Film occupies three stages, with 'The Squealer', a re-make of the Edgar Wallace thriller, having Edmund Lowe in top spot; 'The First and the Last', which Basil Dean is directing; and 'The Drum', color picture with an Indian background, which also has a location unit shooting exteriors at the Khyber Pass.

In production, too, is Herbert Wilcox's 'Victoria the Great', actually mooted due to a crew off the floor; 'South Riding', which Victor Saville is producing; and 'The Return of the Scarlet Pimpernel', being done by British Cine-Alliance.

Further, waiting for floor space, is Excelsior Films' 'Playboy', which will star Jack Hulbert.

U. S. Pix in So. Africa

Capetown, May 21.

American films are grabbing top grosses in local pix houses. Following is the current lineup: Alhambra (A.C.T.); 'Three Smart Girls' (U); followed by 'Cain and Mabel' (WB); Plaza (Union); 'Good Earth' (MG), showing to capacity big, 'Fire Over England' (UA) slated to follow; New Grand (A.C.T.); 'Everything is Thund' (GB); Royal (Union); 'Love On the Run' (MG); Adelphi (A.C.T.); 'Earthworm Tractors' (WB); Ritz (A.C.T.); 'Six Hours to Live' (20th). Johannesburg houses are showing the following: Palladium (A.C.T.); 'O.M.H.S.' (GB); Plaza (A.C.T.); 'Three Smart Girls' (U); Colosseum (A.C.T.); 'Head Over Heels' (GB); Metro (MG); 'Fire Over England' (UA); Standard (A.C.T.); 'Cavalcade' (Fox), special showing; Bijou (Union); 'Born to Dance' (MG); Prince's (Indie); 'Charm School' (Par).

Following pix are being shown in Durban theatres: Playhouse (A.C.T.); 'Cain and Mabel' (WB); Prince's (A.C.T.); 'Earthworm Tractors' (WB); Criterion (A.C.T.); 'Cavalcade' (Fox); King's (Union); 'Wife vs. Secretary' (MG); Cameo (Indie); 'White Fang' (20th).

Carl Rosa Opera Co. is also doing business at the Empire, Johannesburg. George Doornik, English comedian; the Darnora troupe of dancers are in revues, 'Let's Go Places' and 'This Year of Carnival' being staged at the Theatre Royal, Durban, for dates at African theatres.

British Censors' 'Horrific' Label Bars Children

London, June 8.

British Board of Film Censors has thought up a new headache for distributors by introducing a special certificate for spine-chillers which automatically bars kids from the theatre. Move was dictated by official requests from the Home Office, which saw this type of picture definitely harmful to impressionable youngsters.

B.B.F.C. earlier had intentions of producing a new certificate, on the angle the horror cycle had worked out, but now the class has expanded to introduce pictures of less blood-curdling grade. Originally meant as a check on productions of the type of 'Frankenstein' or 'Dracula', the classification now takes in mystery melodramas where there is held to be more than average tension.

First picture to earn distinction of the new registration is Metro's 'The Thirteenth Chair' from Bayard Veiller's sleuth yarn of a killing at a seance. Certificate reads: 'This is to certify that . . . has been passed as HORRIFIC, i.e., for adult audiences only.'

By law, the certificate must be flashed on the screen immediately in front of opening titles, and is shown with the seal of the B.B.F.C. and the signature of Lord Tyrrell of Avon, President. Originally the Board recognized two classifications only—'A' for pictures recommended primarily for adults, 'U' for pictures regarded as for universal presentation (i.e., to adults and juveniles alike).

Practice of many local authorities is to bar kiddies from theatres playing 'A' films, except if they are chaperoned by a parent or other adult. In some instances, the 'A' cert. keeps them out, whether with a grown-up or not. Effect of the 'Horrific' marking will be to exclude them compulsorily from all theatres playing pictures in this class.

Swiss Pix to Japan

Tokyo, May 24.

Towa Shoji has purchased several Swiss productions to be imported in the near future. Release will be made through Shochiku chain. First time that country will have been represented on screens here.

Hungarian flickers are also trying to break into this market, 'Liebestraum' having been screened at customs last week for a number of local distributors. Reaction was favorable, but no sale yet.

ITALY BANS 'GENERAL' AT CHINA'S REQUEST

Rome, June 4.

Par's 'General' led at Dawn' has been banned in Italy due to request made here by Chinese Embassy that pic be nixed because it was unfavorable to Chi.

Italians just concluded a reciprocal agreement with China by which each country promised not to show films that were uncomplimentary to the interests of the other.

Accordingly, when Chinese objected to 'General' as showing Chinese in unfavorable light, Italians withdrew it from distribution. As arrangement for distribution had already been made, the dubbing had been done, and the dubbing tax paid before the agreement with the Chinese was concluded, Americans here failed to see why the terms of the agreement should be made to apply retroactively to this particular pic.

VAUDE ON LAST LEGS IN PARIS

The vaude house as such is on its last legs in this town. The shuttering of the Empire this week after a run of a little over two months, leaves Mitty Goldin's A B C as the only remaining sizable house dishing out that type of program to the public.

When Jules Marx took over the Empire after the Amar Bros. had made two unsuccessful attempts to operate the spot, he promised offerings that would keep the customers coming, but as time went on each bill became weaker and weaker, so customers became fewer and fewer. Shuttering this time hit the artists as well as everyone else employed there, for each received exactly 51 francs instead of the salary due them.

The Alhambra abandoned music-hall presentations more than three months ago, turned to operettas and then shuttered. The Mogador took a fling at music-hall programs last year and folded after a short time, and now the Empire has done a closer that looks like it's for good. Of those remain, there is the A B C, which is presently playing a revue headlining Mistinguette, and another revue starring Marie Dubas will be presented when this folds; the Trianon Music Hall, also under Goldin's management, where another revue is being offered; the Bobino and the European where still other revues hold the stage.

That leaves the town without one sizable vaude house at the moment. There is talk that Kurt Robitschek will make another try with the Alhambra this fall, but at the moment nothing is on the books for either the Empire or the Mogador.

Harlow

(Continued from page 5)

to make a p.a. Combo was a tremendous pull. Hall has been working in Philly for the past three months. Came here to make a picture. Every green Casino at a reported fee of \$150 per.

Chattanooga, June 15.

Bijou theatre cleaned up on Harlow film, 'Hell's Angels', booked three weeks before she died.

Neighborhood theatre, the Bijou took advantage of timeliness, with newspaper ads and feature stories. Ran capacity houses all during the three-day stand.

'Reckless'

Minneapolis, June 15.

Immediately upon the death of Jean Harlow, the Pantages, Eddie Ruben's highly successfully 15c loop subsequent-run grind house, spotted 'Reckless' Picture, which ordinarily changes its attractions every other day, and turned 'em away all through the full seven days.

MAGYAR LEGITS CLOSE POOR SEASON

Budapest, June 4.

All but three Budapest legi houses closed earlier than usual this season. Exceptionally warm weather in May brought a not very satisfactory season to its untimely end.

The three still open include the Opera, full swing for the June Festival Weeks; National, which has the season's last premiere this week; and Magyar theatre, which is having success with a summer lightweight, comedy by Croziere, adapted by Janos Vaszary, under the title of 'A Gay Night', with musical numbers by Eisemann.

Past season's legi statistics weren't favorable. Only play that had a run of 145 performances was Edith Ellis' 'Lady of La Paz'. Sari Fedak's personal success at Pesti theatre. Only three other plays had 100-performance runs during the whole season. Scribe's age-old 'Un verre d'eau', Denys Amiel's 'Femme en Fleur' and Lajos Zilahy's 'Virgin and the Kid'. Three plays got, as far as 75 performances, Miklos Laszlo's 'Perfume', Stella-Bekffy's 'Come on the First' and musical, 'Romantic Woman'.

There was an average of eight premieres per theatre from September till June, only one house, Pesti Szinhaz, playing the season through with three novelties, two of which were translations of foreign plays.

SWENSK VERSION OF 'TIME' NEXT

'March of Time' is figuring on a special edition for the Scandinavian countries and attempting to map out one workable tongue which will be readily understood in Sweden, Norway and other nations of this sector. This would make the third foreign-language version, besides the two put out in English.

Latest, 'La Marche du Temps' (French) is now on its third release, with the fourth due next month. Plan to distribute this edition also in Belgium, Switzerland, Luxembourg and French provinces in South Africa. Thus far all editing and French comment is done in New York.

Spanish war trouble has hit the distribution of the Spanish language version in Spain, but 'Time' still gets healthy representation in South American countries.

Special issue goes to England and the British possessions.

Coronation Reel Kept From London Legit Spot

London, June 6.

When the legit Phoenix theatre put on a screen revival of 'Cavalcade' for Coronation Week only, it was the only West End film show that had to get along without the Coronation news reels—and it reflected on the take.

Although a legit (except when used for pix previews) none of the newsreel outfits would book in their special without the theatre signing a six months contract.

Joe Rock Folds

London, June 15.

All employees at the Joe Rock studios, with the exception of a few execs under a week's notice, will wind up their chores at the end of this week.

There is no activity around the place and no arrangements have been made for future work.

Film Bank Loses Head

Berlin, June 4.

Dr. Johann Mathias Bansa, business head of the Filmmekidbank, who has held that position ever since its beginning over three years ago, has been let out.

Official announcement is that Dr. Bansa wanted to turn to other business tasks.

NEW BRITISH QUOTA SKED

Serious Menace to American Pix Seen By Day in S.A. Prod. Splurge

Los Angeles, June 15. Serious competition for American picture distribution in South America is seen by John L. Day, of Buenos Aires, in charge of Paramount distribution for that country. Day, who came here to attend Par's annual sales convention, says that South American producers will turn out between 22 and 24 feature productions for the coming season, which, by reason of their all-Spanish cast, will be assured heavy playing time, particularly in the situations outside of the larger city first-runs.

Even now, Day claims, local production provides a serious menace to U. S. distributors, although he says that outstanding American pix, particularly musicals and society dramas, draw heavy patronage in the Argentine, Brazil and other key spots.

American star names are a big asset to distribution-exhibition in South America, Day says, and theatre operators are wise to the advantages of playing names.

One of the serious problems that American distribution has to contend with in his country, says Day, is the strict censorship that prevails throughout all of South America, with the exception of Argentina. Restrictions are particularly tough in Brazil, he says, where a majority of pix are banned to audiences under 18 years of age. So serious has the condition become that it has been necessary frequently to appeal to the American consulate, and even to Washington, for relief.

Heavy repeat dates of South African-made picts, Day adds, has worked to the detriment of American films, with the latter frequently denied Saturday-Sunday playing time, thereby cutting heavily into revenue for the distributing organizations.

Advent of sound, it is pointed out by the Par sales chief, has given South Americans a broader understanding and knowledge of the American language, although it is still necessary to superimpose titles in every playing situation.

Day states that admission prices in the Argentine compare favorably with box-office tariffs in many American cities, ranging from three pesos (about 93c or 94c at current rate of exchange) down to one and one-half pesos for the smaller houses. Average admission in Brazil is about 25c in U. S. coin.

GERMAN UNIVERSAL \$357,600 IN RED

Berlin, June 4. German Universal's financial report ending with September 26, 1936, shows the company's loss of the year leading up to that date was \$357,600 as against \$304,000 the year before. Largest item on the asset side is the sum of \$448,500, representing real estate values and inventory; claims against various companies are put at \$136,500; advances and securities deposited come up to \$73,600.

Liability side of the ledger includes the company's working capital of \$800,000; obligations toward other companies to the extent of \$228,200; long-term loans that come up to \$80,000.

For some time now Universal here has been lying dormant and has merely been looking after its vested interests. At one time it produced pictures in Germany on a large scale when Joe Pasternack still headed the office here until Hitler came into power. But when he left via Vienna-Budapest for the States, Universal sold out its production activity to Tobis-Rota. It remains to be seen whether the recent appointment of Gus Schaefer as new head of the European Universal, who is completely familiar with the German situation, will bring a change of policy or whether Universal will continue to eat up its own investments.

McIntyre Goes Back

Here McIntyre, Australian manager for Universal, left yesterday (Tues.) for Los Angeles, preparatory for his return to Sydney. McIntyre plans sailing from the Coast on June 23.

He has been in New York for about two weeks conferring with Gus Schaefer, manager, at U's home office.

JAP STUDIOS LEARN ABOUT TALENT RAIDS

Tokyo, May 24. Talent raids have been made here on such a wholesale scale, as the result of the Toho-Shochiku feud, that it's doubtful if some of the actors actually know who they are working for. Some of 'em change hands two or three times in a month.

Most sensational switch, made recently, was Tsunamasaburo Bando, formerly with Nikkatsu and now with Toho. Salary being paid by Toho, reported at \$2,200 monthly, with a prepaid bonus of \$15,000, is an all time high for Japan. Since Shochiku recently copped four of Takarazuka's most popular actresses, Toho suddenly realized they have been overlooking a good source of talent for their own productions. Result is that Otomi Amatsu, of the Takarazuka troupe, is skedded for a part in a J.O. pic soon to go in work. Others, selected for future pix work are Yoshiko Kusakuri, Fumiko Ashihara and Fukuko Saiyo.

BRITISH CLAIM LEAD IN COLOR NEWSREELS

Tendencies suggest that England will lead the way in development of the color newsreel, due entirely to the impetus given by the Coronation efforts. Ince Pathe handled the tinted version produced by Dufaycolor process, in opposition to Movietone's Technicolor reel, is the British system since produced a record of the Fleet review by King George, which Pathe also distributed.

Same outfit now announces a third subject—the historic Trooping of the Color on the King's birthday—which will mark the beginning of a series of regular Pathe news reports in color.

Handicap to faster development of tinted newsreels is the processing and printing stages, as, unless rapid strides are made, it is impracticable to have sufficient release copies out before the news item has lost topical value. Dufay, however, is opening up new Elstree laboratories, where it is hoped the matter of rapid processing may be taken up.

British Realita process, meantime, is issuing an indie newsreel of selected national events, and though this is available for presentation same day, release is restricted by technical considerations, each print is accompanied by special 3-lens optical gear for attachment to the projector. Production of these is no longer accelerated until demand for the reel justifies.

Technicolor laboratories, irately tied up with processing jobs on incoming American features, cartoons and shorts, as well as handling current British studio color work, making it a matter of doubt whether they could take in additional processing of regular newsreel work.

Wences Clicks

Signor Wences bowed in last night (Monday) at the Dorchester hotel on a four-week booking and proved one of the surest socks there since the spot opened.

Hold-over beyond his set period is assured for the ventriloquist.

GOVT. BILL SETS REVISED SCALE

English Exhibs and Distribs Favor New Setup with Board of Trade Acting as Arbitrer of All Disputes

EFFECTIVE APRIL 1

London, June 15. New quota figures of 15% for exhibitors and 20% for distributors are listed in the draft of the new government bill on the quota act, to be issued in a fortnight. Ratios will rise to maximums of 25% for exhibitors and 30% for distributors over a period of three years, after which the quota would be reviewed in the light of ruling circumstances. Present ratio is 20% for both exhibitors and distributors.

New law is to take effect on the expiration of the present Films Act on March 31, 1938. Draft of the bill was revealed by Oliver Stanley, president of the Board of Trade, to a deputation representing the Cinematograph Exhibitors' Association, the Kinematograph Renters' Society (distributors) and the Film Group of the F. B. I. (producers).

Under the new setup, quota films are to cost \$75,000. That figure compares with a pound (\$49.44) per foot at the present, a requirement which sets the cost of a 6,000-foot production at a minimum of 6,000 pounds (approximately \$30,000). But films costing \$225,000 or more will cost double for distributors.

There will be no film commission, but the Board of Trade will be the

Official Protest

Major Frederick L. Herron, of the Hays office, has gone to Washington to protest to the State Department against the new British quota stipulations, as proposed in London last week.

Thinks the govt. should take some action before it's too late.

official any disputes. There is no reciprocity slant, although the Board of Trade officials may look into the possibilities of such maneuvers.

In addition to the above rulings, the proposed law would set a shorts quota of 10% for distributors, rising to 20% and 15%. There will be no cost yardstick for shorts. Board of Trade being empowered to set such a measure, however. Original suggestion by the C. E. A. for a quality test is being weighed and might be tagged onto the act, according to Stanley.

Much Still to Be Done

Other proposals—guaranteed release for British pictures in America under a reciprocity clause, restriction of imports and imposition of stiffer import duties—are very much in the air, though the fact they are advocated by producers, in whose interest the legislation is framed, may swing them into the draft, maybe in a modified form.

Producers again got the ear of the Board of Trade last week so as to explain their new reciprocity plan. John Maxwell, Isidore Ostrer, C. M. Woolf, Capt. Richard Norton and Basil

were in the group that went down to Whitehall to discuss it—and this, what they urged: Scheme by which American distributors, by purchasing foreign rights of British pictures, could dispense with the necessity of making or buying quota pictures; distrib could then satisfy part or the whole of their obligation, or alternatively find their quota product on lines to be determined in the new bill.

London Legit 'Star System' Fails To Justify Existence or Expenditures

London, June 9. With the wholesale folding of shows in the West End, the old headache—the star system—has once again become the important subject for discussion.

Recent happenings have even show people a feeling that names no longer mean box office, once again the play's the thing.

are plenty of facts to support such a theory. At least a half dozen standard names that command anything from \$1,000 to \$2,500, have failed, according to receipts, to justify their importance.

The most recent is 'He Was Born Gay,' the Emlyn Williams show, starring John Gielgud and featuring the author. It ran for 10 nights, 'Home and Beauty,' the Cochran revue, although boasting a triumvirate of luminaries, Gitta Alper, Binnie Hale and Nelson Keys, did not make any money, neither did it pay off its full production cost of \$100,000. Jack Waller's 'Big Business,' at the Hippodrome, bringing back Bobby Howes to the West End, after two years, is another that belied its title after a lingering 15 weeks. Waller will not get back the \$50,000 he invested in the enterprise. The same goes for 'On Your Toes,' starring Jack Whiting. It had two innings, first at the Palace, where it dropped \$30,000, then tried again at the Coliseum, where the loss was another \$10,000.

'Rapture'—Even 'Careless Rapture,' the Ivor Novello musical, at Drury Lane,

otherwise finding four to distribute here in its release program. Each distributor would have the option of applying all or part of the plan or alternatively continuing his own British production as at present.

Point on which agreement was not reached was how much the distrib should pay for rights per picture, suggestions ranging from around £40,000 to anything up to £100,000 or the full cost of a quality quota film.

View also urged, but not supported, suggested the Americans pay a flat contribution to the British producers representing the cost of so many British productions; the distrib would then lose all interest in the pictures, but would have satisfied his obligation to support home production as the law requires. Interest of the point is that a similar plan was put up by John Maxwell three or four years back, but the Associated British chief seems to have gone beyond that these days, giving his support to the reciprocity proposals urged by the producers as a body.

In the meantime, exhibits have been shilly-shallying around the problem of minimum cost or quality as the safeguard basis in the new bill, and it is anticipated the full General Council of the Cinema Exhibs Ass'n will stage another complete face-about and go in favor of the cost clause, which they flatly rejected on the instigation of their President. Impetus behind the new drift is that the Board of Trade made it abundantly plain they wouldn't get a quality clause anyway, and the Government department wasn't going to clutter itself up with a panel of alleged experts who would solemnly pass on the entertainment value of all home production.

Rumors have been rife in War-dour street that the new bill would be shown to the House of Commons next week, but this was knocked flat by a pronouncement in Parliament by Oliver Stanley, just appointed President of the B.O.T. He told a questioner it would not be possible to introduce legislation this session, but it was hoped to do so before the end of the year.

presented by the author, with himself starred, although it did good business for its nine months' stay, failed to fully pay its \$100,000 production outlay.

Going back to the early part of the season one finds Mary Ellis, despite her picture and musical reputation on both sides of the Atlantic, had to bid farewell at the Lyric after one week in 'Farewell Performance.' Diana Wynyard in 'Heart's Content' held on for nine weeks at the Shaftesbury, finally finishing on the wrong side of the ledger. Even Marie Tempest, always a sure bet for at least 12 weeks, beat a hasty retreat after half that time in 'Retreat from Folly' at the Queen's.

The biggest recent hits have been shows that boast no names, and in many cases not even by authors of repute. 'Balalaika,' at His Majesty's, has not one name that gets over \$500 per week, yet it is doing tremendously, and looks good for a year. 'French Without Tears,' with an unknown author, and an inexpensive cast is piling up plenty, with no sign of slackening. The same goes for 'George and Margaret,' also by an unknown writer, which is voted good for a year. Then there are 'Anthony and Anna,' still in the money after a two years' run; 'The Amazing Dr. Clitterhouse,' in its second year, and not yet 'The Frog,' which just completed a year, netting Firth Shepherd a cool \$300,000; 'Housemaster,' by the same producer, just terminating a seven months' run, and will have yielded Shepherd \$300,000 profit. Likewise 'Sarah Simple,' by A. A. Milne, is another with practically no star, and is doing very well.

Exceptions

The only exceptions, where names have been found profitable are 'Swing Along,' the Leslie Henson musical, just closed after nine months, with Henson netting \$100,000 profit on a \$30,000 investment, and Stanley Lupino-Laddie Cliff musical 'Over She Goes,' which brought Cliff in about \$50,000 on 34 weeks' run, not counting the picture rights disposed of to Associated British Pictures. But in both cases it really was the supporting cast which helped considerably to the success of the shows.

Which seems to prove that the day of 'names' is just about washed up.

One serious handicap to the quick enrichment of the management of (Continued on page 63)

SIR JAMES M. BARRIE SOMEWHAT IMPROVED

Condition of Sir James M. Barrie, ill at a nursing home with bronchial pneumonia, was described as still serious, but somewhat improved, today by his physicians.

Bulletin said the 77-year-old playwright had a fair night and progress was maintained.

New Magyar Studio Will Produce 6 Pix

Budapest, June 4.

ilm Co. is the name of a newly formed production company to start work immediately with a program of six pictures for the coming year. Janos Smolka is managing director. Budapest Films is first here to give artists term contracts, rather than for one picture as small local producers have done so far.

Sari Fedak is first actress signed on a permanent contract. First picture to be produced is 'Mazsola' (vasein'), a Rezso Torok scenario, with Miss Fedak in the lead and Endre Gertler directing. Second will be 'I'm Going to Be Married,' from Jolan Foldes' novel.



**WORLD'S MOVIE CAPITAL HELD
SPELLBOUND BY BREATHLESS
SPECTACLE AND BLAZING COLOR OF**

The Coronation

of KING GEORGE VI and QUEEN ELIZABETH
in
TECHNICOLOR

Shown at a special Hollywood preview . . . the industry's most picture-wise audience, astounded by its sheer beauty, entranced by its dramatic depiction of the world's most resplendent ceremony . . . burst into prolonged cheers, as they witnessed the scenes half a million people traveled half-way around the earth to see! PLUS a thrilling retrospect which brings out the tradition and full significance of The Greatest Show of the Century!



Exclusive with



A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas

Edited by Truman Talley

Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color

Director, Natalie Kalinus. Produced by British Movietone News.

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.)

COPYRIGHT.

RIGHTS RESERVED

WEEK OF RELEASE	TITLE	Col	GN	MGM	Par	RKO	Rep	20th	UA	WB	DIRECTOR	TIME MINS.	WHEN REVIEWED BY VARIETY
4/30/37	CRIMINALS OF THE AIR	Col	GN	MGM	Par	RKO	Rep	20th	UA	WB	C. Quigley-M. Keith		
	NIGHT MUST FALL	J. Hagen									Boris Karloff		
	MAKE WAY FOR TOMORROW	L. McCarey									R. Montgomery-R. Russell		5/5
	YOU CAN'T BUY LUCK	M. Cohen									V. Moore-B. Bondi		5/12
	ROOTIN' TOOTIN' RHYTHM	A. Schaefer									O. Stevens-H. Mack		5/19
	ESCAPE FROM LOVE	L. Landau									Gene Autry-Armida		
	THAT I MAY LIVE	S. Wurtzel									G. Stuart-M. Whelan		
	A STAR IS BORN	D. Selznick									R. Hudson-Robert Kent		5/12
	KNIGHT WITHOUT ARMOR	A. Korda									Gaynor-March		4/28
	CALIFORNIA STRAIGHT AHEAD	T. Carr									Dietrich-Donat		6/16
	MELODY FOR TWO	R. Cohn									J. Wayne-L. Lattimer		
5/7/37	FRAME UP	H. Rapt									J. Melton-F. Ellis		5/26
	THEY GAVE ME A GUN	P. Berman									F. Kelly-J. Wells		
	SHALL WE DANCE?	S. Siegel									S. Tracy-Tone-G. George		5/19
	GUN SMOKE RANCH	A. W. Hackel									M. Sandrich		5/12
	GUN LORDS OF STIRRUP BASIN	N. Johnson									J. Kane		
	CAFE METROPOLE	S. Lesser									Bobby Steele		
	IT HAPPENED OUT WEST	S. Goldwyn									A. Menjou-L. Young		
	WOMAN CHASES MAN	E. M. Asher									P. Kelly-J. Allen-C. Arthur		
	AS GOOD AS MARRIED	WB									Hopkins-McGee		
	PRINCE AND PAUPER	WB									J. Boles-D. Nolan		
5/14/37	VENUS-MAKES TROUBLE	W. McDonald									F. Flynn-Mauch Twins		
	THE TENTH MAN	Alliance									J. Dunn-F. Ellis		5/19
	FOREVER YOURS	Alberto Giacalone									John Lodge-A. Cellier		
	THIRTYCENT CHAIR	J. J. Cohn									Benjamin Gigli		
	TURN OFF THE MOON	Miss Fanchon									M. Evans-H. Daniell		6/9
	BEHIND HEADLINES	Cliff Reid									C. Ruzgias-E. Whitney		5/26
	AFFAIRS OF CAPPY RICKS	B. Kelly									Lee Tracy-D. Gibson		5/9
	ANY MAN'S WIFE	H. Schlom									W. Brennan-M. Brian		
	GREAT HOSPITALITY	S. Wurtzel									W. Gibson-Jackie Moran		
	DAVID HARUM (REISSUE)	S. Wurtzel									J. Darwell-S. Rumann		
	LOVE FROM A STRANGER	M. Schach									W. Rogers-L. Dresser		
	OH, DOCTOR	E. Grainger									A. Harding-B. Rathbone		
	CHEEROKEE STRIP	WB									E. E. Horton-Eve Arden		
	DRABERMAN COURAGE	B. Foy									D. Foran-J. Bryan		5/26
5/21/37	SING, COWBOY, SING	E. Finney									J. Muir-B. MacLane		
	PICK A STAR	Hal Roach									Tex Ritter		
	NIGHT OF MYSTERY	Par									F. Kelly-Laurel and Hardy		
	THERE GOES MY GIRL	W. Sistrom									R. Karns-H. Burgess		6/16
	COME ON, COWBOYS	Sol Siegel									G. Raymond-A. Sothorn-B. Holmes		6/16
	CHARLIE CHAN AT OLYMPICS	J. Stone									B. Livingston-R. Corrigan		5/26
	WINGS OVER HONOLULU	E. M. Asher									W. Oland-K. de Ville		6/9
	THE GO GETTER	Cosmo									R. Milland-W. Barrie		
5/28/37	LEAGUE OF FRIGHTENED MEN	E. Chodorov									I. Hervey-W. Connolly		6/16
	I MET HIM IN PARIS	W. Ruggles									Colbert-Melvyn Douglas		6/9
	HOLLYWOOD COWBOY	G. A. Hirliman									O'Brien-C. Parker-E. Scott		
	THIS IS MY AFFAIR	K. MacGowan									R. Taylor-R. Stanwyck		99
	UNDER THE RED ROBE	R. T. Kane									C. Veldt-R. Massey		100
	DREAMING OF	M. Schach									B. Berger-R. Massey		70
	THE MAN IN BLUE	K. Glasmon									Wilcox-N. Grey		60
	KID GALLAHAD	WB									E. Robinson-B. Davis		100
6/4/37	RECKLESS RANGER	Col									Bob Allen-B. Weeks		
	TALK OF THE DEVIL	B. & D.									R. Cortez-S. Eilers		5/19
	HELL DIVERS (RE-ISSUE)	MGM									W. Beery-Gable-C. Nagle		12/29/31
	PARNELL	J. Stahl									C. Gable-Myrna Loy		6/9
	HOTEL HAWAII	Par									L. Carrillo-L. Overman		6/16
	BORDER CAFE	Bob Sisk									J. Beal-H. Carey-Armida		6/9
	DOOMED AT SUNDOWN	A. W. Hackel									B. Steele		
	ANGEL'S HOLIDAY	J. Stone									J. Withers-Robert Kent		5/26
	WHEN THIEF MEETS THIEF	Criterion									D. Fairbanks, Jr.-V. Hobson		6/16
	THE WILD CAT	Geo. Owen									S. Colton-J. Rogers		6/16
	CASE OF STUTTERING BISHOP	WB									D. Woods-Ann Dvorak		6/2
6/11/37	A DAY AT THE RACES	L. Weingarten									Mark Bros.		105
	THE GREAT GAMBLIN'	B. P. Schulber									A. Tamiroff-J. Trent		
	MEET THE MISSUS	Al Lewis									H. Broderick-V. Moore		
	TOAST OF NEW YORK	E. Small									E. Arnold-C. Grant		
	IT COULD HAPPEN TO YOU	L. Fields									A. Baxter-A. Leeds		
	SHE HAD TO EAT	S. G. Engel									R. Hudson-A. Treacher-Jack Haley		
	SLIM	WB									P. O'Brien-H. Fonda		
	BLAZING SIXES	WB									D. Foran-H. Valkis		
6/18/37	TWO-FISTED SHERIFF	H. L. Decker									C. Starrett-B. Weeks		
	BANK ALARM	Condor									Conrad Nagel		
	MARRIED BEFORE BREAKFAST	S. Zimbalist									R. Young-Florence Rice		
	NORTH OF RIO GRANDE	Harry Sherman									Wm. Boyd-Geo. Hayes		
	MOUNTAIN MUSIC	Ben Glazer									B. Burns-Martha Raye		
	RIDING ON	David Low									J. Joe E. Brown		
	RHYTHM IN THE CLOUDS	A. E. Levoy									P. Ellis-W. Hull		
	YODELIN' KID FROM PINE RIDGE	A. Schaefer									Gene Autry-B. Bronson		
	BIG BUSINESS	Max Golden									J. Frouly-S. Deane		5/2
	WALT DISNEY'S ACADEMY AWARD	W. Disney									Cartoon		
	THE ROAD BACK	J. Whale									Dram		
	ARMORED CAR	E. Grainger									R. Wilcox-J. Barrett		
	FLY AWAY BABY	E. M. Asher									G. Farrell-B. MacLane		
	WHITE BONDAGE	WB									Jean Muir-G. Oliver		
6/25/37	DEVIL IS DRIVING	Col									R. Dix-Jean Perry		
	GIRLS CAN PLAY	Ralph Cohn									J. Wells-C. Quigley		
	SWEETHEART OF THE NAVY	B. F. Zeidman									Eric Linden-C. Parker		
	CAPTAINS COURAGEOUS	L. D. Lighton									F. Bartholomew-Spencer Tracy		5/19
	LAST TRAIN FROM MADRID	G. M. Arthur									L. Barrymore		
	YOU CAN'T BEAT LOVE	Robert Sisk									L. Ayres-B. Lamour		
	A LAW MAN IS BORN	A. W. Hackel									P. Foster-J. Fontaine		
	SING AND BE HAPPY	M. H. Feld									J. M. Brown-L. Meredith		
	LOVE IN A BUNGALOW	E. M. Asher									J. Davis-A. Marin		
	ANOTHER DAWN	WB									U. Grey-K. Taylor		
7/2/37	FIGHT TO FINISH	R. Cohn									D. Perry-R. Keith		
	ONE MAN JUSTICE	H. L. Decker									C. Starrett-B. Weeks		
	ROARING TIMBER	R. Flothow									Jack Holt-G. Bradley		
	RIDERS OF THE ROCKIES	Ed Finney									Tex Ritter		
	THE EMPEROR'S CANDLESTICKS	J. Considine									Powell-Rainer		
	MIDNIGHT MADONNA	E. Cohen									W. William-M. Correll		
	FORLORN RIVER	Par									L. Crabbe-June Martel		
	NEW FACES OF 1937	Edward Smi									Bertie-J. Penner-H. Hilliar		
	SLAVE SHIP	N. Johnson									Parkyakarkus		
	DARK JOURNEY	V. Saville									W. Baxter-W. Beery-E. Allen		100
	I COVER THE WAR	Trem Carr									V. Veldt-V. Leigh-J. Gardner		
	SINGING MARINE	L. Edelman									J. Wayne-D. Barclay-G. Gaze		
7/9/37	THE SHADOW STRIKES	M. and A. Alex-									R. LaRoc		
	BETWEEN TWO WOMEN	auder									Anders		
	WILD MONEY	MGM									Tone-V. Bruce-M. O'Sullivan		
	ON AGAIN, OFF AGAIN	Par									E. E. Horton-L. Campbell		
	BORN REBELS	L. Marcus									Wheeler-Woolsey-E. Muir		
	WESTBOUND LIMITED	M. H. Feld									L. Donley-R. Hudson		
	PUBLIC WEDDING	H. MacRae and									L. Talbot-F. Rowles		
	EMPTY HOLSTERS	B. Koenig									J. Wynan-M. Wilson		
		WB									D. Foran-P. Walthall		
		WB									ick Grin		
		WB									B. Eason		

Advance Production Chart

Hollywood, June 15.

Production on the major lots pepped up during the last two weeks, with 48 films being before the cameras. Washup of the Federated Motion Picture Crafts strike helped the situation considerably. Paramount, Metro, 20th-Fox and Warners lead the list of productions, with eight being in work at the first lot. Others have seven each. Production on other lots includes Columbia, one; Grand National,

Monogram, two; RKO-Radio, five; and Universal, five.

Previews during last two stanzas included: Columbia, one; Grand National, two; Metro, one; Paramount, four; RKO-Radio, four; Republic, one; 20th-Fox, two; Universal, one, and Warners, four. Total of 89 pictures are being scissored at present. Around 100 stories are being prepared for production. Total of 17 pictures were sent before the cameras within the last two weeks.

United Artists, four,

Columbia

One in work, 13 editing, 15 preparing. In work: "THANKS FOR NOTHING," produced by William Perlberg, directed by Elliott Nugent, starring Adele Hailbron, screenplay by Mary McCall, Jr. Cast: Francis Lederer, Madeleine Carroll, Richard Carle, Grace Bradley, Charles Waldron, J. C. Nugent, Arthur Hoyt, Victor Kilian, George McKay, Mischa Auer. Story relates the adventures of Francis Lederer as an American boy raised in Vienna, rejoining his multi-millionaire uncle, J. C. Nugent, in San Francisco to complete his legal education. Madeleine Carroll is the shrinking violet secretary to Nugent, a shy girl whose clothes and manner conceal rather than enhance her natural loveliness. Nugent rankles when Lederer turns out to be a bookworm and spends his time in museums. He provides the boy with ample funds and urges him to have a good time. Within a couple of years Lederer earns a reputation as the town's wildest spender. Gay actresses, etc., follow in his train. Madeleine watches this change with misgiving for she secretly loves him. Lederer's favorite is Grace Bradley, an attractive actress. Uncle dies cutting Lederer off and leaving his fortune to Madeleine, knowing she loves Lederer and hoping she will become his wife. Madeleine decides to go to New York to see life but really to lure Lederer to follow her, which he does. Madeleine spends money recklessly and Lederer deems it his duty to rescue her. He tries to have her appointed him as her manager and adviser. Grace Bradley flies to New York and en route meets Mischa Auer, a French baron, avowedly a spendthrift gold-digger looking for a rich wife. Auer quickly gets on the trail of Madeleine and she half falls in love with him. This opens Lederer's eyes and he realizes that he is himself in love with Madeleine. Grace ditches Lederer for Richard Carle, who offers to back her in a show. Madeleine and Auer go to City Hall after hours to be married. Lederer breaks in and is detained as a witness. Lederer and Miss Carroll finally are married. Auer takes the situation philosophically and promptly sets forth in pursuit of another heiress. Readied to start: "LIFE BEGINS WITH LOVE."

Grand National

One in work, four editing, 10 preparing. Started: "MADAME WALESKA," reported VARIETY March 10; "TOPPER," reported March 24; "FIREFLY," reported April 28; "MARRIED BEFORE BREAKFAST," "SARATOGA," and "GENERAL HOSPITAL," reported May 12. Started: "DOUBLE WEDDING," produced by Joseph Mankiewicz, directed by Richard Thorpe, original play "The Great Love" by Ferenc Molnari, no screenplay credits decided. Cast: William Powell, Myrna Loy, Florence Rice, John Beal, Jessie Ralph, Ed Kennedy, Sidney Toler, Barnett Parker. Story concerns Myrna Loy, owner of a New York dress shop backed by Jessie Ralph, a vaudeville dancer, and Myrna's younger sister, Florence Rice. Myrna wants Florence to marry John Beal but Florence and John are reluctant at being stampeded into matrimony. William Powell, classmate of Beal, encourages Florence in her ambition to become a film actress. Powell, a vaudeville artist, lives in a trailer and takes Florence to Ed Kennedy's beer parlor where he coaches her in dramatics. Sidney Toler, Myrna's butler, exposes the meetings to his employer and she goes to the beer parlor where she meets Powell, who is attracted to her. She agrees to sit for her portrait by Powell. Powell sees that Florence and Beal are genuinely in love and urges Beal to elope. Powell arranges for their wedding in his trailer. Myrna finds the party assembled there. Jessie Ralph turns out to be a pal of Powell's and arrives for the wedding. Meanwhile Beal is trying to imbibe courage for the elopement and arrives

Metro

Seven in work, five editing, 10 preparing. In work: "MADAME WALESKA," reported VARIETY March 10; "TOPPER," reported March 24; "FIREFLY," reported April 28; "MARRIED BEFORE BREAKFAST," "SARATOGA," and "GENERAL HOSPITAL," reported May 12. Started: "DOUBLE WEDDING," produced by Joseph Mankiewicz, directed by Richard Thorpe, original play "The Great Love" by Ferenc Molnari, no screenplay credits decided. Cast: William Powell, Myrna Loy, Florence Rice, John Beal, Jessie Ralph, Ed Kennedy, Sidney Toler, Barnett Parker. Story concerns Myrna Loy, owner of a New York dress shop backed by Jessie Ralph, a vaudeville dancer, and Myrna's younger sister, Florence Rice. Myrna wants Florence to marry John Beal but Florence and John are reluctant at being stampeded into matrimony. William Powell, classmate of Beal, encourages Florence in her ambition to become a film actress. Powell, a vaudeville artist, lives in a trailer and takes Florence to Ed Kennedy's beer parlor where he coaches her in dramatics. Sidney Toler, Myrna's butler, exposes the meetings to his employer and she goes to the beer parlor where she meets Powell, who is attracted to her. She agrees to sit for her portrait by Powell. Powell sees that Florence and Beal are genuinely in love and urges Beal to elope. Powell arranges for their wedding in his trailer. Myrna finds the party assembled there. Jessie Ralph turns out to be a pal of Powell's and arrives for the wedding. Meanwhile Beal is trying to imbibe courage for the elopement and arrives

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 of pictures promised.	Number now in production.	Pix now in production.	Balance to be Stories in production.
COLUMBIA	50	28	1	13
Larry Darmour	8	3	1	4
GRAND NATIONAL	44	24	1	4
METRO	48	26	5	10
Hal Roach	4	4		1
PARAMOUNT	48	39		10
E. F. Schuch	8	5		3
Emanuel Cohen	8	4	1	
Harry Sherman	6	4	2	
Frank Lloyd	1	22		2
RKO RADIO	39	22		10
David Loew	1	1		2
George Hirshman	1	1		2
Sol Lesser	1	1		1
REPUBLIC	1	11		7
A. W. Hack	16			10
20TH CENTURY-FOX	59			2
Sol Lesser	3			10
UNITED ARTISTS:				
Samuel Goldwyn				3
Walt. F. Wagner				3
Selznick				2
E. Bergner				2
Criterion				2
Korda London				2
UNIVERSAL		36		9
Buck Jones		6		1
WARNERS		64		10
Totals	546	379	46	84

at the trailer just as Powell and Florence are about to be married. He knocks Powell down and seizes Irene. In the general free-for-all Powell embraces Myrna, who admits she loves him, so both couples are married. Readied to start: "ONCE THERE WAS A LADY," "THE BRIDE WORE RED," and "UMBRELLA MAN."

Monogram

Two in work, five editing, six preparing. Started: "PARADISE ISLE," produced by Mrs. Dorothy Reid, irected by Arthur Greville Collins, original by Allen Vaughn Elston, screenplay by Marian Orth. Cast: Warren Hull, Movita, William Davidson, John St. Polis, George Piltz. Story has a South Sea locale with Warren Hull as a blind artist traveling from an outlying atoll to Suva for an eye operation when his vessel blows up and he is rescued by Movita. William Davidson, a trader, tries to persuade natives to dive for pearls which is tabu to them and Movita volunteers to do it to obtain money for Hull's operation. Davidson and John St. Polis, a crook, fight over Movita and attempt to cross up the girl and Hull. The two bad men slay each other. George Piltz, a native who loves Movita, brings the doctor from Suva hoping Hull will leave when his sight is restored. But Hull decides to stick around when he sees Movita. "RIDERS OF THE DAWN," produced and directed by Robert N. Bradbury, original and screenplay by Robert Emmett. Cast: Jack Randall, Maxine Doyle, George Cooper, Warner Richmond. Story depicts a marshal led by Jack Randall to a marshal to clean up political crookedness. To get the goods on the crooks Randall poses as Two-Gun Gardner, a bad man, and gets into the good graces of Warner Richmond, town leader. George Cooper is Randall's partner. A gold shipment is made by Maxine Doyle, owner of the stage line, and Richmond's gang holds it up. But Randall has concealed the real money box. Learning Randall's identity, Richmond plans to rub him out but in the showdown that follows Randall cleans out the gang and wins the girl. Readied to start: "THE LUCK OF ROARING CAMP."

Paramount

Eight in work, 9 editing, 10 preparing. In work: "ANGEL," reported VARIETY March 31; "EXCLUSIVE," and "ARTISTS AND MODELS," reported April 28; "DOUBLE OR NOTHING" and "SHE'S NO LADY," reported May 12; "LET'S TALK OF LOVE," and "THIS WAY, PLEASE," reported May 26. Started: "THE EBB TIDE," produced by Lucius Hubbard, directed by James Hogan, screenplay by Bertram Millhauser from Robert Louis Stevenson's story "The Ebb Tide." Cast: Oscar Homolka, Frances Farmer, Ray Milland, Lloyd Nolan, Barry Fitzgerald. Story done in Technicolor concerns life of three beach-combers on Tebua in the South Sea Islands. Homolka has role of a captain who has lost his ship and papers because of being inebriated. Fitzgerald and Milland are the other derelicts. Ship arrives in port flying a yellow flag, signs of sickness. Authority of the rich of the ship and the renegades as they put Homolka in charge for a trip to Sidney. En route, crew bands to turn ship toward rich gold mines in Africa. Frances Farmer, daughter of dead sea captain previously owning the boat, learns of the plot, but is unable to do anything about the situation until the ship hits an uncharted isle, ruled by religious fanaticism. In the washup, Nolan kills off conspirators, with Milland marrying Miss Frances. "GOOD NIGHT, LADIES," general office production, directed by George Archambaud, no writing credits. Cast: William Demarest, Benny Baker, Lynne Overman, Eleanor Whitney, Johnny Downs, Terry Walker, Helen Flint, Ed Brendel, Kitty McHugh, John Patterson, Barlowe Borland. Story adapted from an original stage play by Ring Lardner and George Kaufman, concerns Johnny Downs, amateur song-writer from upstate New York, who meets Eleanor Whitney on the train to the big city. Downs plans to look up Lynne Overman, semi-successful tunesmith. Johnny gets tangled with a pair of scheming females—Lynne's wife and her sister—and finds himself on the road to fame. Later he learns he has been duped by the everybody, and tosses the whole thing out in favor of Miss Whitney, who is discovered to be really a bit better. Readied to start: "EVERYBODY'S DOING IT," "HOPALONG CASSIDY RIDES AGAIN," "LOVE ON TOAST," "BULLDOG DRUMMOND," "ARIZONA AMES," "BONANZA," "THE BARRIER," "AN EMPIRE IS BORN," "MURDER IN THE JAIL," "SOPHIE LANG IN HOLLYWOOD," and "HER JUNGLE LOVE."

RKO-Radio

Four in work, seven editing, 10 preparing. In work: "A HOUSE IN THE COUNTRY," reported VARIETY May 26; "MAKE A WISH," Sol Lesser, reported May 26. Started: "THE LIFE OF THE PARTY," produced by Edward Kaufman, directed by William Seiter, original by Joseph Santley, screenplay by Harry Ruby, Bert Kalmar and Viola Brothers Shore. Cast: Gene Raymond, Harriett Hilliard, Victor Moore, Helen Broderick, Eric Blore, Parkyakarkas, Joe Penner, Ann Shoemaker, Ann Miller, Billy Gilbert, Margaret Dumont, Richard Lane. Story is laid in Santa Barbara where Billy Gilbert, impresario, is staging a festa pagant with Eric Blore as the manager of his company. Harriett Hilliard is en route to Santa Barbara with her agent, Helen Broderick, seeking an audition from Gilbert. Also on the train is Gene Raymond, heir to millions, with his keeper, Victor Moore, who is charged with the job of shoofing designing women away from Gene because of a clause in a will that makes him lose his inheritance if he marries before he is 30. Harriett breaks her off her inheritance if he marries before he is 30. matters worse and puts Harriett in a huff. At Santa Barbara Gene buys all the shoes in town of Harriett's size so that she will be forced to come to him for new shoes. Joe Penner and his mother, Ann Shoemaker, are in town and Harriett's mother, Margaret Dumont, arranges a match between Harriett and Joe. She does not want to marry Joe. Gene goes to Harriett's room and overhears the matchmaking plans of Joe's and Harriett's mother. He breaks in and says Harriett can't wed Joe because she is already married to him, posing as her husband. Harriett doesn't mind having fallen in love with Gene. Gene's mother then comes forward and says it's all right because in her desire to appear young she has concealed Gene's age and he is already 30, hence he can wed. "ANNAPOLIS SALUTE," produced by Robert Sisk, directed by Christy Cabanne, original by Christy Cabanne, screenplay by John Twist. Cast: James Ellison, Marsha Hunt, Harry Carey, Van Heflin, Anne Hovey, Arthur Lake. Story characterizes two young Annapolis cadets, James Ellison, son of Harry Carey, an old Navy man who has risen from the ranks and is of the Navy tradition, and Heflin, grandson to a rich meat packer who wants the boy in the Navy for the swank. The boys are chums in their first year. Next year, entitled to go out with girls, they fall in love with the same girl, Marsha Hunt, whom they meet at a school dance. Marsha's brother, Arthur Lake, asks Ellison to fill her program. He has seen her and knows she is a beauty, but tells the other cadets she is a mud fence and gets all her dances. She overhears him and is sore, but they soon fall in love. Next day Ellison has a date with Marsha but his father arrives unexpectedly and he sends Heflin to explain why he can't keep a date. Heflin garbles the excuse and she thinks Ellison has stood her up. Carey says women and the Navy don't mix and Marsha thinks he does not like her. He meets her, not knowing she is the girl his son has fallen for and explains his stand, she listening sympathetically, and he says he wishes all

(Continued on page 25)

If You're Lucky, Son, You Might Be Tim Taylor

Hollywood, June 15. Henry MacRae, Universal serialist, is looking for a moppet around 14 to top the cast of his new chapter thriller in 12 stanzas titled "Tim Taylor's Luck," based on Lyman-Young's newspaper strip.

MacRae also is hunting a story for Noah Beery, Jr., who is about to emerge from the hospital after a pneumonia siege.

Hard Ridin' Director

Hollywood, June 15. Buck Jones is doubling as director on "Law for Tombstone," his new larriat film for Universal. Mike Eason and V. O. Smith are standing by, riding back just in case. Chuck Morrison loped in from Palm Springs to play the heavy. Others in the cast are Carl Stockdale, Muriel Evans, Harvey Clark and Alexander Cross.

Making 'Em Sing

Hollywood, June 15. Jed Buell has signed Samuel Newfield to direct "Song with Bullets," musical galloper. Fred Scott will do Spectrum release.

GN'S HULA PIC

Hollywood, Grand National has assi art Adamson to script Honolulu Honeymoon, inal by Armine von Tempelck. Zion Myers will produce Glenn Tryon is set to direct.

Ed Kelso on His Own

Edmund Kelso has been assigned by Lindsey Parsons to do the adaptation from his original, "Frontier Town," as a Tex Ritter starler for Grand National. Ray Taylor gets ticket.

CONTRACTS

Hollywood, June 15. Royer Hastings signed for another year as 20th-Fox designer. 20th-Fox lifted Gene Storey's playing option. Robert Chapin handed a new script to 20th-Fox. Radio signed George Shelley and Crawford Weaver to acting terms. Metro dickered Lawrence Hazard for one more annum, her fifth. Jerome Cowan writing pact at Samuel Goldwyn renewed. Radio signed Mary Bovard to an acting term. Radio re-pacted Dorothy Vest and Viola Brothers Shore, writers, and Nick Musuraca, lenser. Warners packed Margaret Li for one more annum, her fifth. Universal snatched Eleanor Hensen from Indianapolis clothes modeling job for an acting term. Paramount exercised its option on Lee Bowman. Sid Kuller and Ray Golden si 20th-Fox writing tickets. William S. Koster signed a new directing pact at 20th-Fox. Metro signed George Har Cox to a writing pact. Paramount packed Louis term directing deal with Drummond's first. Universal signed Newman Levy, humorous writer, to gag up the script of "Merry-Go-Round of 1938."

STORY BUYS

Hollywood, June 15. General Picture bought "The Rockabye Kid," by Edward Sinclair. Lee Freeman peddled screen rights to his "Natchez Trace" to Sol Lesser. Warners acquired Ralph Spenser Zink's play, "Without Warning." Irving Cummings completed a deal with Parker Jackson for screen rights to Jackson's novel, "The World Is Flat." Maurice Conn purchased six stories from Gregorio Somers, written around "The General," character banana republic revolts. Edmund Hartman's story, "Prince Charming from Podunk," has been acquired by Radio. Samuel Goldwyn acquired screen rights to "The Dues of Broadway" from Barry Trivens and Robert Andrews. Two Well Dressed Men has been purchased from Jack Nevill by Monogram and will be filmed as "The Girl Next Door."

TITLE CHANGES

Hollywood, June 15. Columbia changed "Thanks for Nothing" to "Thanks for Everything" and has now ditched that tag for "It's All Yours." Metro's "Wedding Dress" will go out as "Live, Love and Learn." Warners changed "Submari" to "Submarine D-1." Phoenix Productions "Gold Rider" to "Black Fri



WHAT A LINE-UP!

Paramount's Got This Year!

4 "PLAINSMAN"

(including Henry Hathaway's "Souls At Sea"; Frank Lloyd's "An Empire Is Born"; Cecil B. De Mille's "Buccaneer"; Robert Louis Stevenson's "Ebb Tide".)

At least 12 big star pictures including 2 each from our BIG THREE — Claudette Colbert, Marlene Dietrich, Carole Lombard—2 with Gary Cooper; 4 with Fred MacMurray; 4 with George Raft.



WHAT MUSICALS! AT LEAST 12

2 "BIG BROADCASTS"

("Artists and Models" and "The Big Broadcast of 1938")

2 "WAIKIKI WEDDINGS"

(Crosby and Raye in "Double or Nothing"; "Manana")

A MAE WEST Gay Nineties Musical

A COLLEGE MUSICAL "College Swing"

And that Great Kern-Hammerstein II
Epic Road-Show Musical

"HIGH, WIDE AND HANDSOME"



and what laughs!

Among others, the one and only **W. C. FIELDS** and **HAROLD LLOYD** in sure-fire side-splitters.

Boys...

I must be seeing double. Paramount's "A's" are all "AA's". Get it? Get this!

And you'll see double too!



OUT TODAY!

Rich, meaty, profitable reading for showmen who want to get ahead—way ahead—in business next year. Make sure you get your copy. You'll enjoy it!

Par Loses UA Pix In Miami Sector For the 1st Time

Unable to get together with the Paramount theatre interests in the Miami zone, United Artists for the first time in Florida has sold away from this customer, making a three-year deal under which the product goes to the Wolfson-Meyer chain, which has a representative circuit in Miami, Miami Beach and environs. Circuit, headed by Mitchell Wolfson and Sidney Meyer, was represented in the three-year UA deal by Meyer.

Contract calls for the entire UA program for the next three years for first run, as well as subsequent showing the Wolfson-Meyer houses.

Par's circuit in Miami, Miami Beach and surrounding towns is under a partnership with S. A. Lynch. George J. Schaefer negotiated the deal in behalf of UA.

Canadian Boat Late, So No Newsreel Race On the Duke's Wedding

While several newsreel companies had made elaborate preparations to fly prints of the Duke of Windsor's wedding from Canada after the Empress of Britain reached Miami, Point, Canada, all five obtained their reels in New York when another liner docked Friday (11). Paramount had the first print on Broadway by rushing it to the Embassy at 4 o'clock Friday afternoon, also enabling the Embassy to get first New York showing of the wedding ceremony. Metro followed in about an hour with others coming in around 6 p.m.

Fact that the Canadian boat was three days late prevented the anticipated race between newsreels. If it had been on time, pictures probably would have reached New York Thursday, since at least one newsreel company planned on using planes to rush them in. Universal and Metro collapsed in hiring a plane which was, as it turned out, never put to use. Paramount contemplated pressing several airplanes into service to expedite delivery. Others also had similar plans set.

Brit. Coin

(Continued from page 3)

sailed for London on Wednesday (9), presumably to devise means for raising funds with which to exercise the Goldwyn-Korda options on the U.A. equities of Charles Chaplin, Douglas Fairbanks and Mary Pickford.

Option Money

Required option money amounts to \$6,000,000 and it is to obtain this amount, rather than a fuller bundle, that the Goldwyn-Korda elements are looking to London. That much is the amount immediately required to lift the equities.

Of this amount, it is felt, at most only about 25% will come from U. S. sources. This means that about \$4,500,000 will probably be sought right away from British sources. Prudential Insurance, backer of Korda, is mentioned as a favorable prospect in this connection, but whether P.I. does it alone, or in association with others, is one of those things.

Presumably Goldwyn and Korda aim to finance production themselves, for the time being, concentrating on getting the option money first.

It is possible that the necessary funds will be obtained by a loan on United Artists' London subsidiary, or on both the London branch and the parent company. As bankers figure the possibilities, the loan could be covered by a preferred stock issue on these firms, or a bond issue.

Besides Hemphill, Noyes & Co., other American investment firms mentioned as likely underwriters of the deal have been Hallgarten & Co., and White, Weld & Co. Both are represented on the Par Board, through Stanton Griffiths and Maurice Newton, respectively.

Eight From General

Hollywood, June 15. Prior to starting east last week, President Penn Kimball of General Pictures announced eight features for the company's 1937-'38 program, including two outdoor musicals in color and four gallopers.

Roster includes 'Night Edition,' 'Circus Queen,' 'The Rockabye Kid,' 'Prison Ship,' 'The Genius Murder Case,' 'Roaring Wheels,' 'Murder in the Air' and 'Substitute Prisoner.'

Bill Deming will turn out the features and Al Mannon the Westerns.

Strike

(Continued from page 2)

to their jobs. Picket lines were drawn away from studios and theatres, thus finally officially ending the walkout that got under way April 30.

Conditions of the settlement included the following:

- (1) Immediate return to work in status as of April 4.
- (2) Start negotiations on wage and working conditions adjustments within six days.
- (3) Terms not negotiated within 30 days to be submitted to arbitration.
- (4) 100% union shop effective as of July 1.
- (5) All persons employed in strikers' places to be discharged unless they be qualified to hold jobs and eligible for union membership.
- (6) Term 'arbitration' was agreed upon as meaning conferences participated in by three persons, one representing each party and a third mutually agreed upon.

Vote on Jurisdiction

Negotiations and contracts as regards hair stylists and makeup artists will be delayed until the question of jurisdiction involving them is settled by a vote of the majority of the membership of the Brotherhood of Painters, Decorators & Paperhangers of America and the International Alliance of Theatrical Stage Employees.

Dr. Towne Nylander, representing the National Labor Relations Board, will be asked to supervise the craft elections if the two unions cannot reach an agreement. Peaceful conclusion of the strike was aided by Charles Lessing, FMPC leader, who urged the members to go back to their jobs and also moved toward dissolution of FMPC the following day.

Lessing pointed out in a statement that, since all strike objectives had been attained, there was no further reason for FMPC's continued existence. He added that he was undecided whether he will return to New York or engage in business on the Coast.

FMPC became ineffective some time previous to the end of the strike when George Browne, IATSE leader, refused to recognize its authority to negotiate with the producers as representative of studio labor groups.

Settlement then was worked out at a series of conferences participated in by Browne, William Bioff, Browne's personal representative on the Coast, Pat Casey, producer-labor contact, and leaders of the various crafts. These conferences were amicable and quickly led to a basis for peace.

That Writer Question

Next important jurisdictional question to be settled is the fight between Screen Playwrights, Inc., and the recently revived Screen Writers Guild for the prerogative of officially representing the writers in wage and other disputes with the producers.

Both groups are setting the lines for war. Screen Playwrights, which started its existence some months ago as an exclusive body, has had to let down the bars since passage of the Wagner act and try to obtain a numerical majority of the screenwriting trade. Guild already claims around 400 and is spreading its tentacles in an effort to capture more.

Dudley Nichols, militant unionist who was not asked to join the Screen Playwrights though admittedly a top hand, is the new proxy of the Guild and has laid out an aggressive campaign.

Writers' committee named to confer with Dr. Nylander includes President Nichols, Charles Brackett, Frances Goodrich, Sheridan Gibney, Dashiell Hammett and Ralph Block. Screen Playwrights already has a petition before Dr. Nylander asking that they be designated as bargaining representative for the writers.

Prod. Costs

(Continued from page 7)

crease in terms will apply to all brackets (high, middle and low), with a very representative list of pictures expected to get as much as 40%, while some will demand 50% and more of the gross, guarantees being also raised for protection.

While it is expected that the new selling season will be more bitter than ever before and accounts will in every way attempt to keep rental demands down, distributors have made up their minds what pictures must get this coming season and, from their point of view, there are no two ways about it.

There may be considerable selling away from regular accounts and, where distributors are locked out of any situations through inability to get terms they may be compelled to go into such spots themselves to show their product.

TEST BOOKINGS FOR UA'S 'BOY'

Originally disappointed in 'Elephant Boy,' United Artists has sold the picture to Balaban & Katz on the strength of results it (UA) obtained by taking over the Garrick, Chicago, for a run. With the thought of further demonstrating the possibilities of 'Boy,' the company is arranging to put it into the Stanton, Philadelphia, backed by a UA advertising-exploitation campaign.

UA is going into the Stanton on a percentage basis with Warner Bros. and hopes to prove to WB, with the thought of resultant playing time in the Philly zone, what UA was able to 'show B&K in Chicago.

Picture on the first week at the Garrick, which was rented by UA from B&K, did 50% over the average the house has been doing.

Harold Franklin Sues His Brother for \$7,500

Harold B. Franklin, assignee of the Brooklyn Corp., filed suit yesterday (Tuesday) in N. Y. Federal Court to recover \$7,500 from John J. Franklin, latter's wife, Birdie, and the Jay, Jay Theatres Corp. Plaintiff claims the Brooklyn Corp. loaned that amount to the defendants to promote a theatrical venture in Honolulu. He claims payment of the loan was never made and that when the Brooklyn Corp. disbanded, its assets, including outstanding moneys, were assigned to him as one of its officers.

On Franklin's statement that the individual defendants made their home in California, Judge Vincent J. Liebell granted him a writ of attachment on any property the defendants may possess in New York State.

Ludwig Goes Distrib

Chicago, June 15.

John Ludwig, Iowa exhibitor, was in town last week and set details which make him a states-righter with two pictures. Ludwig has obtained sales rights to the Braddock-Louis light picture for Iowa and Nebraska, and 'Cloistered,' French nunery pic for western Missouri and Kansas.

Ludwig is now contacting indie exchanges to handle the distribution mechanics.

Alice Faye's 'Chi' Test

Hollywood, June 15.

Alice Faye is being tested at 20th-Fox for the featured role in 'In Old Chicago,' vacated by the death of Jean Harlow.

If she gets the job she will have no rest between her current 20th-Fox assignment in 'You Can't Have Everything' and the 'Chicago' pic, which is sked to go in two weeks.

WB Ups Trailer Rental

Hollywood, June 15.

Warners has upped rentals on trailers approximately 25%, to make them conform with those of other trailer distributors.

Announcement of the new scale was made at the company's western district sales session in San Francisco last week.

Par Mulling Unit Newsreel Prod. In Fox Fashion; Pathe May Follow

Pitt Named Pathe News

Editor; Ullman to Coast

William Pitt, formerly contact man and local dialog writer, has been appointed news editor for Pathe News, Frederick Ullman, new managing editor, has made several other shifts, generally trimming operating costs.

Ullman left Saturday (12) for the Coast to attend the Radio convention. He also will attend to studio business in Hollywood.

Education

(Continued from page 7)

used entirely in schools, with no admission fees involved.

Some type of revolving fund undoubtedly will be set up to carry on the distribution. Whether it will be separate and apart from the actual Hays organization is another thing that must be settled.

With schools in session approximately 40 weeks, some in the industry envision the eventual setting up of four types of productions, with 50 to 40 subjects in each group, or a total of 120 to 160 pictures. One series would be geared for primary schools, one for high schools and a third for colleges. Probably fourth course would be for post-graduate students.

Serious

All of these details now are in the hands of the Hays' office committee. Tie-off on the importance with which the MPPDA regards the matter is found in the annual report, in which nearly four full pages are devoted to the subject. No other topic received as much space or consideration. In addition, educational material is treated elsewhere in the report.

This traces the movement for visual education pictures from 1922, when the National Education Assn., in co-operation with the Hays office, began a joint approach to the problem, down to the present time, with the entrance of the Progressive Education Assn.

Naming of the committee last week is taken to mean furtherance of the aims outlined in the Hays report.

Fundamentally these are:

1. To aid in the development of educational usefulness of the motion picture.
2. To seek successful guidance of the best educational leadership.
3. To coordinate its technical and artistic facilities with this leadership for the common purpose of better education.

16 mm. Angle

Successful use of visual education pictures, once some set-up has been perfected, will be aided by the fact that today comparatively inexpensive 16 mm. talking projection equipment is available. This can be obtained by educators at a considerable saving over comparable 35 mm. equipment, minus the fire prevention expense. Fact that this equipment needs no booth or fireproofing equipment is an important factor.

Manner in which Electrical Research Products, Inc., has entered into the picture, mentioned in the Hays annual statement, is via its educational branch, ERPI Picture Consultants. It has been gathering a library of educational pictures for the last seven years. This year the organization is more vigorously than ever engaged in turning out audiovisual educational films which are the equivalent of textbooks in scope and text.

Thus far distribution of these has been on an insignificant scale, company evidently figuring that widespread sales and a nationwide distributing system will come later. How these topics may be included also is expected to come up for consideration.

Lanny Ross Tested

Hollywood, June 15.

Warners is testing Lanny Ross in N. Y. for a possible, termier. Studio would use the radio singer in filmsicals.

ALLISTER CHECKS IN

Hollywood, June 15.

Claude Allister is due on the Coast next Friday (18) to begin work on 'The Great Garrick.' Mervyn LeRoy production for Warners. 'Garrick' got the gun yesterday (Mon.)

At least one newsreel company and possibly more is considering adopting the unit system of production. This is the method that has been followed in recent months by Fox movieunits. System has produced excellent results as far as exhibitors are concerned, though admittedly costly.

Paramount has been mulling the idea for a number of weeks, with the desire to make a snapper reel in mind. 'Pathe also is reported having contemplated a similar plan on a modified scale.

Recent estimates revealed that a shift to the new method of production on any sort of elaborate scale would involve an expenditure of about \$150,000 more per year. No desire to add additional clients is back of Par newsreel's consideration, but rather to improve the quality of its reel, it claims. No decision is expected for a while. If adopted, such a project of change-over probably would not be attempted until the newsreels have moved into its new quarters at the Astoria studio this fall.

Under the Fox arrangement, sports, comedy, fashions, general news and personalities are grouped. Three men are assigned to each unit, one being a scripper, the second a commentator or actor and the third, a cameraman.

This trend is attributed to the belief that patrons want something more than outright news. As long as it is entertaining and fast moving, this new type of newsreel is considered as having found favor. Demand for something different in news coverage is not unusual, because it is more or less a duplicate of the trend in daily papers, where feature articles, special columns and the like have long been in prime favor. In some publications they practically dominate news coverage.

Responsibility for top-notch coverage is the province of the lens grinder, in the opinion of Universal. Cameraman is the best judge of news values, it says, because they understand the right angles. This newsreel thinks a good cameraman should be able to cover anything, and also that specialization is wasted motion.

CHARLES E. KURTZMAN QUITS FANCHON, MARCO

St. Louis, June 15.

Charles E. Kurtzman, president of the Kurtzman Agency, Inc., through which Fanchon & Marco and St. Louis Amusement Co. theatres place all advertising and purchase materials, is selling out to Fanchon & Marco. Sale date is set for July 1. Kurtzman is also selling out his financial interest in local F&M theatres.

Kurtzman, former Pacific Coast and New York theatre operator, has been the F&M representative in St. Louis since 1933. Following settlement of the Federal film case last fall and arrival of Harry Arthur to personally operate the F&M chain here, Kurtzman has headed his own agency.

New affiliation for Kurtzman at present is not determined, but expected to be announced before he departs from St. Louis next month. He is reported going with one of the major companies in the theatre operating department.

GN's One-a-Week

Hollywood, June 15.

Grand National has one release weekly scheduled between June 18 and Aug. 27 inclusive.

Releases and dates are: June 18, 'Bank Alarm'; June 25, 'Sweethearts of the Navy'; July 2, 'Riders of the Rockies'; July 9, 'The Shadow Strikes'; July 16, 'Boots of Destiny'; July 23, 'Rendezvous in the Alps'; July 30, 'Small Town Boy'; Aug. 6, 'Mystery of the Hooded Horseman'; Aug. 13, 'Love Takes Flight'; Aug. 20, 'King of the Sierras'; Aug. 27, 'Trailing Trouble.'

Imperial Distributs Set

Hollywood, June 15.

Armand Cohn and George Montgomery have contracted to distribute Imperial Picts in California. They are owners of All-Star Feature Distributs.

STARTLING NOVELTY SWEEPS THE SCREEN!... Out of Hollywood

comes this great big Summer show gleaming with
newness in every department...Freshness of idea...
difference of presentation...uniqueness of conception

... all shine gloriously through
every foot of this "out of the
groove" show of exciting enter-
tainment surprises... Shoot the
show works for "New Faces."

NEW FACES OF 1937

An
EDWARD SMALL
Production
Directed by
LEIGH JASON



Screenplay by Nat Perrin, Phil
G. Epstein, Irv S. Brecher.

Songs and Lyrics by Lew
Brown and Sammy Fain

... more songs and lyrics by
Walter Bullock and Harold
Spinna... and by Ben Pollack
and Harry James

... and still more songs and
lyrics by Charles Henderson
and Edward Cherkes... and
by Joe Penner and Hal Raynor

with these famous entertainers

JOE PENNER ★ MILTON BERLE
PARKYAKARKUS ★ HARRIET HILLIARD
WILLIAM BRADY ★ JEROME COWAN
THELMA LEEDS... and a hundred new
faces... and a thousand new ideas!

Advance Production Chart

(Continued from page 20)

girls understood like she does. Marsha then decides to give up Ellison for the sake of his career, sacrificing her love. Ellison tries to learn why she has turned him down and refused to see him. She says she could wait five years for him if he wanted her that bad. They clinch and Ellison and Helen call off their dogs.

Readied to start: 'STAGE DOOR,' 'TIT FOR A KING.'

Republic

One in work, 12 editing, seven preparing. In work: 'SHE DIDN'T WANT A SHEIK,' produced by Herman Schlom, directed by Irving Pichel, original and screenplay by Adele Buffington. Cast: Ramon Novarro, Lola Lane, Gene Lockhart, Kathleen Burke, Charlotte Treadway, Stanley Fields, Sami Hason, Billy Devan, Robert Coote.

Story concerns Lola Lane, headstrong, spoiled daughter of Gene Lockhart, wealthy American corsicrew magnate traveling abroad with his sister, Charlotte Treadway, Lola and her sister, Kathleen Burke. Lola, being wooed by Robert Coote, a Parisian dandy, bets with him and promises to become his bride if she can gain possession of a certain famous Arabian horse coveted by her. The family goes to Egypt in quest of the horse. Ramon Novarro, desert sheik, owns the horse and comes to bargain, learning that the girl wants it. Novarro poses as a guide and, observing that she is a temperamental, spoiled girl, offers to take her to the horse in the desert. Novarro, unknown to her, is aiding the horse at the time. He desires to teach her a lesson. On the desert the party is apparently attacked by horsemen who are in reality Novarro's men. Lola is separated from her father, sister and aunt and is rescued by Novarro. Another convoy of horsemen arrives, proving she is his legal wife. He escorts them deep into the desert where Lola is told that in order to gain her liberty she must prove she is Novarro's wife. She goes through a marriage ceremony believing it mock but it is a legal Arab marriage. She escapes to Cairo and there meets her Parisian boy friend, Coote, and is about to marry him when Novarro arrives proving she is his legal wife. It turns out that he is not an Arab but an Italian count, and that makes it all right with Lola since they really love each other.

Readied to start: 'LOVE AH-OY.'

20th Century-Fox

Seven in work, eight editing, 10 preparing. In work: 'YOU CAN'T HAVE EVERYTHING,' reported VARIETY May 12; 'HEIDI,' 'THIN ICE,' 'WILD AND WOOLLY,' 'LANCER SPY,' 'TOO MUCH LIME-LIGHT,' reported May 26. Started: 'DANGER-LOVE AT WORK,' produced by Harold Wilson, directed by Otto Preminger, original screenplay by James Edward Grant. Cast: Simone Simon, Jack Haley, Walter Catlett, John Carradine, Mary Boland, Edward Everett Horton, Bonnie Bartlett, Etienne Girardot, Margaret Sedon, Margaret McWade, Franklin Pangborn, E. E. Clive, Charles Coleman, Hilda Vaughn.

Story concerns an eccentric southern family of wealth permitting Miss Simon to be educated in France, taking her to that accent. Haley, New York lawyer, is sent down south to capture power of attorney from the family in order to sell off some northern land for a golf course. Screwball antics of members of the family, including stamp collectors, artists and one who lives in a cave, frenzy Haley, but he hangs on sufficiently long to nab the Mississippi mansion.

Readied to start: 'IN OLD CHICAGO,' 'ALI BABA GOES TO TOWN,' 'PIGSKIN PARADE OF 1937,' and 'WIFE, DOCTOR AND NURSE.'

United Artists

Four in work, two editing, 10 preparing. In work: 'VOGUES OF 1938,' reported VARIETY March 24; 'HURRICANE,' and 'DEAD END,' reported May 12. Started: '32ND STREET,' produced by Walter Wanger, directed by Harold Young, original screenplay by Grover Jones. Cast: Kenny Baker, Ian Hunter, Leo Carrillo, Pat Patterson, Sid Silvers, Ella Logan, ZaSu Pitts, Jack White, Stuff Smith and ork.

Story is a vaudeville New York's most famous niterly lane. It takes street through various stages from its beginning as a residential section up to the hoopla stage. Mainly concerns two ex-vaudevillians starting a niterly with a group of blue-bloods, owning one of the substantial homes, tossed into the picture.

Readied to start: 'UNRELESSLY,' 'STAND-IN,' 'NOTHING SACRED,' 'ADVENTURES OF TOM SAWYER,' 'SUMMER LIGHTNING,' 'MARCO POLO' and 'THE GOLDWYN FOLLIES.'

Universal

Five in work, five editing, nine preparing. In work: '100 MEN AND A GIRL,' reported VARIETY May 26; 'REPORTED MISSING,' Started: 'THAT'S MY STORY,' produced by Robert Presnell, directed by Sidney Salkow, original and screenplay by Barry Trivers. Cast: Claudia Morgan, William Lundigan, Ralph Morgan, Herbert Mundin, Eddie Garr, Bernadene Hayes, Hobart Cavanaugh, John Harrington, Harlan Briggs.

Story deals with the efforts of Claudia Morgan and William Lundigan, rival reporters, to obtain an exclusive story regarding a certain suspected murderer, Bernadene Hayes. Lundigan gets himself arrested and once in jail attempts to reach the cell where the suspect is held incommunicado. He succeeds and finds himself looking into the eyes of a beautiful young woman who tells him an involved story of the murder. Elated, Lundigan leaves her but only to discover that the girl who has thus led him on is Claudia Morgan, his rival. Lundigan's city editor is enraged and fires him. The real suspect, Miss Hayes, then holds up the jail guards at the point of a gun and kidnaps the two reporters. By a ruse Claudia and Lundigan trick Miss Hayes into surrendering, whereupon she is able to prove an alibi and is cleared.

'TOO CLEVER TO LIVE,' produced by E. M. Asher, directed by Lewis R. Foster, original and screenplay by Sy Bartlett and Charles Grayson. Cast: Lewis Stone, Barbara Read, Tom Brown, Robert Gleckler, Forrester Harvey, Billy Wayne, Marjorie Main.

Story is that of Lewis Stone, an actor, who has determined to murder the man who married his divorced wife. Stone's son by the divorced wife is also an actor and in the same company with Stone. The boy does not know his father but Stone knows him. Preparing for the murder, Stone makes a practice of going to the police and confessing every murder that occurs until he is regarded as a harmless pest. With the build-up complete, he commits the murder he has been plotting and confesses only to be thrown out as expected. But the situation is different when his son is arrested for the crime and sentenced to execution. Frantic, Stone tries to prove himself guilty and finally is thrown into an asylum. Only one man knows his guilty secret, his trusted confidential servant, and he is killed in a taxi accident. Stone escapes from the asylum and searches the gun with which the murder was committed. The servant has hidden it in his home. Stone by an ingenious device, discovers the gun just in time to save his innocent son from the electric chair and is himself condemned to die.

'HELL ON ICE,' produced by Trem Carr, directed by Arthur Lubin, original by George Wasson, screenplay by Harold Buckley. Cast: John Wayne, Sheila Bromley, Jane Johns, Virginia Brissac, Frank Otto, Russell Hopton, Huntley Gordon, Billy Burrud, Charles Rokay.

Story is built against the background of professional hockey. John Wayne operates a chicken ranch in northern Maine and is star of an amateur hockey team. The Bears are discovered by Frank Otto, manager of the New York Bears, and Russell Hopton, publicity man, who induce him to come to New York. The Bears, owned by Huntley Gordon, are in a slump. Wayne's stellar play starts them on the road to victory. In rollerdom Wayne collides with Sheila Bromley, star of the skater, and they become friends. The Bears qualify for the championship and are to play a series of three games for the title with Detroit. Charles Rokay, owner of the rollerdom, has \$200,000 bet on Detroit and offers Wayne a \$10,000 bribe to throw the games, which Wayne spurns. A taxicab in which Wayne was supposed to be riding is wrecked by Brockway. Wayne's little pal, Billy Burrud, is seriously injured. The Bears win the first game

Working Both Ends

Hollywood, June 15. Margaret Linley is here from the New York office of Lyons, McCormick & Lyons to recruit talent for Broadway stage shows.

While here she will also plug a number of stage prospects for picture work.

RKO Reorg.

(Continued from page 7)

old Orpheum company has been smashed by decision of N.Y. Federal District Court Judge Robert P. Patterson.

On Saturday (12) Judge Patterson upheld special master Oscar W. Ehrhorn's ruling rejecting the sale of Orpheum Circuit's assets to Stadium Corp., a subsidiary of RKO.

Petition Denied. Judge Patterson denied the petition of Isidore J. Kresel, attorney for Martin Beck and others in rephum, seeking to set aside special master Ehrhorn's order.

Kresel-Beck opposition to the RKO reorganization plan has been in the courts for months.

Stadium's bid for the Orpheum Circuit was \$700,000, additional to subordinating its more than \$3,000,000 claim against the circuit. Kresel's clients had offered \$2,000,000 for Orpheum's assets.

Judge Patterson, in his opinion, pointed out that in January, 1933, claims against Orpheum amounted to \$5,600,000, including that of Stadium for \$3,450,000. At the present time these claims, with interest, have grown to over \$7,000,000. Against these claims Orpheum only had \$3,000 in cash when it was declared bankrupt.

If you take the \$2,000,000 figure at its face value, Judge Patterson declared, 'then you still have only \$2,000,000 against \$7,000,000 in liabilities.'

Under the Stadium offer, the Court held creditors would benefit to the extent of more than \$4,000,000.

Judge Patterson also denied Kresel's petition to compel Marcus Heiman, trustee of Orpheum, to intervene in the RKO reorganization proceedings on behalf of Orpheum stockholders. Ehrhorn had previously denied this request, holding such stockholders of the bankrupt Orpheum had no standing in the RKO proceedings.

Judge Patterson in denying this motion said:

'There is no presumption of insolvency for a voluntary petitioner in bankruptcy and the bankrupt or minority stockholder may block a sale when it is an unnecessary sacrifice, but without a showing of actual solvency stockholders have no standing to oppose a sale of assets at any price, good or bad. The creditors come first.'

Court also denied a similar request to set aside the sale of Orpheum to Stadium, which was made by Samuel Zirn on behalf of the Electrical Products Corp. of California, a creditor, and others. Zirn's other motion to have the Court remove Ehrhorn as referee on the ground of prejudice was denied because 'no cause for transfer to another referee has been shown.'

of the series and Detroit the second. Sheila tries to persuade Wayne to accept the \$10,000 bribe and together they will go back to the chicken ranch, but he still spurns it. Billy Burrud is on the operating table as the third game is about to be played. Wayne watches the operation and remains until assured Bill will live. He then goes to the hockey palace and leads his mates to victory and wins the girl as well.

Readied to start: 'LAW FOR TOMSTONE.'

Musician's Sit-In Strike

(Continued from page 2)

over a major portion of the theatre's seating during the low-admission early hours of the day and tie it up throughout the later hours, seriously cutting into the gross. That was why the union picked out the comparatively small Palace, not having mustered enough volunteers to make a showing at a larger house.

Union tickets have been demonstrating in front of various Loew, Skouras and RKO houses in metropolitan New York for months. Indications are that the union plans further 'sit-ins' at definite periods at other chain houses, depending on the number of men it can line up.

Aware in advance that a sit-in was coming, RKO officials had made protective arrangements, including police notification. From morning until after the close of the demonstration a platoon of cops from the W. 47th st. station, under the supervision of Capt. Horrigan, encircled the house, while special police and city detectives in plain clothes eyed the audience on the inside.

Saving the theatre at the end of the demonstration, the 'sitters-in' proceeded to strike headquarters, 717 Seventh avenue, where they were addressed briefly by one of their leaders. Little public curiosity was shown by passersby in front of the Palace during the action, although the pickets patrolling the sidewalk carried signs calling attention to the sit-in.

No Trouble

Police had little trouble in keeping the area immediately in front of the theatre free of congestion, having to admonish only isolated pedestrians to move on. Day was hot and the unusual number of police in the vicinity tended to keep traffic moving.

That cop effect on the b.o. is axiomatic in the trade. So, all things conspired to make it an off-day at the Palace, regardless.

Palace has a capacity of 1,750. Number of the sitters, possibly 30, were colored.

While the Palace demonstration was going on, rumors spread through the Times Square area that the union might try the same routine in another Broadway house simultaneously. But those reports proved wrong. Warner's Strand was among the houses mentioned in this regard. 'Sitters' occupied both upstairs and downstairs sections of the theatre, but mostly in the orchestra. They caused no trouble and showed consideration for the regular patrons by not hogging the center section and leaving those seats for the public. Union men took seats along the side aisles and in less advantageous parts of the house.

Most of them men brought in their own food in paper packages. Additionally, union carriers brought in sandwiches, but this soon became a hardship, when the house switched from its morning price of 25c. to 65c. That's a stiff entrance fee, on top of the cost of the sandwich. Nothing to drink was to be had, as the water fountains in the theatre were turned off.

Figuring the price of admissions,

cost of the food and getting it to the sitters, with incidental expenses, and the 'sit-in' would run into plenty of co. if repeated over a protracted period. Nevertheless, the union claimed its entire expense for the demonstration was about \$150.

RKO strategists had several ideas under consideration on how to handle the demonstration. One suggestion was to delay the house opening until afternoon and thus hold the admission price to the 65c. scale. That was nixed, however.

n early closing, possibly before midnight, was also considered, but voted down. All day long and throughout the night RKO home office bigwigs and Coast execs were in touch regarding the situation. Final development was that the house was kept open until the weary sitters-in trudged off home.

Gaston and Alphonse

RKO let it be known it would attempt to oust the sitters before midnight, but that plan was changed and it was decided to let the 'union' make the first move. While the management shut off the drinking fountains in the rest rooms, telephones in the rest rooms were also found to have been ripped out. Each side accused the other of that stunt. However, the union alibi was that it was necessary direct communication with outis, they would hardly have wanted the wires torn, appears to hold water.

Otherwise, both sides showed desire to avoid open violence or trouble and each made every effort to maintain order. RKO kept all ushers on virtually constant duty, but as the Palace ushers, about 50 taller and huskier lads were brought in from the nabs when those houses shut down at midnight.

With around 50 ushers, a small army of house managers and officials, special police, detectives and a platoon of 40 coppers, RKO had a thick swarm of manpower in and around the house to meet any emergency.

Most of the sitters stuck to their pews, seeing the Astaire-Rogers 'Shall We Dance' over and over. But when the other film rolled around there was a noticeable restlessness and, after the second showing of the film bill, many of the sitters dozed off or spent their rest periods in the lounge rooms. In the end, the sitters fled out bleary-eyed from the long ordeal.

Pickets

While the sitters were sleeping in their seats or getting exercise by walking around the theatre, picketers from the union continued their demonstration in front of the house. Number of pickets varied from time to time from three to as many as 30. Good feeling was maintained between the pickets and the police on guard, conversations and joking taking place between them on occasion.

During the daylight hours, many pedestrians passing the theatre and seeing the union signs proclaiming the sit-in expressed curiosity and paid out the full bill. As the evening progressed, however, prospective patrons approaching the b.o. frequently inquired whether 'it is safe to go in,' before buying tickets. Others moved on without even inquiring.

Palace runs double-bill, straight film, on a week-to-week run. Current program is 'Shall We Dance' (RKO) and 'Let Them Live' (U). Management declared business was 'far above normal,' while the union insisted it seriously cramped the house receipts.

Whatever legal questions might be involved in this kind of a 'sit-in' by non-employees, it was not tested on the day in question, although word from the Coast and officials here was that some court action was considered. Whether the union would rest legal steps and in what way is an open question.

Sunday (13), day after the demonstration, and Monday (14), union men continued to picket various chain neighborhoods in metropolitan New York.

HARMONICA SPECIAL

Hollywood, June 15.

George Marshall is directing remake of the 20th-Fox 'Love Under Fire,' with Borrah Minevitch and his 10 harmonica rasicals.

Toolsters were playing a illisburgh engagement when a hurry-up call from the studio brought them back in a chartered plane.

Warners

Seven in work, 10 editing, 10 preparing. In work: 'ALCATRAZ ISLAND,' 'THE PERFECT SPECIMEN,' reported VARIETY May 26; 'FIRST LADY,' 'VARSITY SHOW,' 'IT'S LOVE 'IM AFTER,' 'MR. DODD TAKES THE AIR,' 'INSIDE STORY.' Started: 'FOUR MEN AND A CRUISE,' produced by William McGann, original story and screen play by Crane Wilbur. Cast: John Littel, Ann Sheridan, Mary Maguire, Gordon Oliver, Addison Richards, Ben Welden, Dick Purcell, George E. Stone, Peggy Bates, Doris Lloyd.

Story deals with John Littel, a big shot racketeer who has been smart enough to evade the law's toils. Littel beats an extortion rap through bribery of a junior by Addison Richards, his lawyer. Celebrating the acquittal with his mob, Littel receives a telegram from Doris Lloyd, head of the exclusive school attended by his daughter. Mary Maguire, asking him to take her away because of the notoriety he has received. Littel sees his daughter, now 18, for the first time in six years and decides to reform. En route abroad with Mary and her governess, Peggy Bates, Littel is arrested for tax evasion. Ben Welden helps obtain evidence that sends Littel to Leavenworth. Welden tries to kidnap Mary and his daughter is sentenced to Leavenworth. In a fight Littel breaks Welden's arm and is sent to Alcatraz as an incorrigible. Ann intercedes with Gordon Oliver, assistant district attorney, for her father, and love springs up between them. Richards works for Littel's parole. Hearing of this, Welden schemes to be sent to Alcatraz with the object of spoiling Littel's good conduct record. The day Littel wins parole the China Clipper flies over Alcatraz prison and in the confusion Welden is fatally stabbed with Littel's knife and, dying, swears Littel murdered him. Dick Purcell and George E. Stone are Littel's prison pals. Ann Sheridan, Littel's woman; Mary Maguire and Gordon Oliver are for the trial. Evidence against Littel makes his hanging inevitable. A deftly handled story can bring in a verdict of guilty the story takes a sensational twist and winds up in a happy ending.



THE NEW UNIVERSAL
HAS THE HONOR TO PRESENT
AN EXTRAORDINARY
MOTION PICTURE
DRAMATIZATION OF ERICH MARIA REMARQUE'S

ROAD BACK

BIG BROTHER OF "ALL QUIET ON THE WESTERN
FRONT" AND BY THE SAME AUTHOR

.....

TWICE DAILY 2:45 & 8:45 P. M.

AT THE AIR-CONDITIONED

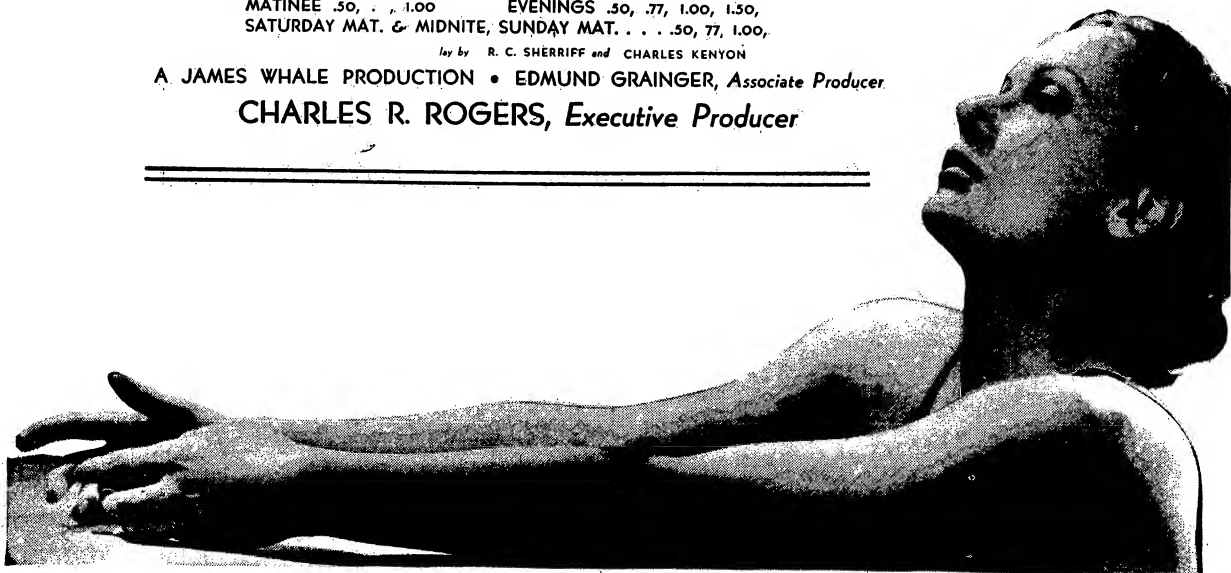
GLOBE THEATRE

Broadway at 46th St., Beginning Thursday Evening, June 17, 1937

MIDNITE SHOW SATURDAY-SUN. & HOLIDAYS 3, 6 AND 9 P. M.
MATINEE .50, .75, 1.00 EVENINGS .50, .75, 1.00, 1.50,
SATURDAY MAT. & MIDNITE, SUNDAY MAT. . . .50, .75, 1.00,

by R. C. SHERRIFF and CHARLES KENYON

A JAMES WHALE PRODUCTION • EDMUND GRAINGER, *Associate Producer*
CHARLES R. ROGERS, *Executive Producer*



Film Reviews

PESTI MESE

(Continued from page 13)

good fun, though laughs are mostly of the local brand and comedy parts are stereotyped to suit approved type of popular actors. Still, it's a distinct improvement on the average, where directing, photography and the femme part of the cast are concerned.

Pigtail is the shabby, penniless little apprentice at Madame Annie's millinery establishment. One day the errand boy who is in love with her, Annie's good-for-nothing brother, Feri, sponges upon his sister, ruins the business and makes love to Eva, the manageress. One day Pigtail gets a letter from America and asks Feri to read it to her because she doesn't understand English. That is how he finds out that Pigtail has inherited \$500,000. He doesn't tell her, but decides to marry her money. Pigtail has no notion why she is made much of, bathed and dressed, promoted to the post of manageress and taken out by Feri. He makes her light in a tempo and proposes to her. Pigtail finds out just in time what it's all about; lets him down as he deserves, gets together with the honest errand boy Kubik and compels Feri to marry Eva.

Idea Turay is charming in the part of the temperamental little gutter-pipe, Pigtail, who is transformed into a lady overnight. She bids fair to be Francisca, Gail's successor on the screen here, has already become on the stage. Maria Mezzy doesn't photograph well. Annie Dobos is attractive in an ungrateful part. It's bad picture, but it has many-sided and intelligent actors, always in awkward, clumsy, good-natured tragic-comic parts. One gets bored with him. Jacobit.

League of Frightened Men

Columbia production and release. Penetration. Walter Connolly, Lionel Stander, Eduardo Cianelli, Irene Hervey, Alfred E. Green, Story, Rex Stout; screen play, Eugene Solow, Guy Endore; camera, Henry Trullinger; editor, Cecil Mifflin; at Varat, Lincoln, Neb., dual, running time, 71 mins.

Easy chair, hot chocolate, and old-fashioned Nero Wolfe, Rex Stout's detective story master mind, makes a second screen entry for Columbia, this time with Walter Connolly in the lead. Previous Wolfe pictures with Edward Arnold, Alfred E. Green, and Irene Hervey. Slick way Wolfe is used to solve all his crimes from a thought session in his study defeats itself on the screen. Hardly any audience likes to watch a character who just sits and thinks. This League of Frightened Men suffers from inactivity. He drinks beer in the novel but hot chocolate in the picture. That's the best explanation of what's wrong with the film.

Connolly carries his character throughout the pic with fidelity, and keeps the story well in hand. He's a smooth talker, dresser, and actor, which is the party's regular. His pickle-pussed aide, Lionel Stander, brings in the comedy portion as leg man for his desk-loving chief. Walter Kingsford, who is so oily and understanding all the way, finally confirms the suspicions of the audience and turns out to be the villain. Incidental romance in less than two sides of talk is by Irene Hervey and Allen Brook. Focal point of guilt is aimed at Eduardo Cianelli, a cripple, and he glowers and snarls himself into a first class suspect, but is vindicated. Barn.

RIDING ON

Reliable release of Bernard B. Ray production. Stars Tom Tyler; features Gertrude Green, Rex Lease, John Elliott, Earl Dwyer, directed by Harry H. Wiegand; Arthur H. Carpenter; screenplay, Jack Norwood; camera, Percy Goodfriend; editor, Fred Bain; sound, Charles Coburn; at Liberty, Lincoln, Neb., dual, running time, 69 mins.

Tom Tyler... routine western for the white kid or trade. It's a Tom Tyler picture, and he's supported by the family r. Story is of the son come home to and his father's war with the family across the river. Starts right out by losing caste on both sides through

helping the daughter is father's enemy.

John Elliott and Earl Dwyer are the warring factional heads. Tyler is Elliott's son, and the daughter, Gertrude Green, belongs to Dwyer. Tiff is over a cattle ford. Tyler gets into about four scraps during the short hour, and mixes well with his fists. Gun biz is contained, although a lot of the shooting is with pieces pointed at an angle of 90 degrees, which doesn't give much feeling of authenticity. Same old fault of chasers shooting directly into the back of their own party's necks, also no help.

Leading lady, Gertrude Green, is attractive, but doesn't display any great histrionic ability. Film will go average in the usual western spots.

When Thief Meets Thief

(BRITISH MADE)
United Artists release of Criterion Film production. Stars Douglas Fairbanks, Jr., Valerie Hobson, Alan Hale, Jr., directed by Alfred Hitchcock; screenplay, John W. Walsh; adaptation from novel by Gordon Bennett; editor, Victor Annis; at Rialto, N. Y., week June 15-17; running time, 71 mins.

Not too bright a U. S. future looms for this British-fashioned meller. It's the third production offered by the new English producing firm headed by Doug Fairbanks, Jr., and Marcel Hellman, releasing in America through United Artists, and the aside from Fairbanks' himself, Alan Hale as the heavy and Valerie Hobson as the heroine, both from Hollywood. Plus the direction of Raoul Walsh, also a Hollywood figure.

While the tramping is good, and the direction water-tight and well-geared, the film frequently sags due to its long and tedious writing and the fact that it's 85 mins. are about 15 too many. Yarn wasn't too slick to start with, lacking originality and credibility. The scripting doesn't obviate those weaknesses.

Fairbanks plays the jack-of-all-things who got a poor start in life and went from petty to international car-burglary. Early in his crime career he is given the double-cross by the heavy (Alan Hale), and when he finally catches up, years later, it is in London, whence both have fled for themselves. Differences is that Fairbanks is still in acute danger of the law, while his enemy has duped the public into believing him an honest stock broker.

Falling in love with the money-mad girl his rival is going to wed, Fairbanks learns she is only doing it for the bankroll. Finally winning her for himself, the rival eventually meet in what proves the heavy's liquidation. Flock of court scenes are slapped on after the climactic crash-on so the couple may be reconciled. All charges and established as God-fearing, law-abiding persons to offset the effect, presumably, that their earlier characters had on audience.

Fairbanks, incidentally, indulges in quite a few acrobatics, many of his human-fly climbs and roof jumps reminiscent of his pop's work of a few years ago. He is much more athletic than heretofore.

Miss Hobson handles her role well. Alan Hale is his usual convincing villain. Others fit it. Camera work isn't too good, nor is the production. Bert.

Par Pact for Lang

Hollywood, June 15.
Fritz Lang has signed a new directing pact with Paramount calling for him to handle three pictures in the next two years.

First film under the new deal will be 'You and Me,' the Sylvia Sydney and George Raft.

Wodehouse on His Own

Hollywood, June 15.
P. G. Wodehouse is signing his original, 'Damsel in Distress,' for a Fred Astaire starrer at Radio. Pandro S. Berman, producing, has set George Stevens to direct.

UA Circuits' 1st Divvy

First dividend declared by United Artists circuit was announced last Saturday (12) on its 6% preference issue. Directors made a \$125 declaration covering a quarterly payment, being payable June 15 to stock on record June 1.

Stock is only occasionally traded in on the over-the-counter market, but has been acti higher in recent months.

20th's Melon

Twenty directors cut a cash divvy melon in excess of \$120,000 last week, declaring pay-ments on the preferred and common stock. Dividend on the common, second such, this year, of 50c virtually places this issue on a \$2 annual basis. Directors also declared the usual 37 1/2c payment on the preferred, thereby maintaining the usual \$1.50 per annum basis. Company paid \$2 on the common last year in the final months of 1936, one being an extra divvy.

Both dividends are payable on June 30 to stock on record June 21.

G. N.'S 1ST YEAR LOSS SET AT \$636,201

its 1st year ratings, Grand National shows a loss of \$636,201, based on release for the fiscal year ending of a total of 17 pictures. is after all charges, including organization and other corporate expenses of \$74,131.

Gross rentals up to April 3 were \$1,205,651, profit on the rentals before deduction of other charges being \$437,276. G.N. has made delivery of pictures under foreign distribution agreements and, prior to April 3, received advance payments under deals of \$357,928, but does not include this item in the profit and loss statement, for the reason that exhibition of these pictures abroad had not started by April 3, end of GN's fiscal year.

Balance sheet of the company shows current and working assets of \$1,704,438. Of this amount, \$224,308 is in cash, as against current li-abilities of \$462,551.

Change on the board will occur June 30 when A. Sam Blumenthal succeeds Charles L. Stillman as director, also becoming a v.p. Blumenthal, with experience in pictures, has for the past six months represented interests holding substantial blocks of stock in G.N.

Incorporations

NEW YORK

Albany.
Musical Theatrical Corp., Kings; theatrical; capital stock, 200 shares, \$100 par value. Incorporators: Rosemary M. DeLeon, 125 Park avenue, Elizabeth, N. J.; Edna M. Clough, 222 Paulson avenue, Passaic, N. J.; Arthur K. Muller, 28 Broadway avenue, West New Brighton, S. I., New York City.

Jean Theatrical Enterprises, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: Lenore Schreiber, Sally Jacobs, Robert Ball, Jr., all of 256 West 44th street, New York City.

Hond Educational Broadcasts, Inc., Manhattan; general radio broadcasting and motion picture business; capital stock, 100 shares, no par value. Incorporators: Frances DeCaro, Benedict Sanitopoli, Jules Suppin, all of 650 Fifth avenue, New York City.

Egypt Theatrical Productions, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Incorporators: Rosemary M. DeLeon, 125 Park avenue, Elizabeth, N. J.; Edna M. Clough, 222 Paulson avenue, Passaic, N. J.; Arthur K. Muller, 28 Broadway avenue, West New Brighton, S. I., New York City.

Trans-Lux Lexington Corp., Manhattan; theatrical business; capital stock, 50,000 shares, \$1 par value. Incorporators: Frances DeCaro, Benedict Sanitopoli, Jules Suppin, all of 650 Fifth avenue, New York City.

Capital Theatre, Inc., Kings; theatrical business; capital stock, 100 shares, no par value. Incorporators: Lenore Schreiber, Sally Jacobs, Robert Ball, Jr., all of 256 West 44th street, New York City.

Theatre of Tomorrow, Inc., Manhattan; theatrical business; capital stock, 200 shares, no par value. Incorporators: J. Daniel Dougherty, Kermit P. Kib, Irene Marshall, all of 2 Lafayette street, New York City.

Statement and Designation
Worldart, Inc., 100 West 10th street, Wilmington, Del.; motion picture business; permitted to issue 2,500 shares; 1,500 preferred, \$100 par value; 1,000 common, no par value. New York office, 38 West 44th street, New York City. Watson Washburn, secretary.

CALIFORNIA

Conn Productions, Inc.; capital stock, 2,500 shares, none subscribed. Directors: Edgar Ross, N. J.; Charles A. Edward Nichols, Dilworth Conn, Marion Redie.

Home Movie Library, Inc.; motion picture rental business; capital stock, 100 shares; permitted to issue 2,500 shares. Directors: Oscar A. Trippe, John S. Harvey.

Elfin Productions, Inc.; motion picture rental and radio; capital, 25,000 shares, \$1; permitted to issue 25,000 shares. Directors: William H. Voeller, Edward Paravoff, L. O. Witte.

EXPLOITATION

By Epes W. Sargent

Signatures

In recent years the signature or house trade-mark appears to have been neglected, in spite of the fact there is no single factor which lends itself so conspicuously to advertising as the design which incorporates the signature. Big business recognizes the value of the mark, but the newer school of management does not appear to place much importance on the idea.

Nothing used in an advertisement is more valuable than a distinctive signature, but it must be outstanding. It must be capable of being so closely identified with the theatre that it's mere sight of the design, even at a distance too remote to permit the lettering to be read, proclaims the theatre. Each sight of a house name is, of itself, an advertisement, and a distinctive shape and a persistent use is an aid that most managers now overlook. Which is a mistake.

Preferably, the trade-mark should have a distinctive shape, though the shape of the signature itself, some years ago that the round signature was the most useful because it could be used in many spots where the square or oblong would look out of place unless nestled into one of the four corners of a space. The round marker can be used anywhere. The oval is also good and is employed by many railroads. Just as useful for a picture theatre. But there are other forms and designs which work well, and careful consideration will permit the manager to evolve a design that will suggest the theatre as far as it can be seen. Once achieved it should be used on everything from the newspaper ad to the throwaways, on stationery, the bill wagon, even the trash can. It means real money to any theatre making consistent use of the device. Now that business is on the build, why not get a marker?

Cold Waves

When the cooling system is first put into use there is generally some street talk about cold waves, and the danger of contracting a summer cold. Sometimes there is danger that the house really is kept too cold, but even where the temperature is properly watched there will be talk.

One theatre fought this with a group of old overcoats on a costumer near the front of the lobby. A sign stated: 'Yarn is your overcoat when you visit this theatre. The house is always cool, but never chilly. There's a difference.' It made talk and drove home the point.

In another town the manager got the paper to run letters pro and con on the cooled house. Then it broke a big story on the means taken to control the temperature with interviews with two locally prominent physicians discussing the problem. The result was that the theatre had the inside track over its opposition. The season is over, and the one associated in the minds of the readers with careful air tempering and accepted as the house safest to visit. The film bills are reasonably even, the house got the bulk of the trade. It is always a mistake to overstress the low temperature. It worked all right for a couple of years, but today the public has grown wiser and knows that too great a contrast with the outside temperature will cause head infections. Stress comfort rather than cold.

Helping the Churches

Charlotte, N. C.
The only pix house in the college town of Chapel Hill, where the University of North Carolina is located, has joined local churches in promoting religious attendance.

A large church directory, five feet high, will confront University of North Carolina students and other patrons in the theatre's lobby. The sign lists the time, topic and place of sermons, also the names of ministers.

Believed it the first time a church directory has ever been placed in a motion picture theatre.

Up to Date

Lancaster, Pa.
Hamilton theatre's winding up four weeks of good kid exploitation by awarding \$50 bicycle and 30 other prizes to winner in a four-week paddle-ball contest. Stunt practically new for theatre with all prizes including the wheel provided.

Contest run at Saturday morning special kid show where contestants took the stage to demonstrate their paddle-ball prowess. Local distributor of the game did the home-on-flash. Manager Herb Thatcher m.c'd the show in person.

Playing the Opposition

Helped by the Universal exploitation staff, Maurice Kinsler, of the Roxy, got a window in Rockefeller Center, home of the Music Hall, for 'As Good as Married' at the Roxy. Tie-up was effected through a deal with a typewriter company, which has a deal with Universal.

Summer Business

If finances permit it is an excellent idea to go to road billboards along the most traveled routes in an effort to pick up business from the auto riders. Some such slogan as 'Make it a perfect evening with a visit to the Gen. This show starts with the time indicated will possibly pull some business. Boards should be dark letters against a light ground for greater visibility. Not much copy can be carried if it is to be read from a speeding automobile.

Especially valuable are signs close to the entrance of summer parks and other resorts. One house profited last year by a deal with the trolley company with a 10c fare back to town. When the fare was paid on the home-going trip a coupon was issued, good for a dime rebate on the last show. It should be prize business appreciably. Just a cut to get what might not other use be available, but it worked.

If a deal can be made to display advertising inside the park enclosure, even at the cost of a slide on the screen, it probably will pay. Best form is a painted sign which can be stripped with the current features and kept strictly up to date.

Small prizes for water sports, etc., have worked out well in some localities and for the seashore the sun-umbrella is a winner. This is a fan-shaped cardboard with eye-holes cut out and covered with blue, green or yellow medium size pictures. One on both sides so that when used to fend the glare the fan can be read by all approaching the user.

Special attention should be paid road houses, as they are the prime end of the average automobile ride. In many spots one particular resort is a general objective. Play this up.

Chocolate

Adapting the 'Kiss From' idea to 'This is My Affair' from a girl angle, M. H. Chakiers, of the Regent, Springfield, Ohio, used chocolate kisses instead of the usual molasses variety. It had a better impression on the recipients.

Used coin envelopes with 'Sealed With a Kiss from Robert Taylor' on the face and sales copy on the reverse. Chocolate kisses are not expensive and are worth the slight difference in cost.

Theatre Changes

Dorn Wermuth, WB publicity, upped to the boss's exploit manager staff for distribution. James Totman will succeed him.

Memphis

Merger of Malco-Sanger theatres in Arkansas with the Mississippi chain of theatres operated by Richard-Lightman, Inc., was announced by M. A. Lightman, Memphis theatre operator. Richard-Lightman, Inc., will operate the Strand and Lyric theatres, Tupelo; the Princess and Dixie, Columbus; Ritz, West Point; Saenger and Alamo, Hope. Chocolate Kisses are not expensive and are worth the slight difference in cost.

A. B. Morrison has been appointed manager of Warner's theatre, succeeding Bill Hendricks, who went to Santa Barbara, Calif., as manager of Warner's theatre in that city.

Atlanta

Edwin Pentecost, treasurer of Local 6, Grand, 4 framed manager to succeed Edward J. Melniker, resigned. Arthur Lucas, of Lucas & Jenkins, Inc., announces Albert D. Robertson, outfit's city mgr. at Athens, Ga., will succeed Capt. Harry M. Dodd, who died last week, as boss of L & J interests in Savannah, Ga.

Denver

Portable circuit to cover Castle Rock, Elizabeth, Johnston and Calhan, all in Colorado, is being organized by A. Spike.

Theatres in this territory to get installation of new RCA sound by Crystal, Superior, Wyo.; Grand, Harlem, Mont.; Palace, Malta, Mont.; Rio, Oak Creek, Colo.; Kiowa, Kiowa, Colo.; Walker, Arco, Idaho; Casino, Magdalen, N. M.; Lone Star, Silverton, Colo.; Oliver, Palisades, Colo., and the Taos, Taos, N. M.

Pittsburgh

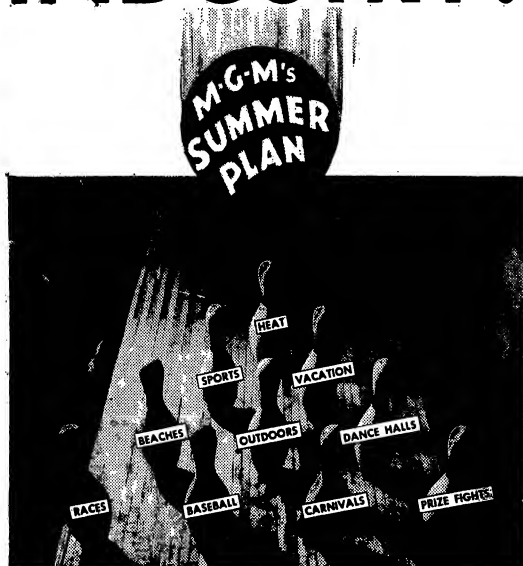
Irving Kaye, of Warner's Albany zone, has been transferred to the Pittsburgh territory to take over the management of the circuit's Liberty theatres in New Kensington, Pa. Replacements: Tony Cavallo, who has been transferred to the Capitol in Stutenbville, O.

Bob Roberts, manager of the Capitol, shifts to the Warner in Morgantown, W. Va., succeeding Ken Grimes, who has been sent to the Warner in Erie, Pa. There he takes over the post vacated by James Tobman, who has been moved to WB's Pittsburgh office to become assistant to Joe Feldman, advertising director.



"Get HOT, Summer! We're Ready
For You!"

M-G-M SUMMER PLAN AMAZES INDUSTRY!



**YOUR SUMMER
WORRIES ARE OVER
thanks to M-G-M!**

And when the crowds pack your theatre
to see these glorious hits tell them you've
got M-G-M for Next Year, too!

(This Press Release Blanketed the Nation)

NEW YORK, N. Y.—With notable roadshow attractions heading the list, Metro-Goldwyn-Mayer announces a schedule of summer releases for popular price theatres which is the most brilliant that a major film company has ever presented during the warm weather season.

In addition to "Captains Courageous" and "The Good Earth," with auspicious road showings behind them assuring a waiting audience, the M-G-M productions include "Parnell," co-starring Clark Gable and Myrna Loy; the Marx Brothers' new comedy, "A Day at the Races"; "The Emperor's Candlesticks," co-starring William Powell and Luise Rainer, and "Broadway Melody of 1938," starring Robert Taylor and Eleanor Powell, with George Murphy, Buddy Ebsen, Judy Garland, Raymond Walburn, Willie Howard, Binnie Barnes, Sophie Tucker, Charles Igor Gorin, Robert Benchley, Charley Grapewin and Robert Wildhack in the cast.

The leading players in "Captains Courageous," the Kipling screen masterpiece, are Freddie Bartholomew, Spencer Tracy and Lionel Barrymore. The film was directed by Victor Fleming, from a screen play by John Lee Mahin, Marc Connelly and Dale Van Every based on the original Kipling story. The large supporting cast includes Melvyn Douglas, Charley Grapewin, Jack La Rue, Oscar O'Shea, Billie Burrud, Walter Kingsford. Louis D. Lighton is the producer.

"Parnell," which is one of the most moving stories of love and politics ever brought to the screen, stars Clark Gable as "the uncrowned King of Ireland," and Myrna Loy, as Katie O'Shea. The supporting cast includes Edna May Oliver, Edmund Gwenn, Alan Marshal, Donald Crisp, Billie Burke, Donald Meek, Brandon Tynan and Berton Churchill. "Parnell" was adapted for the screen by John Van Druten and S. N. Behrman, from the original stage play by Elsie T. Schauffler. John M. Stahl was the director.

Summer laughter will be provided by the Marx Brothers, who appear in a new comedy based on an original story by Robert Pirosh and George Seaton. Allan Jones and Maureen O'Sullivan play the romantic roles, and the remainder of the cast includes Margaret Dumont, Leonard Ceeley, Douglas Dumbrille, Esther Muir, Sig Rumann and Robert Middlemass. Sam Wood directed the picture.

"The Emperor's Candlesticks" was directed by George Fitzmaurice. Supporting William Powell and Luise Rainer are Robert Young, Maureen O'Sullivan, Frank Morgan, Henry Stephenson, Charles Waldron, Barnett Parker, Bert Roach, E. E. Clive, Emma Dunn and Frank Conroy. The film is based on the novel by the Baroness Orczy, with screen play by Monckton Hoffs and Harold Goldman. John W. Considine, Jr., is the producer.

Attractions cast with popular personalities are "Married Before Breakfast" featuring Robert Young and Florence Rice in their third teaming experience on the screen; "Umbrella Man," with Leo G. Carroll, George Murphy and Rita Johnson; "Between Two Women," with Franchot Tone, Virginia Bruce and Maureen O'Sullivan; and "Topper," with Constance Bennett, Cary Grant and Roland Young, a Hal Roach special production, released through Metro-Goldwyn-Mayer.

A further radical departure in hot-weather releasing policy is the mid-summer distribution at popular prices of the famed road-show hit, "The Good Earth," in which Paul Muni and Luise Rainer are co-starred. This mighty cinema triumph, which is based on Pearl Buck's Pulitzer prize novel and directed by Sidney Franklin boasts an imposing cast, including Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph, Soo Yong, Keye Luke, Harold Huber and William Law. The screen play is by Talbot Jennings, Tess Slesinger and Claudine West.

RADIO CITY MUSIC HALL
"ANOTHER DAWN"
Spectacular Stage Productions

LEASE OR SALE
Theatre, Schenectady, N. Y.
Will like good low-priced picture
and vaudeville house. Now closed by
present lease to avoid competition.
Occupancy Sept. 1st. Offers invited.
CAPITOL LEASING CO.
307 State St., Schenectady, N. Y.

F & M'S ARTY
St. Louis, June 15.
Fox theatre, Fanchon & Marco's 5,000 seater on Grand blvd., has gone arty. Two-week display of 21 posters by A. Mauroon Cassandre, recently displayed at New York's Museum of Modern Art, began Friday (11).
Huge lobby of theatre affords excellent space for the display. A conclusion of the local engagement display continues on exhibition at museums throughout the country.

Harry L. Nace will build an 800-seater, making a second Nace house at Winslow, Ariz.

HIS 'MASTERPIECE'
Hollywood, June 15.
Niven Busch has been assigned to adapt 'Masterpiece' by Paul Herve Fox, at 20th-Fox.
Busch's 'We, the O'Learys,' provided the basis for the same studio's 'In Old Chicago.'

RADIO CITY MUSIC HALL
"ANOTHER DAWN"
Spectacular Stage Productions

LEASE OR SALE
Theatre, Schenectady, N. Y.
Will like good low-priced picture
and vaudeville house. Now closed by
present lease to avoid competition.
Occupancy Sept. 1st. Offers invited.
CAPITOL LEASING CO.
307 State St., Schenectady, N. Y.

F & M'S ARTY
St. Louis, June 15.
Fox theatre, Fanchon & Marco's 5,000 seater on Grand blvd., has gone arty. Two-week display of 21 posters by A. Mauroon Cassandre, recently displayed at New York's Museum of Modern Art, began Friday (11).
Huge lobby of theatre affords excellent space for the display. A conclusion of the local engagement display continues on exhibition at museums throughout the country.

Build 'Em New Out West
Hollywood, June 15.
Fox West Coast theatres and Nat. Scheinberg will erect a 1,000-seat house at the junction of Ventura and Van Nuys boulevards, centering in a fast-growing section of San Fernando valley.
Harry L. Nace will build an 800-seater, making it a second Nace house at Winslow, Ariz.

HIS 'MASTERPIECE'
Hollywood, June 15.
Niven Busch has been assigned to adapt 'Masterpi...' by Paul Herve Fox, at 20th-Fox...
Busch's 'We, the O'Learys,' provided the basis for the same studio's 'In Old Chicago.'

RADIO CITY MUSIC HALL
"ANOTHER DAWN"
Spectacular Stage Productions

Butler Refused to Be 'Bundled Up and Delivered' to Lord & Thomas Agency

Switch of the Lady Esther account to Lord & Thomas came as an admitted stiff jolt to Stack-Goble, which has handled the cosmetic for six years. Shift becomes effective Sept. 1. L. & T. has been talking to Lady Esther about supplementing Wayne King, who has been on the latter's payroll consistently for almost six years, with a dramatic show.

When Stack-Goble took over the product it was practically unknown and in the course of the years Lady Esther developed into one of broad casting's prime agency lessons, with time, salesmen citing it as a tremendous success resulting exclusively from consistent and heavy radio advertising. Within the space of these few years, it has made millions of the formula's owners, Miss Syna Cohen and Alfred Cohen. Account has spent as high as \$1,350,000 a year in radio, while the last budget figured \$1,100,000 for radio and \$471,000 for magazines.

John A. Butler, a partner in the Stack-Goble agency, who has written the Lady Esther program paper and copy the past five years, declared last week that the change over was due strictly to a personal relationship between the Cohens and Alfred L. Lasker, L. & T. head. Butler said that L. & T. has for six months tried to get him to come over to the latter agency with the account, but that he had refused to do so because he didn't believe that he should let himself be 'bundled up with an account and delivered anywhere that the advertiser wished.'

WM. MORRIS PLACES 4 GUESTS ON ONE SHOW

William Morris office set all four of the major guests on tomorrow (Thursday) night's Rudy Vallee show over WEAJ for Royal Gelatine. Names include Fannie Brice, doing a Dave Freeman sketch; Talulah Bankhead, in a new skit by Dorothy Parker; Mitz Green singing 'That's Why the Lady Is a Tramp' from 'Babes in Arms'; and Joe Laufer, Jr., for his fourth guestette date in as many weeks for Vallee.

Deals were set by Sammy Weisbord for the Morris office, through the J. Walter Thompson agency, which handles the show.

DOUGLAS MESERVEY HITS RADIO TRAIL

Douglas W. Meservy is quitting as advertising manager of the Dupont cellophane division to go into the radio biz. He will absorb experience under John Royal, showmanship v.p. at NBC. At a later date Meservy will be assigned definite duties.

Meservy has conducted the entertainment at the last two conventions of the Association of National Advertisers. He was once in vaudeville in a band. His pals have had him spotted as nursing a terrific yen along program production lines.

Radio, Film Execs Talk

Salt Lake City, June 15.

and film executives were among the 30 guest speakers at annual convention of Pacific Coast Advertising Clubs convening here. More than 500 delegates attended. Sessions started Sunday (13).

E. P. H. James, sales promotion manager of NBC spoke on 'Development of Research in Broadcast Advertising.' Don Thornburg, CBS v. p. discussed 'The Future of Radio.' Anne Director of San Francisco, radio department, J. Walter Thompson, told how 'Radio Establishes its Market.'

Frank Whitebeck, oilywood, MGM promotion manager, outlined 'Merchandising a Motion Picture.'

Capps Back in Radio

Terra Haute, June 15.

Horace Capps becomes program and production head of WBOW, Terra Haute, July 1. Formerly with WLW, Cincinnati, artist bureau.

Capps quit as head of the music department of the Clinton County, O., schools to take the WBOW job.

CRUMIT DOES COMEDY

Singing Out, or Negligible, Ford Sunday Show

In taking over the m.c.'ing of the 'Universal Rhythm' program for Ford over CBS Sunday (20), Frank Crumit will turn straight-comic for the first time. 'Rhythm,' shifted to Sunday evenings to replace Ford Symph during summer and expanded to double its former 30-min. length, will have Crumit handling all the comedy. His singing will be negligible, if any.

Rest of the talent roster on the show will remain the same, Rex Chandler orch., Richard Onelli, Carolyn Urbanek, Alex Templeton.

Julia Sanderson (Mrs. Crumit) will not appear on 'Rhythm,' unless possibly as a one-shot guest later in the summer.

WMCA 'Good Will Hour' May Go Macfadden With WOR and Mutual Added

Macfadden Publications is negotiating with WMCA, New York, for the use of that station's 'Good Will Hour' program Sunday nights over WMCA and a Mutual hookup including WOR, Newark. Program will carry the tag of True Story Magazine and run for 60 minutes, with WMCA doing the originating. 'Good Will' will replace the True Story's dramatic series currently on Mutual.

In a coincidental phone survey which WMCA and Macfadden did through Ross Federal, with the station and the advertiser splitting the costs, the 'Court' show came through with 42.6% of the persons actually listening at the time. Percentage was over twice that of the next station's program.

KNOX-REEVES AGENCY TOPPING \$1,000,000

Minneapolis, June 15.

Expectations are that the Knox-Reeves agency here, handling a considerable portion of the General Mills account, will increase its other billing for the four concerns by more than \$1,000,000 in the coming winter season.

Knox-Reeves is now handling all the General Mills baseball play-by-play business.

George Wilhelm has gone to KXII, Seattle, as news editor. That station under new management of Tom Symons shoots five minutes of news every hour on the hour all day long.

Radio Research Comm. Meets June 25 But Many of Members on Rain Check

Joint Committee on Radio Research is due to meet in New York June 25 to discuss the progress that the bureau has made in correlating a method for measuring station audiences. Who will represent the National Association of Broadcasters, outside of Ken Boice and Roy Wither, sales head of CBS and NBC, respectively, at this gathering is problematical, since the indie station men in the delegation may be replaced by shifting political winds at the NAB convention next week.

James W. Baldwin, NAB managing director, can't see how he can attend because it will take him at least two days to wind up the convention, which officially closes June 23. John A. Benson, prexy of the American Association of Advertising Agencies, and chairman of the joint committee, is set to sail for Europe June 23, while L. D. H. Weld, another agency delegate and technical consultant to the committee, leaves June 28. Paul West, president of the Association of National Advertisers and also a member of the committee, will be on his way over by the 25th.

Bureau's technical committee is still analyzing the data on station listening which had been gathered for it in New England with a view to devising a general method for determining a station's audience. This bureau so far has been largely experimenting with door to door questionnaires. The final yardstick will take into consideration the number of sets, listening habits and signal coverage, or listening areas.

Fashion Note

Portland, Ore., June 15. Carey Jennings of KGW-KEX decided there was too much contempt for the dictates of fashion. Staff announcers and technicians now wear stand-around sports jackets of dark blue. Coats are dressy enough for evenings, too.

Petry Solicits Applause For His Brochures

Edward Petry last week distributed a compilation of statistical data bearing upon stations which his organization represents. He captioned the job 'Standard Market Data for Spot Broadcasting.' Petry phoned several market research experts on radio and asked them to send him a letter telling how good the work was.

Consensus of opinion among these experts was that it was a 'pretty' piece of promotion but that it depended too much on the individual station's own estimates. They also pointed out that each map dealt with both day and night coverage and that the work failed to disclose the sources of these figures except in the case of those borrowed from CBS' last studies of its own stations' listening areas. It was also remarked that in view of the work that was being done by the Joint Committee on Radio Research there was a question as to how the agencies would regard the coverage data in the Petry compilation.

Competitive studying in Spokane between KHQ, reppe by Petry, and KFPY, reppe by Joe McGillivray, which has flared up previously, took another turn last week. Petry circulated a brochure quoting a survey made by 'Broadcast Advertising Consultants, Inc.' of Detroit.

McGillivray had a check made in Detroit and could not locate the alleged statistical bureau. But at the address given, 1700 Seward avenue, Petry's Detroit representative, Joe Spokes, is a tenant.

Columbia Broadcasting System used to use a dummy name and its own Madison avenue address in New York to gather data which was then turned over to Daniel Starch.

Joe Weed's Travels

Joe Weed will follow up the NAB convention with a tour of the Canadian stations his organization represents. He expects to get back to New York Aug. 1.

Mrs. Weed is going along with him.

Philco Makes Mystery of What Next; Carter Vacations; U.P. Tie Rumored

LAWYER SUES

Claims \$38,600 Commish Due Him on Station Deals

Claiming \$38,600 is due him as his 10% bit in connection with the sale of broadcasting stock, Lorenzo C. Carlino, attorney, filed suit in the N. Y. Supreme Court Thursday (10) for that amount, naming the National City Bank, Development Associates, Inc., and several others as defendants.

Carlino avers that he was engaged in February, 1932, by Development Associates and the rest of the group to negotiate the purchase of the stock of the Brooklyn Broadcasting Corp.; Voice of Brooklyn, Inc.; United States Broadcasting Corp.; Paramount Broadcasting Co. and the International Broadcasting Corp.

For his work he was to receive 10% of the purchase price and expenses. He claims he succeeded in bringing about the deal, the buying price being \$384,000.

Attorney says he never received a cent for his trouble and now wants the court to compel the defendants to pay him \$38,400 and an extra \$200 for expenses.

WHAS, With Sound, Snows Under WAVE 38-9 in Ball Game

Louisville, June 15.

A softball game for the air championship of this city was played Sunday (13) between Staff members of WHAS and WAVE. The final score was 38 to 9, in favor of the WHAS pastimers, who were aided tremendously by a p.a. system which throughout the game played sound effect records, with particular emphasis on those discs which emitted boos and catcalls.

WAVE partisans threatened at the next meeting of the two teams to bring down their new mobile unit and drown out the WHAS rooting section with terrific blasts.

Foster Brooks captained the WHAS team, and Burton Blackwell led the losers onto the field.

WHAS	WAVE
Bob Huteell, 2b	Burt Blackwell, c
Tom Grubb, 1b	Geo. Patterson, 1b
Pete Monroe, 1b	Harry Lukins, 3b
Forster Brooks, p	Reke Reker, ss
Joe Eaton, 3b	Jimmy Cox, cf
Lee Coulson, ss	Bill Bond, p
Bill Blanton, cf	John Starks, 2b
Karl Schmidt, cf	Willard Hudson, cf
J. Sheehy, rf	Leulie Lau, if
Bob Drake, c	'Hotcha' Hafer, cf

\$425 TO \$500 PER HOUR WITH NEW WCKY POWER

Cincinnati, June 15.

New rate card for WCKY here will be issued in one month. Hike follows the new equipment and authorized 100% power jump which becomes effective June 25. New transmitter is going up at Crescent Springs, Ky., across the Ohio River.

New scale will be based on \$500 for night time hour against present \$425; \$190 for quarter hours against present \$150, and \$50 for 25 words instead of \$40. L. B. Wilson has allowed.

Two More to Coast

Hollywood, June 15.

Two more eastern shows pitch here in July. Al Pearce comes in for an indefinite stay and Chesterfield peddles his ciggies from here for 13 weeks.

In the latter setup are Hal Kemp's orch and Alice Faye as vocalist.

Visiting

In New York

Father Abel, WWL, New Orleans. Leo Fitzpatrick, WJR, Detroit. John Patt, WGAR, Cleveland.

Garner Cowles, KRNT, Des Moines. Luther Hill, KRNT, Des Moines. Sam Pickard, WGST, Atlanta.

Harry Elliot of San Francisco Columbia press department, visiting Chicago studios.

Philco is trying to develop a mystery play out of its decision to rearrange Boake Carter's schedule on Columbia. CBS sales personnel and executives of the Hutchins Advertising Co., which handles the account, have been cautioned against tipping off the plan. What competition Philco wants to guard against is the thing that has the trade most puzzled.

One report has it that Philco is dropping the daily 15-minute idea of straight news recital and comment and replacing this plotting with the amalgamation of dramatized and personalized newscasting which the United Press has been experimenting with at CBS headquarters. The UP thing includes interpolating into the program persons actually involved in the news story. It is also said that Philco intends to use three half hours a week and a more extensive hookup for the revised program.

Philco's maneuvering reflected itself in several ad agency quarters. Agencies which had been figuring to use chainbreaks before or after the Carter installments called off their campaigns, while other agencies which had such chainbreaks entrenched around the program started quizzing the stations involved about suggesting substitute spots.

Vacation

Philadelphia, June 15.

Boake Carter will take initial vacation in eight days of airing when he ducks ether for week beginning June 27. H. V. Kaltefleiter will sub on Philco daily newscasting.

Commentator will spend week skippering 60-foot auxiliary yawl, Alelansar, owned by Sayre M. Ramsdell, Philco v.p., in annual ocean race from New London to Gibson Island, Chesapeake Bay.

FALSE TEETH JUICE TESTING FOR RADIO

Buffalo, June 15.

Armand S. Weill agency is handling a test radio campaign for Kleenex laboratories, under way here, soon to be started in Denver, and possibly later in New Orleans.

Spot announcements on WGR and WKBW are acclaiming the merits of a dentifrice—for false teeth! No scrubbing, no brushing; just drop it in the glass with the phoney tucks.

Ben Darrow to WBEN

Columbus, June 15.

Ben Darrow, a pioneer in radio education and founder of the Ohio School of the Air, goes into commercial radio Sept. 1 when he will become educational director of WBEN, Buffalo.

After directing the Ohio School of the Air for eight years, Darrow was recently ousted when Governor Davey abolished his position.

He'll spend the summer teaching radio education at Southern Methodist University, Dallas, and U. of Texas, Austin.

A. S. Foster Resigns

New Orleans, June 15.

A. S. Foster, promotion manager and national representative of WWL, resigned Wednesday (9). He was with station six years. Will make connection with eastern agency after short vacation.

Henry Dupree, announcer, was promoted to director of specials at WWL, a newly created job and title.

Harry Ommeler to L. A.

Harry Ommeler, of the CBS program dept., entrained over the weekend for Hollywood.

Sent west to make the musical arrangements and produce the programs for the Chesterfield show, Ommeler will have his first whirl with the July 2 broadcast at which time the program headed by Hal Kemp orch and Alice Faye will commence originating on the Pacific Slope.

WGN Raids WAAF Staff

Chicago, June 15.

Signing of Hank Sins by WGN last week makes third man that station has taken from WAAF within the past six months. Simmons to do production cago Tribune station.

REVISED F. C. C. EXPECTED

Program Title Registry?

For the first time in the history of the industry broadcasting is giving thought to setting up a registration bureau for the protection of program titles and ideas. Subject may come up for discussion at the convention of the National Association of Broadcasters in Chicago next week (21-22-23).

Several stations members of the NAB have from time to time suggested that the association take some steps to prevent confusion and disputes resulting from two stations using the same program title or idea. Advocates of a registration bureau within the NAB say that the association would have no difficulty in adjusting such situations once a set of rules affecting the bureau's operation were put into operation.

Music Publishers' Protective Association has maintained a title registration bureau for years. First submitter of a particular title is given exclusive right to the title provided the composition is published within 30 days. A similar method of limitation could be applied to program titles and ideas.

No Copyright Legislation This Session

Cinch Bet in Washington That Congress Will Not Act on Controversy

Washington, June 15. No copyright legislation is looked for during the present session of Congress.

This outlook became definite last week when, with leaders talking of mid-August adjournment, committees of both the House and the Senate showed no signs of ending the stalling which had gone on almost since the day the lawmakers convened. There remains an outside chance that some measure streamlining the outmoded law will get through one branch, but it is certain that no revision will be completed before the session folds.

The log-jam in the Senate virtually erases hope for the Duffy bill, knocking out the \$250 minimum damage award clause, or any alternative proposal. Furthermore, the Patents Committee has been dozing while waiting for the slow-moving State Department to report on pending bills.

Hostility of Doctor William I. Sirovich, chairman of the Patents Committee of the House, to measures breaking the grip of American Society of Composers, Authors, and Publishers, eliminates all thought that the lower chamber may get anywhere this year. The best that will happen is for Sirovich, under pressure which is not visible so far, to open hearings which probably would be dragged out deliberately until too late for any action.

Contrasted with the speedy way in which it disposed of the matter last year, the Senate committee has been marking time all this session. The matter of copyright revision came up at one meeting several weeks ago, but no arrangements have been made for hearings and there have been no recent attempts to end the delay.

SCREEN TEST GAG IS 4-PLY WATL TIEUP

Atlanta, June 15. Four-pty tieup between Atlanta Constitution, Astral Productions, of Hollywood, Visigraphic Film Corp., of Atlanta, and WATL, for purpose of making screen tests of ambitious Atlantans.

C. T. Burgess, talent scout for Astral, and Jack Marco, director and actor, are here to make the tests.

Tests will be screened locally at Rialto and Louie Bach's five nabe theatres. Public is to pick winner.

Mrs. F.D.R. Wmds Up

Mrs. Franklin D. Roosevelt winds up for Pond's Cold Cream on NBC with the July 14 broadcast. Series gave her 13 weeks.

Donald Flamm Sails

Donald Flamm, WMCA, N. Y. prez, sailed Saturday (12) for Italy. He plans to be gone two months. Flamm's itinerary will include the Riviera, Austria and Hungary.

WASH'TON SEES CRIX SATISFIED

Infusion of New Blood for Psychological Advantage May Be Followed by Shuffling the Commissioners

NEW CHAIRMAN?

Washington, June 15. Reports of impending shake-up in the Federal Communications Commission sprang up again in political and broadcast circles last week coincident with speculation over identity of the man President Roosevelt will choose to succeed Vice-Chairman Irvin Stewart.

While little confirmation could be obtained for any phases of the gossip, there is a growing conviction that the long-anticipated purge is immediately in the offing. Probably will be stalled until Congress goes home, although appointment of Stewart heir is expected within a short time.

Promise that he will name the new commissioner in the near future came from President Roosevelt Friday (11), but there still is no authentic tip where the plum will go. Most guessers are watching Congressman Fritz Lanham, veteran Texas Democrat, who is reputed to have the backing of Democratic House Leader Sam Rayburn, a Lone Star colleague.

New appointment is a matter of intense interest to both politicians and industry people, in view of the accumulation of complaints about conditions in the F.C.C. With an unexpected vacancy to fill, the Prez is expected to take advantage of the chance to infuse new blood and lay the groundwork for extensive personnel shifts which might silence many of the squawks and stave off Congressional probe into Commish affairs.

Man's Sized Job

That President Roosevelt has been warned to exercise extreme care in picking the new member was learned authoritatively by VARIETY. One of the strongest Congressional leaders was revealed to have talked turkey at the White House recently, informing the Chief Exec in plain language that the recruit will have a man-sized job to do. This politician frankly advised the President that the problem of blocki a scalp-hunting investigation is growing more difficult each week, and probably the sole chance of ducking a mess of unfavorable headlines lies in naming a vigorous, independent member to fill Stewart's chair.

While other names are mentioned occasionally, Lanham and Comdr. T. A. M. Craven, the Commish chief engineer, are getting most attention from the sideline guessers. This despite the fact that Lanham has little acquaintance with radio and would represent another patronage selection, and the related fact that Craven has some foes in the Senate who might create embarrassment when the question of confirmation came up.

There is widespread admiration for both Lanham and Craven, but by no means a universally favorable reaction toward them. Congressmen with a long acquaintance with Lanham regard him highly, but privately express fear he has too many friends who would move in on him for favors. Broadcast people generally think well of Craven, but question whether a technician ought to get a policy-making job of such character.

Unless the President picks a dark horse, the determining factor in the appointment probably will be the Congressional attitude. Few observers feel Craven stands much of a chance unless some of the legislators who have been criticizing him can be smoothed down. There also is substantial Congressional distaste for the idea of putting former Army and Navy officers on commissions and

U. S. Government Spends \$150,000 For Radio Propaganda Annually; All Station Time Is on the Cuff

Myers Not Candidate

Portland, Ore., June 15. Charles W. Myers, of KOIN here has decided not to stand for re-election to the presidency of the National Association of Broadcasters.

Myers eliminates himself, despite movement in the trade association reported in the east as planning to put him over for a second term.

Whether Lanham has been seriously recommended to the President remains unsettled. Although Rayburn is said to have proposed him, the Majority Leader this week refused to state whether he has or has not offered any name. Other colleagues say, however, that Lanham is being considered at the White House.

Prall Out of Chair? Newcomer is generally believed due to take over the chairmanship from Anning S. Prall as the first move in a renovation process. A variety of other switches are being predicted, and there appears some basis for thinking that one or two of them may take place. The more frequently discussed shifts are the following:

(1) Transfer of several commissioners to other government agencies, clearing the way for appointment of two or three additional new members besides Stewart's successor. Among those said to be slated for relocation are Prall, Thad H. Brown, Republican member of the telegraph division, and George Henry Payne, Republican member of the telegraph division.

(2) Shift of Judge Eugene O. Sykes, chairman of the broadcast division, to the telegraph division, taking Stewart's chair.

(3) Resignation of Hampton Gary, chief counsel, who is described as angling for a post abroad in the diplomatic service.

An overhauling of the broadcast division is taken pretty much for granted. Close watchers feel sure the new appointee will get a seat on this part of the Commish, solely for psychological advantages to be gained by infusing new blood. This could be accomplished in one of two ways—either making the recruit chairman of the full Commish and thus an ex-officio division member or by sliding Sykes to the telephone or telegraph branch.

Governor Norman S. Case, the Republican broadcast divisionite, looks set to stay, in view of his close tie-up with the White House and general approval of the work he has been doing. So far he has escaped criticism and has been often commended for efforts to eradicate politics, improve procedure, and force promulgation of more definite policies.

Speculation over what will happen within the Commish has put a silencer on talk of a Congressional investigation. Although the drive continues under cover, there is a disposition to let the Connery probe resolution go over until next winter and see what happens voluntarily when the Stewart vacancy is filled.

Midwest Ad Clubs Meet

Des Moines, June 15. Four members of the WHO staff participated in the meeting in Excelsior Springs, Mo., over weekend for the purpose of forming a mid-western association of advertising clubs. They include Hale Bondurant, Ross Wallace, Woody Woods and Irving Grossman.

Washington, June 15.

Government expenditures for radio propaganda, education and entertainment, without even considering the value of the thousands of hours of free time chiseled, aggregate more than \$150,000 a year.

Recommending budgetary controls over use of the ether by Federal agencies, the Senate (Byrd) Committee on Government Reorganization Monday (14) placed this value on the personal services of U.S. employees engaged in scrippling, supervising and producing both transcriptions and shows, together with administrative expenses, travel allowances and recording costs.

Byrd committee, which obtained information via a comprehensive survey of government activities by an outside statistical agency, made no estimate of the value of radio time donated for the programs of the four principal government broadcasters. So far as can be learned the U.S. has never paid for any of the hours allotted, which are estimated by independent researchers to run into thousands of station periods.

Agriculture Department.—Probably exceeds all other agencies in consumption of time, using the chains and more than 300 independent outlets. Total expenditures for 1936 for preparation and distribution of programs, \$28,740.

Interior Department.—Spent \$54,962 last year preparing programs for Office of Education, carried five times weekly via N.B.C. and C.B.S. No figures on cost of preparing copy for national park programs.

Federal Housing Administration.—Makes extensive use of radio. In the last fiscal year spent \$40,470, of which salaries of execs totaled \$26,428 and talent costs reached \$7,741.

Resettlement Administration.—Confined to transcriptions this outfit spent \$28,615 for radio, salaries of bosses costing \$12,110 and cost of scribes, travel, and talent \$10,214.

Byrd committee got no data on the Works Progress Administration, which admits that its radio activities are both far-flung and costly. Since most of this outfit's operations are connected with the theatre project, it is impossible, however, to make any approximation of the cost to the taxpayers for talent and production.

Strict budgetary controls over government broadcasting were recommended by the committee report. While conceding that use of radio is a legitimate government function, the committee declared that in view of the annual expenditure of more than \$150,000 it may be desirable to put some reins on the executive agencies. Best step, group said, is to impose a definite limit on the amount that could be spent and force the executive end to cut its garment to fit the cloth.

Benay Venuta's Coast Bid

Hollywood, June 15. F. Wallis Armstrong agency is negotiating with Benay Venuta to keep over the singing spot on the Kent Murray show.

Shirley Ross is not being renewed.

Cronkhite Sets Writers

Chicago, June 15. Number of new writers have been signed by Van Cronkhite Associates to do scripts for syndication by Feature Division of organization. Among them are Johnny Evers, baseball player; Donald McGibney, who is to continue to maintain his NBC work; Jack McGuire, formerly with AP, and Dr. J. J. Freeman, editor of the NBC Science in News. Dr. Freeman leaves this week on extended trip to Europe to gather information.

All to do special scripts in their own field, excepting McGuire, who comes in for staff work.

Library Tie-Ins For Shakespeare Series on CBS

With NBC and Columbia now squabbling over William Shakespeare, the former network has guaranteed John Barrymore the \$12,000 the six plays of the Bard that the actor will put on from Hollywood. Barrymore's contract gives him complete supervision over the series and involves acting, direction and casting.

Intent on showing that Columbia was trying to steal its thunder by replacing the Lux theatre with a Shakespearean series for nine weeks, NBC issued a nine-page release Monday (14) which gave the details of that web's tom-tomming in behalf of the Bard since 1929. NBC was unable to get Barrymore for more than six weeks because of the actor's picture commitments. The CBS Workshop starts June 21. The CBS Workshop will do the job from the Coast for the Lux spot (9 to 10 p. m. EDT-Monday).

Deal negotiated last Saturday (12), by Frank Rand, head of CBS Chicago publicity, and Carl Milam, Sec. American Library Association, assured CBS of co-operation of various libraries throughout the country. Displays, furnished by CBS, will be spotted in libraries, and special bibliographical pamphlets are to be used as giveaways, to furnish a reading course in conjunction with the Shakespearean series. Also, where possible, libraries will install radios in their auditoriums, to air programs for public, and use a lecturer in conjunction.

Both the American and Chicago Library associations have endorsed the series fully, the latter society through its secretary, John Chancellor.

Since it's one of the first things done in the way of such exploitation by CBS, every angle to further its success is being used. Figure it might lead to a flock of better class shows on that in the future.

Points of origination are to be divided between New York and Coast, with possibly one broadcast each from Chicago and St. Louis, in order to get in a plug for all the key stations. If aired here, will be either from Ravinia or Civic Opera House, probably the latter because of better kick-up.

Burgess Meredith may do 'Hamlet' and Jean Dante 'Juliet.' Weekly payroll will exceed \$7,500, with top radi, im and stage names to be used. Bill Lewis thinks chain's experiment will open up a new channel in air entertainment.

Producer on the show will be Leonard Hole of the CBS home office production staff. Brewster Morgan will direct and Harry C. Ommerechee associate producer. Pit orchestra of 20 pieces will be used.

Daughters Run Father's Station In Northwest

Tacoma, June 15. Following the recent death of Edward M. Doernbecher, there has been a reorganization of the Puget Sound Broadcasting Co. operator of station KVI (CBS). Mrs. Vernice Doernbecher Boulianne becomes president and general manager.

Other officers elected at the board meeting included: J. T. S. Lyle, vice-president, and Dorothy Doernbecher, secretary and assistant manager. Members of the board of directors for the ensuing year are Lyle, Mrs. Boulianne, Miss Doernbecher, Judge John C. Kendall of Portland and Howard Gregory.

Mrs. Boulianne and Miss Doernbecher are daughters of the late broadcaster. Mrs. Boulianne was active station with her father.

Rudolph August Resigns

Rudolph August has resigned effective June 26 as eastern editor of Advertising Age. Has been with six months.

F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, June 15.

California: KWFB, Hollywood, denied petition to reconsider and grant without hearing application to use 5 kw night power on 950 kc.

Connecticut: WDRC, New Haven, for new station to be operated on 1330 watts (to synchronize with WDRC, Hartford) dismissed at applicant's request.

Istrie of Columbia: WRC, Washington, petition to reconsider and grant without hearing application to use 5 kw juice on 950 kc.

Georgia: WFTL, Atlanta, granted day power boost from 500 watts to 1 kw.

Massachusetts: WAAB, Boston, denied petition requesting authority to operate with 1 kw days, pending effective date of commish order okaying such operation (commish granted WAAB request for day juice-jump from 500 watts to 1 kw on May 18).

Minnesota: KROC, Rochester, upon consideration of a petition by KROC, reconsidered its action in designating for hearing request for equipment changes and day power boost from 100 to 250 watts and granted same without hearing. Broadcast Division directed further than an order be entered accordingly, and forwarded to all interested parties.

Missouri: KMBC, Kansas City, led petition to reconsider and grant without hearing application to use 5 kw night power on 950 kc.

Oklahoma: KCRC, Enid, granted request to withdraw application to use 1360 kc with 500 watts without hearing.

Pennsylvania: WFIL, Philadelphia, request for juice-jump from 1 to 5 kw dismissed on appeal of applicant.

Tennessee: WSIX, Jack M. and Louis R. Draughon, doing business as 638 Tire and Vulcanizing Co., Nashville, granted voluntary assignment of license to WSIX, Inc., 1210 kc with 100 watts.

Texas: KGNG and KFYO, Estate of Wilbur C. Hawk and Gene A. Howe, Lubbock, granted authority to transfer control of Plains Radio Broadcasting Company, Inc. (KGNG) to Globe News Publishing Company, Inc. (station operates on 1410 kc with 1 kw nights, 2 1/2 kw days, at Amarillo, and station KFYO, Plains Radio Broadcasting Co., Inc., Lubbock, on 1310 kc with 100 watts nights, 250 watts days.)

Washington: Northwest Research Foundation, Inc., Seattle, application for new station to be operated on 1530 kc with 1 kw dismissed at applicant's request without prejudice.

Wisconsin: WEAU, Eau Claire, Broadcast Division, on consideration of a petition filed on behalf of WEAU, reconsidered its action of Dec. 15, 1936, in designating application for increase in time of operation from daytime to limited sunset at Abilene, Kans., for hearing and granted same without hearing.

EXAMINERS' REPORTS

California: Selection of the proper transmitter site should entitle KIEM, of Eureka, to a commish okay on its application for a day power boost from 500 watts to 1 kw, Examiner P. W. Seward reported. Present proposed location was termed too near the city of Eureka and operation would include a greater percentage of the population within the blanketing area than is permitted by commish regs. Station's request for a power-jump from 500 watts to 1 kw, both day and night, should be changed to a daytime boost only, Seward ruled, because increased night power would lead to interference with CFTC, Victoria, B. C. Clarence C. Dill and James W. Gum appeared for KIEM.

I Idaho: New daytime smallie for Coeur d'Alene was approved by Examiner Seward who recommended commish granting of the application of Clarence A. Berger and Saul S. Freeman. With no broadcast stations in the vicinity and daytime service limited mostly to reception from KHQ and KFPY, Spokane, Wash., a need for additional service exists, Seward found. Transmitter would be managed by Berger, who has been connected in a sales capacity with KOI, Seattle, and in the operation of KHQ and KGA, Spokane. Freeman and Berger, who asked for a 1200 kc assignment, were represented by Clarence C. Dill and James W. Gum.

Missouri: Ambitions of the Joplin Broadcasting Co., Joplin, to change WMBH to a regional frequency and increase power were frowned on by Examiner Seward in a report which showed that the station's daytime service would not be increased and that its nighttime service would actually be decreased by the grant of the application.

Plan to switch from 1420 to 1380 kc and from 100 watts nights, 250 watts days, would merely give outfit a chance to increase its advertising rates—in the event of a chain affiliation—Seward pointed out, and would not benefit the community. Examiner also displayed curiosity over the fact that WMBH paid \$11,550 in dividends last year, a sum slightly in excess of its net profits. The record is silent as to the source from which the money was secured to pay this difference, Seward noted. Elmer W. Pratt appeared for the applicant.

New York: Revelation of financial operations between Roy L. Albertson, owner of WMBO, Auburn and the Auburn Publishing Co., a corporation to which Albertson sought to transfer control of his station, led to an emphatic nix by Examiner Seward.

Sale of WMBO to the publishing group already had been effected without benefit of the F. C. C., Seward discovered, and Albertson apparently profited on the deal by a sum 'far in excess' of the valuation of the transmitter. Both parties to the deal were described as 'flagrant violators of the law' and the commish was advised by the examiner to asken the application. WMBO, which operates with 100 watts on 1310 kc, was represented by H. H. Shinnick.

Texas: Free-for-all between five applicants for con-

struction of a station at Wichita Falls was temporarily shelved by the recommendation of Examiner John P. Bramhall that the grant should go to the West Texas Broadcasting Co. Inspired by the transfer of KGKO, transmitter owned by Amon G. Carter, from Wichita Falls to Fort Worth, scramble involved two requests for the 1380 kc frequency, one for 620 kc and a third for a change in assignment and voluntary assignment of license which would permit the removal of KFPL, Dublin, to Wichita Falls.

Preference was given West Texas outfit, which applied for 1380 kc with 1 kw unlimited, because granting of an application submitted by Wichita Falls Broadcasting Company for 620 kc with 250 watts nights, 1 kw days would involve serious interference from WTMJ, Milwaukee, if WTMJ receives an okay on a pending application for a boost to 5 kw. A third applicant, Fair Broadcasting Co., Inc., seeking the same frequency as the West Texas company, but requesting 1 kw nights and 5 kw days, was frowned on because capital stock of the applicant was borrowed by the three stockholders.

Application of C. C. Baxter, license of KFPL, Dublin, for voluntary assignment of license to WFTX, Inc., of Wichita, Falls, and WFTX request for change of frequency and power were recommended for a leave to withdraw.

Counsel handling the five Texas cases included Paul D. P. Spearman and George S. Smith for the West Texas Broadcasting Co.; Alfons B. Landi and Seth W. Richardson for the Faith Broadcasting Co., Inc.; Joe B. Carrigan and Myron G. Carson on behalf of the Wichita Broadcasting Co., and James H. Hanley for C. C. Baxter and WFTX, Inc.

Sixth Texas application was reviewed by Examiner Melvin H. Dalberg and a recommendation for its granting passed on to the commish.

Despite squawks from KFDM, Beaumont, that construction of a new transmitter in the same town would not be in the public interest, convenience or necessity, Dalberg approved the request of the Beaumont Broadcasting Association for a smallie to be operated on 1420 kc.

Organization, comprising three of the town's most prosperous citizens, is well-qualified to operate the proposed transmitter, Dalberg said, although KFDM warned that not enough local talent existed in Beaumont to support 'even the present radio station.' According to KFDM testimony, 'persons of prominence had telephoned the station during broadcasts requesting that they be taken off the air.'

Applicant was represented by James H. Hanley and Thomas J. O'Brien.

SET FOR HEARING

Arkansas: KLRA, Little Rock, install directional antenna system for nighttime use.

California: Radiotel Corp., San Diego, new station to be operated on 920 kc with 1 kw.

Georgia: Seaboard Broadcasting Corp., Savannah, new station to be operated on 1310 kc with 100 watts nights, 250 watts days; WMAZ, Southeastern Broadcasting Co., Inc., Macon, make changes in composite equipment and boost day power from 1 to 5 kw.

Illinois: Martin R. O'Brien, Aurora, new daytime station to be operated on 1240 kc with 250 watts.

Louisiana: Southern Broadcasting Corp., Bogalusa, new station to be operated on 1500 kc with 100 watts nights, 250 watts days. State Broadcasting Corp., New Orleans, new station to be operated on 1500 kc with 100 watts.

New York: WNBZ, Smith and Mace, Saranac Lake, application for voluntary assignment of license to the Upstate Broadcasting Corp.

Ohio: WHK, Cleveland, install directional antenna system for night use.

Washington: Tom Olsen, Port Angeles, new station to be operated on 1420 kc with 100 watts.

NEW APPLICATIONS

Alabama: WJRD, James R. Doss, Jr., Tuscaloosa, install new transmitter and boost power from 100 to 250 watts.

Arizona: Gila Broadcasting Co., Safford, new station to be operated on 1420 kc with 100 watts nights, 250 watts days.

Arkansas: KARK, Little Rock, involuntary transfer of control of corporation from John R. Frazer to Radio, Inc. 617 shares common stock.

Colorado: KPOT, Pillar of Fire, near Denver, power boost from 500 watts to 1 kw.

California: KGCC, San Francisco, changes in equipment, frequency change from 1420 to 1370 and day power increase from 100 watts to 250 watts.

Iowa: Burlington Broadcasting Co., Burlington, new station to be operated on 1310 kc with 100 watts.

Louisiana: KTBS, Shreveport, change frequency from 1450 to 620 kc and install directional antenna for day and night use.

North Carolina: WAIR, C. G. Hill, George D. Walker and Susan H. Walker, Winston-Salem, changes in transmitting equipment and power boost from 250 watts to 1 kw.

North Dakota: KOVC, Valley City, changes in equipment and lift day power from 100 to 250 watts.

Pennsylvania: WWPO, Pittsburgh, new station to be operated on 1120 kc with 250 watts, using directional antenna for day and night use.

South Dakota: KOBH, Rapid City, change name from Black Hills Broadcast City of Rapid City to Black Hills Broadcast Co.

Tennessee: National Life & Accident Insurance Co., Inc., Nashville, new station to be operated on 1370 kc with 250 watts days; WNOX, Continental Radio Co., Knoxville, change name from Continental Radio Co. to Scripps-Howard Radio, Inc.

Texas: WDAH, El Paso, change power from 100 watts to 100 watts nights, 250 watts days.

Radio Surveys Are New Gag In Winnipeg

Winnipeg, June 15.

Local populace is being deluged with surveys from every angle. CKY, Winnipeg, started it when D. R. P. Coats, public relations chief, toured the province making p.a.s and building up the new studios at the flagposts. Handed out questionnaires asking all to be candid.

Next was the Canadian Broadcasting Corp. Through a local service club they are spreading questionnaires all over the 'map' asking how the dialers like their serious stuff dished up and when, a new angle here. Most questionnaires has simply asked whether they like it or don't, this one asks 'em to say what time of what day would they like such and such stuff poured on 'em.

Now the CBC has a man-in-town whose job it is to tour around and ask everybody questions regarding this and that about CBC shows, acting more or less as a one-man commission. Expects to wind up around end of July at which time he hopes to have some stuff that will make the heads at Ottawa sit up and take notice.

Traveling country in antique car, figuring that if using a high powered flash job folks won't be so ready to park their feet on the running board and gab.

Talent Strike In South Africa; Ask Minimum

Johannesburg, May 24.

Several performers of the African Broadcasting Corp. at Durban, Natal, have gone on strike for higher wages. Movement started when a prominent pianist advised the broadcasting company that she would not go on with her regular program unless she received a raise. Her demand was turned down and she walked. She was soon joined by other artists.

Pianist claimed that she had to practice for weeks to make her performance perfect and that all she got was \$5 for a program, with the time running anywhere from 10 minutes to an hour. She said she got a minimum of \$10 a program when she worked for the British Broadcasting Corp.

ABC's strikers are demanding that the minimum scale be \$10 for the first 10 minutes and \$5 for every 10 minutes thereafter.

Salt Lake Stopover

Los Angeles, June 15.

Many Coast delegates to the Chicago convention of the National Association of Broadcasters will stop off in Salt Lake for a day to attend the Pacific Coast Advertisers in session there.

Conventioneers from this slope are Lewis Allen Weiss, Don Lee chain; Harrison Hollaway, KFI-KECA; Harry Mailish, KFWB; Ben McGlashan, KGJ; Calvin Smith, KFAC; Mervyn Dobyns, KGER; Tom Sharp, KFSD.

Donald W. Thornburgh, Columbia's Coast chief, takes four of his sales heads along. They are Harry Witt, Henry Jackson, Henry Moskovich and J. K. Craig.

Transcription producers making the trek are C. P. McGregor, Jerry King and Harry Earnshaw.

Yeast Show on Wax

Chicago, June 15.

Northwestern Yeast Co. recording the 'Vir Lee and Sunbeam' program now on WLS, Prairie Farmer station, for general spotting throughout the country, starting early in July.

Program plugs the new Maca-Yeast product on a 15-minute three-a-week basis. RCA Victor studios here doing the waxing.

MAIN STREET PERSONALITIES

Baldwin to Unveil N.A.B. Wax Library At Chicago Convention Next Week

Washington, Unveiling of the transcription library compiled during the past year in an effort to break the American Society of Composers, Authors and Publishers monopoly will be conspicuous at the National Association of Broadcasters convention next week.

Sales drive for the independent source of canned music will open at the industry rodeo when Managing Director James W. Baldwin and Edward J. Fitzgerald, director of the bureau of copyright, put on the initial audition for station execs. Previously only members of the directorate and a few close alps of the top-notchers have received an earful of the N.A.B. recordings.

While details still have not been set, the services will be put on the market through a subsidiary corporation and peddled on a hard commercial basis. Details of the set-up as well as the exact terms will be fixed before the convention opens.

With much of the work still hidden in mystery, Association members will be offered 20 hours worth of recordings, or 40 standard 16-inch discs, with each side having 15 minutes of music. All types of tunes—ranging from classical through chamber, concert, and folk songs to marches and swing stuff—is included. Nearly all comes from the public domain, although part represents current compositions to which N.A.B. has gained title.

Avold Names

From a rendition view-point, the N.A.B. library embraces every sort of musical program fare. Fitzgerald and Baldwin have avoided the use of big names and, in many cases, no names at all will be used. Repertoire covers, however, bands, string groups, warblers, choral groups, organs, concert orchestras, dance teams, etc.

The material will be sold on a flat license-fee basis, with charges high enough to return a modest profit. Although he declined to reveal definite arrangements, Baldwin said the terms will be a material improvement over the conditions under which recordings now are obtained and still will produce some velvet for the individuals and corporations which underwrite the venture. There will be no royalty charges, despite N.A.B.'s traditional insistence on a per-piece method of paying for music, since the Association has outright title to the tunes which did not come from the public domain. Probably all recordings, regardless of the type of rendition or the nature of the music, will be peddled for a uniform tariff, with the library corporation retaining title to the actual platters as well as the arrangements.

Stations Hit by Power Strike in Michigan

Detroit, June 15. Second 'outlaw' power strike in less than a month shuttered theatres and radio stations in the Saginaw Valley (Mich.) last week for about 12 hours. Towns hit included Flint, Saginaw and Bay City, plus about 200 smaller cities in the northeastern part of the state.

Although United Automobile Workers' union strike over wage disagreement struck for about 12 hours, loss to theatres in the stricken zone was comparatively small because electricity was turned on again before the usual night rush. Stations, however, lost from eight to 10 hours each.

Mrs. Singing Sam's Op

Indianapolis, June 15.

Mrs. Harry Frankle (wife of 'Singing Sam'), recently under knife at Methodist Hospital here. Frankle here until wife on road to recovery, left for N. Y. and series of transcriptions.

Pair live at Milton, near Richmond (Ind.), where Frankle commutes to Cincinnati for airings on winter series for Barbasol.

WARNING ON ALLURA

Federal Trade Commish Calls Eye Lotion on Carpet

Washington, June 15. Cracking Allura, Inc., Sacramento, for misleading knob-twiddlers with claims that its eye lotion would cure cataracts and many other visual disorders, Federal Trade Commission last week issued a cease and desist order against the outfit.

Bathing one's peepers in Allura will neither take the place of the wearing of glasses, relieve astigmatism, or cure muscular atrophies, contractions and focal disorders, Commish declared, and radio broadcasts representing, either directly or by implication, that the eye wash contains anything of medical value must be ended immediately.

MGM PROGRAM FROM COAST SOON

No Chevrolet-Metro deal is in negotiation. Denial is made by Louis K. Sidney, Loew theatre executive, head of Station WHN and radio ambassador-at-large for the Metro-Goldwyn-Mayer studio in Hollywood. Reports from the film colony mentioned as imminent a deal for the motor firm to sponsor a studio composed of Metro screen talent and to be broadcast from the Metro lot.

Sidney admits a deal for sponsorship looks hot and may shortly be closed. But not Chevy.

William Morris agency is selling the prospective program. Understood will represent \$25,000 weekly for talent package.

Yank Ave Maria Hour

'Ave Maria Hour,' 30-min. dramatization series of the lives of Catholic Saints, was cancelled off the WLW line last Friday (11). For the past six weeks the Sunday program had been piped out of (but not on) WHN, N. Y., and carried on WLW and KQV, Pittsburgh; for two weeks WFIL, Philly, had been in on the hookup. Latter station abolished its long-time ban on religious broadcasts to pick up 'Ave.'

Weekly program, a commercial, is produced by the monks at the Graymoor monastery, Garrison, N. Y., and contributions are solicited from the listeners.

The 'Ave Maria Hour' for the past two years has been riding each Sunday over the regional Inter-City System, fed by WMCA, N. Y. At one time a commercial over eight stations of the hookup, the sponsored time has dwindled down to only WMCA and WIP, Philly, with the other stations privileged to pick up the dramatizations and fade out the appeals for donations.

Cleary Seeking Partner

San Francisco, June 15. New partner being sought by Leo Cleary, NBC comedy following a sudden break with Ken Gillum recently. Gillum, who did the piano work in the song and patter act, walked out after a personal appearance in Oakland. Formerly known as Nuts and Bolts and later as Leo and Ken, the team was on the NBC staff in Radio City for several months last year. While he is partnerless Cleary is confining himself to the role of the Old Ranger in Death Valley Days and to comedy parts on the Carefree Carnival.

SMALL-TIME MGR. MEANS GOOD DEAL

Management Is Greatest Single Factor in Getting Lesser Markets the National Spot Lists

SOME EXAMPLES

June 15. The personality of the manager is the greatest single factor in the success of many small market radio stations.

It's no secret, that advertising in general is a personality business in which a man's standing and personal popularity is all-vital. Some of the broadcasters in the far-away places have notably exemplified the truth is statement in numerous ways.

Net result of the personality equation in some instances has been to give markets a prominence and acceptance they might otherwise lack if judged apart from their confidence-inspiring management.

Stations in some of the biggest markets in the country, with all the natural advantages of location and population often do not have the standing in the national advertising field that do small-town transmitters in low-population areas.

There are stations in towns of 25,000 or so which are practically sold out from opening to closing, while stations in towns of 1,000,000 have difficulty.

For instance, there's WIBW, Topeka. Not a particularly strong market, but what Don Searle has done with the possibilities is a story in management. He has made WIBW important in the eyes of national time buyers who tend to accept the idea that national buying must include Topeka.

And the same goes for WNAH, Yankton, S. D. Management here has built an audience that is intensely loyal. WNAH surveyed its potential market, and designed its shows and atmosphere to meet that market, with the result that advertisers looking for rural and farm audiences turn naturally to WNAH.

No High Pressure

Up in Sioux Falls, in the same state, Joseph Henkin operates KSOO with more or less the same type of market as WNAH. Henkin never hires an agency with fancy brochures, fast talk or high-pressure sales stuff. He walks in quietly, and is apt to talk about his family, his farm, which has been all paid for; his kids, who are going to college. And how happy he is with his work and position in life. No sham or make-believe. And that's what sells KSOO.

Aggressively Peddled WLW Line Will Be Competitive Factor of 1937-'38

Summer will witness strong selling campaign for the WLW line. Trade is watching the Trans-American and Mutual situation carefully for 'trends.' Meanwhile the situation is sure to cause plenty of lobby talk when the N.A.B. delegates gather at the Hotel Sherman, Chicago, next week.

A check-up shows that present Mutual summer business on WLW, Cincinnati, is little to Fels-Naptha, Rabi Cosmetics and Willys-Overland, the latter, however, not the Kay Kyser show.

Demand for time on the Cincy super-waiter with NBC and Mutual pitted against the aggressively peddled WLW line creates another of the strongly individualistic situations typical of the Crosley organization. Meanwhile WLW has ceased taking

Paley Sailing Delayed by Unionists; Engineers Threaten C.I.O. Hook-Up

Paris Hat as Premium

Latest giveaway on the air is women's halo hats. Tim and Irene Sunday night half-hour over Mutual for Admiracion shampoo started offering Sunday (13).

Listeners are told the dizzers are exactly like the Paris importation, Irene (Noblette) were. They can be procured through the mail for 10c in stamps and an Admiracion box-top.

'PUBLICITY VALUE' IS PAYOFF ON FISHER

Junior G-Men program for Fisher Bakery over WOR next month adopts a guest-director policy for its publicity value (to directors) only. None of the guests will be remunerated.

Initialer will be Phillips Lord, on the July 9 broadcast. Set because of his 'Gangbusters' activity, permission for his directing participation was obtained from Benton & Bowles. Donald Peterson produces Junior G-Men.

Cedric Foster Upped

Hartford, June 15. Cedric W. Foster, WHTT program and public relations exec for the last 10 months, has been raised to manager by the Hartford Times, owners of the station, which will soon go full time.

Foster was formerly financial editor of paper.

not only to the advertiser, but to the audience.

In Clay Center, Nebraska, KMMJ can bring listeners in from miles around to sit in on the station's amateur shows; enough listeners to fill not only the studio auditorium to overflowing, but also the town's main theatre and the high-school auditorium. It conducts Rooster Shows, Agricultural Contests, Spelling Bees, and builds audiences that are ready-made for advertisers.

There are also such stations as WMMN, Fairmont, W. Va.; WMBD, Peoria, which Edgerly Bill has made an important station; WABI, Bangor, Maine; WROK, Rockford; WHBF, Rock Island; WDAY, Fargo; KGIR, Butte; KSCJ, Sioux City.

These are among the stations in small markets, which have made the most of the possibilities. More recently KANS, Wichita, and KGLO, Mason City, Iowa, in a remarkably short period of operation have demonstrated plenty of management zip.

CBS officials, headed by William S. Paley, were still trying at press time yesterday (Tuesday) to get together with the Association of Columbia Broadcast Technicians on a revision of the latter's contract. Things got jittery around the network last week when intimation was made that if the engineers didn't get their demands they might accept an invitation to affiliate with the American Radio Telegraphers Association, a CIO charter holder.

Pressure from the ACBT has made it necessary for Paley to put off his sailing date for Europe. CBS prez had booked passage for the Normandie's Wednesday (today) departure. Last week Paley and his associates carried on their sessions with SCBT reps until the early hours of the morning. Though the present agreement is supposed to run until 1944, provisions had been made for annual discussion of grievances and rewriting of various terms of the pact.

Before sailing for Italy last Saturday (12) Donald Flamm, WMCA, N. Y., head, signed an agreement with the station's announcer-production chapter of the American Guild of Radio Announcers and Producers, giving it a 40-day week and various salary increases.

I.B.E.W. OKAY WITH K.C. STAR

Kansas City, June 15. First attempt to unionize radio employees locally came last week when International Brotherhood of Electrical Workers approached engineers employed by station WDAF. Lads queried their bosses, the Kansas City Star, about the matter and were told to do as they please, it was okay with them. No demands were made at onset but probable wage adjustments are in the offing.

CIO activities were started in earnest here last week and Star's attitude toward IBEW is looked upon as definite alignment of Star with A. F. of L.

Panelmen at WHB are at present only radio men in town affiliated with IBEW. They've carried cards for about three years. WDAF, 6; KCMO, 3; KMBC, 8; KCKN, 3.

Montgomery Ward Placing Platters as Retailers

Chicago, June 15. Montgomery Ward radio program, 'Neighbor Jim,' is being placed locally in some 71 markets by the mail order house's retail store managers, though the production of the show itself is the Lord & Thomas agency here. Platterized program will run on a three-a-week basis during the summer.

Piel's Dixie Spin

iel's Beer this week boarded 12 stations dotted through North Carolina, South Carolina and Alabama with a summer-through campaign of night-time spots. First southern radio invasion for the brew. Kenyon-Eckhardt agency id the spotting.

Casa Manana One-Timer

Mutual network will give the Casa Manana exhibit at the Fort Worth Expo a coast-to-coast plug on June 28.

Billy Rose production will be pruned to squeeze all the ingredients into the one-hour broadcast. KTAT, Mutual's Fort Worth affiliate, will feed the program, a sustainer.

HERE AND THERE

Lyman Cooley has joined WHO, Des Moines, and will present travelogues twice a week. Formerly at KMOX and WFAA.

Lem and Martha Turner, of WHO, Des Moines, are on leave in Oklahoma.

Irt Henderson, of KRNT, Des Moines, entertained with imitations at the Iowa Bankers' 50th annual convention at Sioux City, Iowa.

J. W. Woodruff, Jr., formerly manager of WRBL, Columbus, Ga., and now a student at Georgia U., will wed Leslie Mullin in Columbus July 3.

Art Gillham, 'Whisperer' pianist, who has been doing a sustainer chore for WSB, Atlanta, is now field representative for the Southern Short-hand and Business University in Atlanta.

KIDO, Boise, Idaho, has joined the John Blair & Co. list. Station is slated to become an affiliate of NBC.

Ralph Steinberg, prez of Radio and Film Methods Corp., will speak to the Credit Retailers Assn. at annual convention in N. Y., Aug. 23. Talk will be on retail selling on air via wax.

KDB, Santa Barbara, has pair of new mikes in Tony LaFrano and Nathan McCray.

NBC Artists Service now handling Bert Lynn, inventor of the electrical guitar for air guest shots. Lynn uses a special instrument he labels a 'vibrolynx.'

John Sheehan, singer-announcer at

WGY, Schenectady, is emceeing a bathing beauty contest held at Proctor's Schenectady theatre for four Saturday nights.

Truman Bradley, CBS announcer, acting as m.c. for Prudence Penny cookery sessions held under auspices of Hearst Herald and Examiner at Chicago Civic Opera House.

Williamson, WKRC, Cincinnati, sales manager, setting a couple new accounts on Chicago trip.

Frank Rand, head Chicago Columbia press department, to N. Y., to confer on new Shakespeare-CBS build-up.

John Mathae, formerly of NBC production staff switching to WBBM, Columbia Chicago key.

William Fritzel, from KUJ, Walla Walla, Wash.

Richard Morenus no longer is head of script department at WNEU, N. Y. Ted McGrath, program director, has taken over his duties.

He Lund, announcer from WPHR, joins WGH, Newport News, staff to succeed Claude Taylor who has gone to new Richmond station.

Jim Post, rep for several Florida stations, is spending the summer in New York. Expects to return to Flori in September.

Betsy Stern, WTIC, Hartford, actress, screen-tested by Paramount. Father's in publicity department of Travelers Insurance Co.

Ruth Small and Priscilla Towers

of Yale University theatre spotted as 'Gossip Girl' at WELI, New Haven, Stewart Bosley scripting.

Bruce Kern relieving at WTIC, Hartford, during vacash spell.

John Agnew, organist, and George Zimmerman began daily hymn program on WILK, Columbus, this week for Sisson Drug Co.

WCOL, Columbus, goes into new offices this week, accompanied by reorganization of the station staff. Ed Brenson moves from production manager to program director and Bob Seal takes charge of production.

Karl Pauly, legislative reporter for the Ohio State Journal, makes his debut this week over WBNS, Columbus. Adrian Fuller began a three-a-week series for his employers, The Columbus Dispatch. Geer Parkinson at the organ helps on this one.

Gilbert Forbes joined WFBM, Indianapolis, as newscaster.

Walter Miller, manager of station WGAL, Lancaster, Pa., has returned to duty after three week absence due to eye infection.

Ira Herberts, WMCA, N. Y., salesman, underwent operation last week.

Leo Bicketts, from KMJ, Fresno, has joined the KFBK, Sacramento, sales staff. Dick Vail, from KFBK, has affixed to KMJ.

Geraldine Fenrich has resigned from NBC Artists Service after ten years. Will confine self to housewifing.

KPMC, Bakersfield, Calif., carrying half-hour Sat. a.m. program for Master Bakers. Irling from Fox theatre, program gets visual audience

of 500 kids as well as an aural one. At opening show last week 500 miniature loaves of bread were parceled out to onlookers.

Martha Deane, ga-ga over aviation, will take up flying. Says Hattie.

Earle Kalusche, Longview, Tex., announcer, has joined staff of WFFA, Dallas, after being spotted last month on station's 'Talent Quest.'

Paul Frank has joined the N. Y. office of Joe Weed & Co., station reps. Addition was associated with Weed before latter's radio days, working in the Detroit office of Paul Block Associates.

KGVO, Missoula, Mont., has bought a two-story building and will move studios into the larger quarters this autumn.

Ted Malone has been squiggled to a contract by Columbia Artists and will resume his 'Between the Bookends' program over CBS next month. Book reviewer aired same program over network for two and a half years, winding up last April. During that stretch Malone was not under Columbia Artists.

Don Becker's dog is so cute it's getting its owner into swanky society on Park avenue.

Ethel Reed Winsor, producer WIND's 'Know Your Author' series, to N. Y. for visit with publishers before Europe vacation.

J. Walter Thompson agency joining in the festivities at the opening of the Crawford's new musical aggregation at the Congress Casino, Chicago, since the organists use Hammond electric machi a Thompson account.

H. Leslie Alass warming up the yacht for a trip up into Georgian Bay later this month for some fishing.

Ed Smith, now head of General Mills radio, to Chicago for conferences last week.

Eric Kopf, Chicago NBC salesman in Cincinnati for Procter & Gamble confab.

Ken Fry, Chicago NBC special events chief, vacationing in Southern Indiana.

Ed Foreman, chief of RCA Victor waxing organization in Chicago, scrambling for a month's vacash in England, starting June 30.

Harold Higgins of the WOR sales office in Chicago has become radio row's most earnest candid cameraman.

Stuart Finley, former announcer at WWSW, Pittsburgh, who has lately been working in Utica, N. Y., has gone to Cincinnati to join the staff of WCPO.

CJRC, Winnipeg, has increased news broadcasts (Transradio) to five times daily.

John O'Donovan, ing on WICC, Bridgeport.

Evelyn Gardiner, director of the Home Forum on KDKA, Pittsburgh, has been elected president of the Pittsburgh branch of the Home Economics in Business group of the

American Home Economics Association.

Allan Trench, formerly of WCAE, Pittsburgh, and now with WWSW, in the same city, as a special announcer and salesman, leaves shortly to become an announcer at WIRE, Indianapolis.

Wilken's Jewelry has decided to keep its weekly Sunday amateur hour, headed by Brian McDonald, Jerry Mayhall and Jack Logan, on WJAS, Pittsburgh, throughout the summer without a layoff.

KOIN, Portland, is strongly exploiting a new nightly 15 min. news broadcast 'Five Star Final.' It's ethered at 9:45 p. m. as a complete review of the day's news. Program is prepared and given by James Tremont Wyatt.

Howard Tupper, WGY, Schenectady, announcer, has his arm in a sling, due to an infection from a hand blister suffered while golfing.

Chris Wood, racing writer and former sports commentator on KYW and WFIL, Philly, will assist Clem McCarthy on airings from new du Pont track at Wilmington.

Helen Claire, of 'Lights of Old New York' for Consolidated Gas, playing the Ingenue lead in 'The Cat and the Canary' at the Majestic, N. Y.

Frank Stedel from WHKC, Columbus, has joined the staff of WCAE, Pittsburgh, as writer.

Sarah Boyd, of Westinghouse, in East Pittsburgh, at KDKA, Pittsburgh, as secretary to Joseph Baudino, plant manager.

WWSW, Pittsburgh, will broadcast the semi-weekly 'Pop' symphony concerts, under the direction of Victor Saudek, from the Hotel Schenley lawn, marking the fifth consecutive summer the indie station has picked up this musical series. It's a si week season.

Noble and Donnelly, formerly of Drake Gold Coast room, now airing over WIND from Mayfair Casino, Chicago.

Jay Crum, formerly with KTUL, new addition to WTMV's E. St. Louis airing staff. Replaces Alex Buchan vacationing in Europe.

Nat Vincent with KRNT-KSO, Des Moines, arrives in N.Y. Mon. (21) for a 10 day vacation.

'The Garden Party,' transcribed music and announcer-read material (Continued on page 38)

ANOTHER **WMC** Sales-time Success Story

SWING SHOW A HIT!

HUMKO SWING JINGLE CONTEST DRAWS 1500 LETTERS 1st WEEK

Offering \$17.50 in cash, the makers of Humko, the dainty cooking fat, began their Swing Show on April 11, 1937, with the Swing Jingle Contest as a merchandising feature. The listening audience was invited to send in four lines as lyrics for the first few bars of Organ Grinder Swing. First prize was \$10.00, second prize \$5.00, and third prize \$2.50, with these prizes renewed each week of the broadcast. Winners were called out on the air, with the winning Swing Jingles sung to the tune of Organ Grinder Swing!

Over 1500 letters were received the first week! 1500 jingles came to WMC's studio, and since that time, the mail has maintained a consistently good average. The Swing Show thus establishes itself as a real success in mail pulling and program effectiveness.



The Humko Cookies, featured artists on the Humko Swing Show, heard over WMC every Sunday afternoon at 2:30.



"SELLS SHORTENING," SAYS COMPANY PRESIDENT

"The sales response to the Humko Swing Show has been more than satisfactory," says S. L. Kopald, President and Sales Manager of the Humko Company.

"Our shortening is a quality product, and we've attempted to reflect that quality in our radio program, building the show from established, professional performers of real merit. The Swing Jingle Contest is highly effective in getting the attention of the listener to the selling points of Humko, the dainty cooking fat, and that attention is being converted into increasing sales."

If your product is being sold in the rich Mid-South trade territory, embracing more than 279,000 radio homes, with a spendable income of over \$693,524,000, let us show you how WMC's popularity and coverage of this tremendous audience can build a success story for you in increased sales.

5000 WATTS DAY

Owned and Operated By

MEMPHIS, TENN.

THE COMMERCIAL APPEAL The South's Greatest Newspaper

BOTH NBC RED AND BLUE NETWORKS

NATIONAL REPRESENTATIVE; E. KATZ SPECIAL ADVERTISING AGENCY

1000 WATTS NIGHT

IVORY SOAP It floats * WHEN IT SELLS!

Many national advertisers are using WHEN to effectively reach the New York market. It pays off in sales! And it's wise showmanship that does it!

* Courtesy of PROCTER & GAMBLE. Listen to these 3 great P & G shows on WHEN: The Original WHEN Amateur Hour, on Tuesdays at 7, Jerry Monroes singing at 8:30 and "Tunes of Today" every day except Sunday at 11:30 and 1:30.

Represented by E. KATZ SPECIAL ADVERTISING AGENCY

WEBS' SUMMER DILEMMA

Harvard, Princeton Ritz Sponsorship

Yale Goes Commercial Again, but Its Rivals Scorn Advertising Coin

Princeton and Harvard have nixed flatly overtures extended by Atlantic Refining for sponsoring the Tiger and Crimson football games this autumn.

Harvard proved particularly snobbish in the matter, notifying the N. W. Ayer agency by mail that the institution's athletic board would not even consider commercialization, and that it would be futile and time-wasteful to send a rep to Cambridge to pursue the matter. Princeton declined just as it did last autumn when Atlantic offered the arm.

With Socony having seven Yale grid games tied up, the rival gasoline firm wanted Big Three participation on its football broadcast card. It is known Atlantic was prepared rather tall figures for such a deal, even topping the \$30,000 Socony has handed Old Eli for its contests.

Atlantic is doing all its own negotiating with the schools.

Raymer-WRVA as Is

Paul Raymer has ironed out the creases with WRVA, Richmond, and obtained a renewal of representation contract from the station.

WRVA had been giving thought establishing its own sales setup in New York and Chicago.

Spencer Bentley, free lance announcer, has been named assistant editor of The Script, official monthly publication of the Lambs Club.

Mutual's Sports Sked

Mutual has lined up five major track and field meets for its chain during the next month.

Set to be picked up from scenes of action are: Princeton Invitation, at Palmer Stadium, June 19; NCAA Meet at Los Angeles on June 26; the crash-on between the Big Ten and the Pacific Coast Conference at Los Angeles on July 3; the World Labor Athletic Carnival, held at Randall's Island on July 11; and the meet between the combined Oxford-Cambridge team and the Princeton-Cornell aggregation, Palmer Stadium, July 17.

DAVE ELMAN TALKS TO DETROIT MOTOR FIRM

Dave Elman, producer of the sustaining "Hobby Lobby" program on WOR, is in Detroit this week dickering with Hudson Motors for sponsorship.

Prospectus being presented to the motor firm is to expand the 30-min. novelty program to double its present length with the addition of Lud Gluskin's orchestra and vocalist Virginia Verrill, and spurt it over the Mutual web, commencing in the autumn.

Elman was last radio director for Marschalk & Pratt agency.

FALL OPTIONS CRAMPING SALES

Clock Again Rises to Curse Networks—Can't Find Spots in Fall If Experimental Summer Programs Should Click

SPORTS FILL IN

While the networks have more holdover accounts, it schedules than ever, they are abnormally tough to get accounts to start this summer. Explanation for this reluctance given by agency men is that most of the choice spots now available are under guarantee to other accounts for fall resumption dates and that it would be hazardous for them to advise their clients to take one of these periods for 13 weeks and then find at the end of this stretch that there was no other network niche into which these programs could be shifted.

In previous seasons the warm weather walkouts figured a goodly percentage of the networks' lists, but there was always a fairly substantial number of accounts ready to take advantage of these choice vacancies even if it meant bucking the summer audience letdown. With the fall resumption guarantee having become a common extension of courtesy to year-in-and-year-out customer, agency men say that they're reluctant to recommend

Guild of Announcers Eventually Sees Chapter for 'Name' Freelance Spielers

Daniel—New Version

Bridgeport, June 15. Pick-up of Schnitzelbank nitory delayed 10 minutes last week when Floyd Jones, engineer, discovered that two lions in menagerie adjacent to restaurant had chewed through the wires. Jones did the Dani

something that can't be retailed in the event the program put into it turns out a click. Or there isn't an equally choice period that can be obtained later as a substitute.

Fill-Ins

Despite the big increase in billings that the coming summer months will show as compared to last year, the inflow of new business has been away off with both major webs. Both have about concluded that there isn't much chance of selling this open time for the summer and in either case there's much scurrying around for sports and other attractions as filler-inners. Indications are that NBC and Columbia will come through the current summer with the biggest sustaining bills for any like period in the history of the organizations.

Swartwood Says Finis

Portland, Ore., June 15. Henry Swartwood, KOIN program director, is to leave after 10 years of service at KOIN. Going fishing for a month and is then headed for New York.

American Guild of Radio Announcers and Producers eventually hopes to bring into its fold freelance big-league commercial announcers who now bear rating of 'artists.'

According to Roy S. Langham of the AGRAP several of the \$15,000-\$25,000 per annum announcers and producers have expressed interest in joining the Guild, purely out of sympathy.

If and when the big-time bluffers and producers get into swing they will have a chapter of their own. About the only Guild restrictions on their radio activities will be the imposition of rulings on fair practices.

To date the AGRAP has only two N. Y. stations under its bunting, WABC and WMCA. Proselytizing is under way at all the other broadcasters, however, as well as at several other key-city broadcasters, notably a pair in Philly. The method of organizing practiced by the union is the standard one—lining up majority of workers in each spot on the q.t., then descending on the station management with a demand for terms and contract.

Skelly to Blackett

Chicago, June 15.

Blackett-Sample-Hummert agency here has obtained the Skelly Oil company account. Skelly has been on the air in the past with its 'Adventures of Jimmy Allen,' semi-kid flying script.

Understood B-S-H plan to continue script plan for etherizing of Skelly plugs.

★
**IN THE GOOD
OLD SUMMERTIME**

You can take a longer ride with WLW as your constant companion than with any other radio station.

WLW's 500,000 watts bring the clearest possible signal, not only to the motoring listener, but to the home listener as well, summer or winter.

WLW... THE NATION'S STATION

Vanderbilt-Hypoed Pimlico to Get NBC Build-Up Through WFBR as Exclusive

Baltimore, June 15. Having successfully utilized radio to build up the rejuvenated Pimlico race track here, Alfred G. Vanderbilt, Jr., joined in a conference with NBC executives this week to plan an elaborate coast-to-coast coverage of the running of the Futurity and famous Preakness races.

Mulling the planned ballyhoo with Vanderbilt were Hope Barroll and Burnell Gould of WFBR here, which controls the airing of the events; David Woods, public relations director for the track; John Royal and Frank Mason, of NBC, and Clem McCarthy.

Amoco's 1st Call

Previous airing of historic race was taken commercially by American Oil through Joseph Katz Agency for seaboard coverage, and it is understood oil company will be given first choice on future broadcasts with plans to grant middle west and west coast commercial tie-ins by utilizing three announcers for plugs in addition to actual running description by Clem McCarthy.

NBC interested to make most of Preakness in competition with Kentucky Derby now sewed up by Columbia, has promised 10 coast-to-coast broadcasts in connection with the running of the Futurity in November and the Preakness in May. Airing will precede and follow the actual running of the races and will include a word picture of a tour of four of Maryland's famous breeding farms, local color direct from the paddock, and a hook-up with the elaborate Preakness Ball held at night, following the running of the race.

David Woods, recently appointed to his position at Pimlico, formerly handled the Preakness build-up sponsored during the past two years by the Baltimore Association of Commerce. Will now devote his entire time to the track, and present plans call for the development of an eight-day pre-Preakness build-up to be put on in Baltimore in elaborate style with the radio lie-in figured an important part of the doings.

Arthur C. Dailey, KEEN owner, busiest radio man in Seattle, running control, announcing, writing, telephoning between records, talking to visitors, writing requests and eat-

1st On the Air?

Philadelphia, June 15. Old poser of 'first on the air' has been resurrected by Al Pearce, of Ford CBS show. Pearce doesn't claim to be premier on musical etherizing, but declares he 'doesn't know anyone who preceded him.' Initialer was aired in 1914, he says.

Proof of his hold on the 'first title,' he declares, can be gandered in log of the U. S. S. Sherman at the Navy Department in Washington. Log contains record of boat having received by wireless telephone 'fun and music program conducted by Al Pearce,' in 1914.

Pearce, 16 at the time, aired through a radio are transmitter from outlet owned and operated by E. A. Portal, on the roof of Garden City Bank, San Jose, Cal. He broadcast into Edison 'morning glory' horn. Themer was 'Hello, Hawaii, How Are You?'

NO HOLLYWOOD SITE DECISION SEZ LOHR

Lenox R. Lohr declared yesterday (Tuesday) that there has been no decision made by NBC as to the site it would choose for its new plant in Hollywood. NBC's prexy scouted as baseless the report that the Don Lee Network was slated to take over NBC's present plant with the erection of the new one.

Lohr said that there had been discussions with several transcription makers as well as Don Lee about the takeover but that there had been no official bid made by Don Lee or accepted by NBC.

Elmer Harris, playwright, trying his hand at radio and penning a script show for Benton & Bowles.

BEATING BLUE LAWS

Sunday Open Air Community Sing at Toronto Beach

Toronto, Open-air community sing song originates at Sunnyside Beach Sunday nights with Tommy McClure as mc and broadcasts over CFRB. McClure has what it said to be the world's largest song book as a prop. Pages are said to weigh 100 pounds each and are turned by a strong man tagged 'Sandow.' As the show originates in the early evening, screen is no go. Piano team, and guest warblers also from the stage, which is set up on the Lake Ontario shore. Show moves to shelter of a nearby roller skating rink when it rains.

With blue laws keeping the rest of the city under lock and key, idea is a sure crowd getter. Estimated 10,000 attended the opening half-hour show. Ken Sobie is producer.

Horace Heidt Does Full Hour Sustaining Show for Mutual on Coast-to-Coast

Striving to keep up its listening audience through the summer with special emphasis on its Saturday night lineup, Mutual network has gotten Horace Heidt orch to agree to airing for a full hour, 8-9 p.m., from its summer roost in the Biltmore hotel, N.Y.

Not only is it likely the first time any big-scale Manhattan hostelry had its orch over a web hookup for as long as an hour, but Mutual benefits in that Heidt will play dance music, but salt into his broadcasts his units of specialists, making his programs each Saturday evening something of an A-grade sustaining variety show.

Heidt agreed to the arrangement of using his full unit of entertainers for the weekly 60-min. sustainer only with the proviso Mutual afford him its full coast-to-coast hookup.

To date no complaint has been registered by Heidt's sponsor, Stewart-Warner Corp., for whom he airs for a half-hour each Monday night over CBS. In view of the fact Heidt's unit slated to do the sustaining chore is essentially the same the group used for the commercial, this causes some wonder in trade circles. The Saturday Mutual programs from the Biltmore commence on July 3.

Sporting-Event Exclusives Steam Up NBC and CBS Summer Rivalry

Jeanette MacDonald Set

Hollywood, June 15. Jeanette MacDonald of Metro takes over Vicks Airshow this fall at \$5,000 weekly for 26-week stretch. Follows Nelson Eddy into spot.

RADIO HUDDLE FOR EGYPT IN 1938

Cairo, May 26. Next International Telecommunications Conference is slated to be held in Cairo in February, 1938. Conferences, in future, will be called every five years. Previous ones held in Berlin, Paris, Budapest, London, Lisbon, Washington, Brussels and Madrid.

An organizing committee has been formed under direction of Mahmoud Fahmy el Nokrashy Paasha, Egyptian Minister of Communications.

Last conference in Madrid took 99 days. Expected that Cairo meet will be much shorter in view of the fact that the international convention was settled in Madrid. All regulations, however, are subject to modification and to date more than 1,200 amendments have been proposed.

College Trains Spieler

Detroit, June 15. Michigan State College, which operates WKAR, has turned out two full-fledged blubbers from among its staff of student announcers. Harry Wismer has left school to join the WJR Detroit staff. Ditto on Jack Parker, who's now on the payroll at WJIM, Lansing. Three other student spieler, Robert Ritter, William Gladden and Russ Lyon are also ogling jobs with commercial spots as soon as graduation rolls around.

On the other side of the fence, WKAR is now offering seven courses, all non-credit, over the air, consuming about 10 hours of the day's broadcasting. Plans to add more in the fall. Now being taught via ether are two Spanish courses, elementary French, municipal government, spraying, Shakespeare's comedies in the theatre, contracts and specifications.

Robert Coleman, formerly with RCA-Victor, directs the college station.

Rex Thorpe launching 'Tillie and Will' on KMTR (Hollywood).

Competition between NBC and Columbia for the exclusive rights to sporting events has become keener than ever, with the latest snatches being the Roosevelt Speedway, Westbury, L. I., by NBC and the American Derby at Washington Park, Chicago, June 28 by Columbia.

CBS burned plenty last Saturday when NBC pulled a fast one at the National Open Golf Tournament on the Oakland Course, Detroit. Regardless of CBS' having the exclusive broadcast rights to the event, NBC, through Tom Manning of WTAM, Cleveland, tied up the first 10 contestants in the Saturday morning's rounds. When it came to putting the No. 1 man, Ralph Guldahl, on the air Columbia found that he was not available. Before the latter web could rustle him up NBC had the open chump doing a routine over its hookup. Guldahl went on for CBS a half hour later.

SUMMER STOCK AUDITIONS ON WNEW, N. Y.

An audition for a traw Hat, summer stock, engagement will be aired next Friday from 4 to 4:30 p.m. by WNEW, N. Y., in conjunction with Hy Alexander, who plans to operate a company at the Copake Island theatre, Claryville, N. Y. Alexander expects to give the once-over to the most capable people who have applied for jobs in his stock company.

Cliff Grey's Side-Line

Lancaster, Pa., June 15. Cliff Grey, WGAL singing announcer, back at his usual summer side-line of Sundaw outdoor shows. This year he's running Lebseltzer's Grove with known radio acts instead of hillbillies.

CFCF MONTREAL

The French-Canadians in Montreal are not monolingualists! They enjoy Jack Benny—Bing and Bob—Vallee and Charley Butterworth through CFCF. They'll receive and respond to your programme too.

N. B. C. RED & BLUE

THE STATION THEY'RE TALKING ABOUT

Programmed to the taste of over one million people in the second largest market in the fourth largest state. WSAI has corralled a major portion of this wealthy audience through its civic, baseball, and network features.

WSAI is the Cincinnati buy.

- Basic Red Network, N. B. C.
- Mutual Broadcasting System
- The WLW Line

Robert G. Jenni
Sales, Cincinnati

Charge of Programs and
Representatives: Transamerican—J. Ralph Corbett
Chicago and New York

CINCINNATI'S OWN STATION
WSAI
THE CROSLY RADIO CORPORATION

It's high time to start talking
Colorado's summer vacation-
ists out of a part of that
EXTRA million dollars a day
they've started to spend!

KLZ DENVER

Associated Management with WKY
and the Oklahoma Publishing Co.
Representative: E. KATZ SPECIAL ADVERTISING AGENCY

VARIETY

Radio Directory

Variety Radio Directory, to be published in July, will contain more original research than has heretofore been compiled in any one publication of and for the radio industry.

It will be used for continual reference by agencies, sponsors, production men, radio station department heads, and the press.

**ORDER YOUR PERSONAL
DESK COPY NOW**

Price: \$5 the copy

1937



Two Winners Were Crowned

On May 31st at the
**Indianapolis
Motor Speedway**
WHERE THE WORLD'S GREATEST
SPORTING SPECTACLE WAS STAGED

WILBUR SHAW

Won the checkered flag for the fastest race ever driven on the tracks.

W-I-R-E

Won unanimous acclaim for the most complete coverage of a sporting event ever given by a Middle West station.

★

FOUR FIRSTS

First On the Scene

W-I-R-E started its broadcast at 6:00 A. M. and was first on the air with interviews with William S. Knudson, Dick Merrill, Eddie Rickenbacker, Roscoe Turner and other personalities.

First In Total Time

Devoted to a description of the race. Four and a quarter hours from six vantage points.

First In Coverage

From six points—press pagoda, Victory Lane, Starting Apron, the pits, "Gasoline Alley," the grandstand and the main gates—W-I-R-E announcers stationed at each of these points gave graphic word pictures of the day's activities, providing listeners with a clearer picture than a spectator could have had.

First In Listeners

From all over the Middle West came thousands of congratulatory calls and letters thanking W-I-R-E for its broadcast.

From Cincinnati—"We sat in the lobby of the Netherland Plaza and thrilled to your wonderful broadcast."

From Farmer's Wife in Southern Indiana—"I read and baked a cake while listening to Sh Hepburn battle for first place."

From a Holiday Fishing Party—"We banished the Tennessee River and W-I-R-E coming in over our car radio, it hit just after Shaw won."

From a Soda Fountain in a Hoosier County Seat—"Thanks for the swell broadcast. Half the town was in here. We made money and you made friends. Boy, it was swell."

From the Sports Announcer of Another Station—"W-I-R-E certainly cleaned up on everybody else, including the network."

W-I-R-E

5,000 Watts Day — 1,000 Watts Night

Is First In Indiana

BASIC NBC RED NETWORK

Represented Nationally by WM. G. HAMBEAU CO.

Here and There

(Continued from page 34)

furnished by Arthur Folsom Paul, horticulturist, is being broadcast as a sustainer over WGY, Schenectady.

Eddie Peck, winner of announcer's opportunity contest, conducted by Walla Walla, KJL, has been added to mikenen staff as regular.

WHK-WJAY, Cleveland, inaugurated weekly luncheons at which H. K. Carpenter and C. A. McLaughlin host ad agency time-buyers.

Zeke Manners' gang have switched from afternoon to 30-minute period at night, starting at 10:15 p.m. over WMCA, N. Y.

Ferry Winner of the CBS' publicity pen, double as news commentator on WQXR, N. Y.

William Reilly has been added to the sales staff of Weed & Co.'s Chicago office. It's his first connection in radio.

Parks Johnson and Wally Butterworth are preparing for three new shows. Ed Smith scripting. Auditions are being held at World Broadcasting.

C. H. Thurman, sales department manager, is away on a two-week vacation at Sawyer, Mich.

John F. Fatt of WGAR, Cleveland, and wife are vacationing in Bermuda.

Arnold Morris' juve musikers done for semester at WICC, Bridgeport.

Ray McGrath dramatic readings, with Frank Konitz's console accompaniment, on WELI, New Haven.

Edmond McKenzie, ex of WTBO, Cumberland, Md., WFIL, Philly, and KPJM, Prescott, Ariz., handling remotes for WJBK, Detroit.

WHKC, Columbus, has added daily broadcast from Buckeye Lake Park ballroom, 40 miles distant.

Varady of Vienna Sunday cosmetic show, with Ted Weeps' orchestra, has been added to Mutual schedule of WHKC, Columbus. Second Mutual commercial on Columbus outlet.

Ohio Electric Service has renewed Bob Seal as inquiring reporter for one year on WCOL, Columbus.

Wesley Battersea, KLZ, Denver Inquiring Reporter, is touring the south on his vacation. Brian Elliot, KLZ announcer, is doing the sidewalk job.

Jack Fitzpatrick, KLZ, Denver, newscaster, is starting his fourth year on a daily sports review.

KXA, Seattle, has installed a new electric organ, the first to be used on the air from northwest stations. William Neville, formerly of Des Moines, is at the keyboard.

Walt Framer and Nan Rayson, man and wife combination on WCAE's "Pittsburgh Backstage" program, pull out for vacation in California.

Ruth Small and Priscilla Towers opened in "The Gossip Girls," scripted by Stewart Bosley, on WELI, New Haven.

Doris Peck done with beauty shop commercial at WVIC, Hartford.

John Scott, whose "Happy Hour" has for 10 years been on Jersey stations, spotted at WICC, Bridgeport.

Len Stevens and Leona Marcille collaborating with Dick Benvenuti's band on WNLC, New London.

Bill Vandermay, control technician of KOMO-KJR, Seattle, is the newly-crowned Pacific coast intercollegiate high jumping champion.

Rosey Rowsewell, who does the Pirate baseball broadcasts for Wheaties on WJAS, Pittsburgh, is getting out a new book of poetry.

Good Oil (Groves, Keen Agency), Atlanta has signed for two 15-minute periods, titled "Baseball Side Glances," to precede and follow broadcasts of Atlanta Crackers' road games over WATL, Atlanta.

Inside Stuff—Radio

Understand survey being carried on secretly to establish radio habits of Chicago north and south. Shore society crowds is being done under orders of millionaire industrialist who's ready to put up \$200,000 to establish art radio station and run it for a year. If successful, is more than willing to put up any further amount.

Should survey be favorable, permission will be asked for a 1,000-watt in the 1,500-kilocycle band. Once established plans are to make it commercial, as far as possible, but all programs not in the art class will be refused. Expect to fill up time with forums, lectures, symphony and drama, but of the classics. Man behind the thing sees no reason to operate continuously, and plans to air stuff only when he has it, and not use stuffing of any kind.

So far survey has revealed that while society homes have as many as seven and eight receivers, many of them are not even turned on for a 4th, the excuse being given that the families can't stand the programs. To make it look better, understand makers of the survey have called it a two-hour-a-day listening average.

When everything is set, reported that Zenith radio is to be first client.

Pacific Coast radio ed with an exaggerated opinion of his importance is getting himself generally disliked around Hollywood because of his demands for social recreation, and lofty attitude toward others in the profess. Agency and network praisers have leaned over backward to cater to the lad but it's getting them down and the next time he comes to town he'll find a different reception. His sheet being rather important in the locality it publishes, the flackeries have been nice to him but those cracks of his that they'd better be good to him is just hastening the chit. He's a cinch for a fast brush-off on his next call unless someone's tipped him off to the anathema he has created.

Short wave broadcasting set-up has been definitely abandoned as a commercial proposition by International News Service as too expensive for the response. Officials declared that newspapers did not show any big desire to subscribe to the service. INS still retains its channel allocations for the stations in N. Y., Chicago and Los Angeles.

Ted Christi who was shifted from the cable desk to handle this proposition, is now back as assistant to the cable editor.

In addition to the usual report sent to radio station subscribers, INS is now sending out feature service by mail consisting of several typewritten pages.

Wage increases ranging from three to five cents an hour for 8,500 employees, were announced. Camden by the RCA-Victor. Male employees over 21 years old get nickel more; under 21, four cents, and female help all gets 3 cents.

Announcement immediately started a hot dispute between the Employees' Committee Union (company) and United Electrical and Radio Workers (CIO) as to which was responsible for increase.

Stunt at WDAS, Philadelphia, backed last Friday, leaving Joe Schreiber, batoneer of house band, in carmine-faced spot. Jerry Stone, p.a., arranged for photog to shoot Schreiber leading orch in bathing suit to overcome heat. After pix were made, podium-artist went to get his clothes, only to find room locked. He had to stand around two hours in skimpy garb. He claimed it wasn't the heat he minded, it was the humility.

In a single week Louis Howe Co. pulled 65,000 pieces of mail on a giveaway stunt over WLW, Cincinnati, with its five-a-week "We Live Again" script show for the Nature's Remedy product. Placed through Ruthrauff & Ryan, agency, Chicago.

Annual Philco eastern convention, postponed from middle of May because of strike of factory hands, being held this week at White Sulphur Springs, West Virginia. Western conventioners meet at Del Monte, Cal., from June 28 to 30.

WCKY, Cincinnati, was only station not on Columbia network to broadcast Saturday's Latonia Derby. Broadcast handled by Lee Goldsmith, Frank Zwygart and Track Announcer Ed Miller, latter doing actual race description. WCKY is broadcasting feature race at Latonia daily.

All advertising material placed by National Broadcasting Co. now passes through the hands of Clay Morgan, who was placed at the head of the public relations and promotion division several months ago.

Mutual has withdrawn from the Poughkeepsie regatta. CBS has exclusive on train and float. Mutual intends instead to make an event of the Newport sailing races in July.

"KVOR is a vital
social and economic
asset to this region."
— Nick Young, Physical Director Y.M.C.A.

KVOR

COLORADO SPRINGS

Under Affiliated Management with WKY, KLZ, and the Oklahoma Publishing Co.
REPRESENTATIVE - E. KATZ SPECIAL ADVERTISING AGENCY

Station Ignored F.C.C. and Regulations In Sale; Examiner Calls for a Veto

Washington, June 15. Flagrant incident of ignoring the government was laid in the laps of the Federal Communications Commission last week, when Examiner P. W. Seward urged denial of permission to sell WMBO, Auburn, N.Y., local outlet. Adverse report was based on disclosure that the station had been bought without F.C.C. consent and sold before the original purchase was ratified, while case was further complicated by dispute over expenditure for improvements and inflated price tag. Seward charged the parties concerned with exceptional disregard of Federal regulations and violation of anti-trafficking provisions of the Communications Act. Under these conditions, examiner opined, F.C.C. cannot consider the proposed transfer in the public interest.

Untangling a muddle of facts and figures, Seward found that Roy L. Albertson, present 'owner' of the transmitter and current license holder, has broken the law twice, while the prospective buyer, Auburn Publishing Co., has offended once. Examiner used some of the sharpest language appearing in such a document in condemning the practices.

About Albertson, Seward asserted is sale of stock without consent was 'an open, flagrant and wilful violation of the law, and knowingly done by him, which discloses an utter disregard of the law and the regulatory authority of the government.' Concerning the Auburn Publishing Co.'s performance, the examiner said acts of the prospective owner 'all tend to show a flagrant violation of the law and a disregard for the regulatory authority of the government.'

Tubby Quillan, gen. mgr. KIRO, Seattle, riding home from work 70 miles on account of ferry strike. His home is on an island in Puget Sound and he doesn't own a rowboat so makes trip via Tacoma where ferries still operate.

Shadow Boxing

Washington, June 15. One-sided oral argument on a favorable examiner's report provided unusual spectacle for the Federal Communications Commission last week. Proceeding was argument in name only, since the sole spiliers were attorneys for the applicant, who already had received a green light.

Incident marked consideration of petition for F.C.C. consent to sale of KFKR, Oklahoma City, to a group of local businessmen. Although recommended, application was set down for discussion by the Broadcast Division on its own motion at the instance of the legal department which hinted Commissioners might like to know more regarding possible violation of ban against license-trafficking.

Since there were no opponents and the Commission does not permit its own lawyers to participate in oral arguments, counsel for the station—Paul M. Segal and George S. Smith firm—put on a verbal shadow-boxing act.

For Alma Mammy

Indianapolis, June 15. WIRE went 40 miles to Greencastle last Sat. (12), Sunday (13), and Monday (14), sending three spiliers, one engineer, mobile unit, and truck load of equipment. Reason: centennial celebration of De Pauw University, of which Eugene C. Pulliam, owner of WIRE, and son, Eugene, Jr., are graduates.

One of the spiliers sent, Al Beveridge, Jr., is another alumnus.

WDO's Medicine Co.

Chattanooga, June 15. WDO has radio first-timer in Chattanooga Medicine Co., one of largest U. S. patent medicine makers. Station got first radio contract ever signed. Imported from Chicago the Three Pals to do songs, skit and by-play.

Sponsor (makers of Cardui and Black Draught) uses program at 9:45 p. m. Monday, Wednesday and Friday. Program styled 'Health, Happiness and Harmony.'

WIND, Gary, Sets Univ. of Chicago Games Exclusive

Chicago, June 15. Deal signed yesterday (14) gives WIND exclusive rights to broadcast all University of Chicago football games for coming season, and makes that university the first of the Big 10 ever to give one station such privileges.

Tried once by Ohio State, but school backed down later and allowed NBC to pick up one game. However, in a drive to get greater alumni interest, U. of C. wants assurance that every game will be aired, and hence gave contract to the Ralph Atlass station.

Understood small sum of money was received by the school from Atlass, but it is to go to exploit games, start being an announcement to be mailed to each of the 15,000 alumni next week, telling of the move.

WIND, last season, carried the Notre Dame schedule sponsored by Atlantic Refining Co., and the two years previous, during the Jay Berwanger era, did the Illinois games, sponsored by M. J. Lananah, local auto dealer. Current deal with University of Chicago does not prohibit the seven-game schedule going commercial, and several ac-

WLW Mail Bag Picnic Draws Loads Of Cripples, Shut-Ins, Blind Folks

Radio's Soothing

Toronto, June 15. Receivers are invading dentists' offices here with a definite up in biz as a result. Angle is that music drowns out sound of drilling to a great extent and thus getting the patient's mind off a possibility of pain. Radio is said to be not much good for yank, however.

Another use for receivers has been discovered by operators of Donald Farm, just outside city. Prize Jersey cows are contented there because of speakers in barns. Claim is that music keeps the bovines happy and encourages them to give more freely of milk. Bossies are said to prefer light classics. Won't do a thi

Problems of a Radio Ed

Norfolk, May 18. Charlie Hoofnagle, radio ed of the Norfolk Ledger-Dispatch, gets requests from time to time to aid in getting tickets for big broadcasts in New York City.

A telephone caller the other day started bawling him out because he was unable to get reservations to hear the Jack Benny show in Radio City.

Brockman's Commercial

Los Angeles, June 15. Don Lee chain musical, 'David Brockman Presents,' goes under General Electric sponsorship through the summer. Vocalists are Jimmy Newell and the Stafford Sisters. Program goes network over Mutual if option lifted.

counts reported to be after it before deal was signed.

Russ Hodges, station's chief sports announcer, will do the play-by-play.

Cincinnati, June 15. Fourth annual round-up and picnic of WLW Mail Baggers, unique group of radio fans, was held Saturday (12) in Sharon Woods, munny park, and registered a record attendance, with more than 600 members present. Many of the Mail Baggers are shut-ins. They came by train, bus and private autos from scattered points in Ohio and neighboring states. A few were in wheel chairs and a larger number were blind.

Betty Lee Arnold, postmistress of the club, and Tom Slater, master of ceremonies of its Monday and Friday morning quarter-hour sessions on the 500,000 watt, headed the reception committee of Crosley artists, who entertained the Mail Baggers with an impromptu show. A community sing included all of 'em.

The picnickers brought along basket lunches, and they were treated to soft drinks and ice cream by the station, which also provided a safety tent and other comforts.

Mail Baggers are known by pen names, which they displayed on buttons and ribbons in making personal acquaintance with one another. Dues in the club are letters, which are read on the air. Their president, whose pen name is 'West Virginia Mountaineer,' contributed a guitar solo and original Mail Baggers song to the special broadcast. He is blind and in his 70's. Also on the picnic's program were 'Mr. and Mrs. Cheerful,' sightless couple; 'Sentimental Lady,' who is confined to a wheel chair, and 'Midge,' a little old lady of Cincinnati.

Largest delegation, 48 in number, came by bus from Lima, O. New chapters were formed for Columbus and Dayton, O., and other cities.

Charles Gerrard, NBC actor, planned from San Francisco to Hollywood for the week-end.

"AS YOU LIKE IT"

- Good programs
- Good power
- Good listening audience
- Good results

WCAU

50,000 WATTS

PHILADELPHIA

STREET, Commercial Manager

JOHNNY GREEN ORCHESTRA
With Trudy Wood
Summer Show
60 Mins.
PACKARD
Tuesday, 8:30
WEAF-NBC, New York

(Young & Rubicam)

Rate-and-time-holder program to span the 13 weeks' summer semester should get more than its share of listeners. Music of Johnny Green is slick and steadily engrossing, its richness in arrangement and performance. Miss Wood sings in comparable style.

Agency has handed zephyr-laden script to Green. Interruptions are lightly facetious. No bellies, but some nice smirks. Not too much and not overdone. Nobody is allowed to take the comedy seriously—the right way for non-comics to treat flip remarks.

Commercials smartly written, also. Clever station break dialog, notable this show all winter, is again present with a routine about bells cued into the network chimes.

Land.

MURIEL DRAPER

Talk

15 Mins.

Sustaining

Tuesday, 2:30 p. m. DST

WEAF-NBC, New York

Mrs. Draper, mother of tapdancing Paul, is a cosmopolitan who quite assuredly has a headful of ideas well worth femme listeners' attention. Program is labeled 'It's a Woman's World,' and the tag tips off the design and contents.

When caught, Mrs. Draper spied the first portion, with Dr. Link, a psychologist, doing the murmuring during the final five mins. Latter didn't prove particularly arresting, his message more or less falling into that wide category known as 'common-sense conception.' Gist of his griet was that a woman had more personality if she could cook a good meal than possession of all the drawing and ballroom virtues could give her.

Mrs. Draper seems likely to hold public once her abilities get noised around. One flaw she must correct is a penchant for occasionally talking too speedily for easy armchair following. But the soundness of her method of dealing with subjects of interest to femmes, and her perception into her subjects suggest there's a more lofty niche awaiting her work in radio.

Bert.

FAY BAINTER
Michael Stirogoff
A & P
Thursday, 8 p. m. EDST
WABC-CBS, New York
(Paris & Pearl)

Fay Bainter showed to advantage in the air condensation of the dramatic scenes of Jules Verne's 'Michael Stirogoff' in the version it recently reached the screen as 'The Soldier and the Lady' (RKO).

Miss Bainter played Stirogoff's tortured mother, as she did in the film, with a touching appeal and the incidents in the story broadcast lent themselves generously to this dramatic interlude on Kate Smith's weekly program.

The scenes were those leading up to Stirogoff's capture by the Tartars in 1870 while intrusted with important orders from the Czar, and the young Russian officer's meeting with his mother at Omsk. Dialog has been skillfully spliced to fit the air version, and Miss Bainter gets the opportunity to turn on her acting talents full strength, as the mother who will not disclose the identity of her son, even though the Tartars inflict punishment on her with the whip. At the finish, when Michael, who gives himself up to save his mother, is apparently blinded by his captors, the playlet reaches its dramatic peak, which even the surprise ending cannot dispel.

Kate Smith gave the actress a nice build-up at the start, and Miss Bainter reciprocated with some grateful wordage at the finish. A novel angle of the sketch was the heavy Russian accent of the commentator's introduction and explanatory remarks during the action.

Roult.

DAVID LOWE

Question Box

15 Mins.—Local

TOWNE PUBLICATIONS

Sunday, 10:45 a. m.

WINS, New York

Towne Publications print the Roxy and Paramount theatre mags in N. Y., offering a free day of entertainment in Manhattan to the person best answering the first interrogations drawn from the question box, then giving a definite check on listening audience.

David Lowe does comparatively well considering he's the whole show and had weak material on his debut. Supposed to give the latest gossip from Hollywood and Broadway. Film star info smacks of press department blarney most of time. Lowe's back-handed slap at Sam Goldwyn's dialect in poor taste and ineffectual. Commercial is simple, limited and effective.

Weir.

NORA STIRLING
With Tune Tumblers
15 Mins.
Sustaining
Friday, 8:45 p. m.
WABC, CBS, New York

Nilla Mack, CBS staff producer who copped an educational program prize a couple weeks ago, offers a kid novelty over Columbia, the home of program experiments and Battling Kid Reis. Miss Mack, former dramatic actress, has been a standby at the web for years. Mostly associated with kid programs. She's saturated a lot of radio in the interim.

Here she amused herself and no doubt her juve listeners with a retelling of 'Little Red Riding Hood' in the form of a narrator plus musical instruments given identities and names. Included were Fanny Flute, Gilbert Guitar, Snortio Trumpet, Clinton Clarinet and Butch Bassoon. Continuity was worked out rather cutely. Nice Skowhegan touch was having Fanny Flute, the leading lady, develop a temperamental case of laryngitis and refuse to go on but recovering her 'voice' pronto when another did well in part.

Blending of the Nora Stirling comment musical effects (by Leith Stevens Tune Tumblers) and the familiar nursery epic in monosyllables proved one of those sustainers that gives a peep into radio's production possibilities.

Land.

Follow Up Comment

Edwin C. Hill turned in a corking stanza of news and editorial spicing on last Wednesday's (8) session for 'Lucky Strike' over the NBC-WEAF chain. Material (from L.N.S.) was well selected and he handled it vividly.

Discussion of the mid-west labor troubles contained plenty of interest. Stuck to straight reporting. Spiel had authority and punch.

Highlight of the session, however, was Hill's retelling of the yarn about how Stanley found Livingsstone in the wilds of Africa. That sort of thing involving all the touted romance of journalistic legend, is right up the Hill alley.

This time it was Henry Fonda who just couldn't live without a Lucky.

Joe Laurie, Jr., leaned strongly over to the himical side in the bit he did on the Rudy Vallee-Royal Gelatin show last Thursday night (10). It was an ingratiating concoction and indicated that Laurie has hit a routine that might jell.

(Continued on page 44)

GUS HAENSCHEN'S ORCHESTRA
Discs
CHEVROLET
Wed. & Fri., 7:45-8 p. m.
WGY, Schenectady
(Campbell-Ewald)

This is a continuation of the Chevie plattered programs, spotted over 400 stations to advertise Chevrolet dealers' used cars. Rubinoff and his orchestra temporarily replaced, due to that maestro's sojourn in Hollywood for pictures. Continues on web stanza for Chevrolet, but couldn't do the e.t.'s. Haenschen's unit cut a group of substitute records at the World Broadcasting plant. Graham McNamee remains as announcer. The old billing and the pattern, orchestral music with guest warblers, are still followed. The Songsmiths, quartet, are also a hold-over.

Standard entertainment is offered. Patti Chapin and Phil Dugy guested on the first of new series; Irene Beasley and Ralph Kirby on the second. Miss Chapin soprano 'There is a Lull in My Heart,' and Ducey baritone Irving Berlin's ever-melodious 'A Pretty Girl Is Like a Melody' (this number might have been picked for the ensembles, being of production caliber). The Songsmiths produce rhythmic harmony on their solo spot. Group joins for a closing selectin, well done. Haenschen's band plays carefully arranged numbers in smooth style.

McNamee is called upon to blow the advertising bugle quite a bit. Chevrolet's Little Theatre company handles dramatized plugs, that on first skimmer, 'Cow Arithmetic,' being rather obvious. Copy stressed used cars with the 'guaranteed okay' tag and Chevrolet dealers. Current model is also mentioned.

Nice job production and recording.

Jaco.

J. GUNNAR BACK
Household Hints
10 Mins.: Local
WESTERN GLASS
Daily, 8:45 a. m.
KFOR, Lincoln

Program is a bit unusual, in that the deliverer is J. Gunnar Back, a man, who presumes to give the dolls and domestics over the morning dishwasher some ideas on how to do their homework. Doesn't take it seriously, but kids himself along—hoping his wife is doing well at the office, that his new dust cap will fit better than the present one, etc.

But he does give real household tips, which are sent in by listeners. Not a bad show of its kind. Some of the boys are trying to date him.

Barn.

JACK FULTON
And Cast of 132
All-Day Stunt
ST. LOUIS DAIRY
Saturday, June 12
KMOX, St. Louis
(Jimm Daugherty)

Nine 30-min., two 15-min., programs, a full hour program, and a two-hour baseball broadcasting constituting the most ambitious one-shot local air undertaking by one sponsor in the country was purchased by the St. Louis Dairy Co. over KMOX, Saturday (12) in celebration of its newly enlarged plant, reputed to be the best in the country. Scope of program, starting at 7 a. m. and continuing through to midnight, includes news; sports, drama and music; interviews and, for first time, a flying microphone tour, 'Pulse of the City,' which took listeners all over town.

A cast of 132 persons, headlined by Jack Fulton; the Celestial Choir of 24 Negro singers; Ben Feld's Synopators; Harry W. Flannery and Josephine Halpin, KMOX commentators, and the Mid-Day Minstrels worked in the programs which were assembled by KMOX scripters and execs of the Jimm Daugherty Agency, St. Louis, with the idea of presenting entertainment that would appeal to every class of listener.

Huge program got under way with Pappy Cheshire Hillbilly Band, one of the best known acts in this neck of woods, doing a 30-minute turn, and at 8 a. m. second 30-minute unit of show was a preview of day's activities by Flannery. The 9-9:30 spot was devoted to 'The Rhythm Band,' with Joe Karnes warbling 'Too Marvelous for Words,' assisted by the Harmonettes.

'The Pulse of the City' was next unit at 10 a. m. and interviews with scene descriptions were conducted by announcers Marvin E. Mueller and Maurice Cliffer at the Bird Cage in Forest Park Zoological Gardens, at Jefferson Memorial and five other points of interest. Sound effects of twittering birds enhanced interviews of the Bird Cage. Ambrose Haley and Baby Mary Lou appeared in the 'Junior Radio Parade' unit. 'One Woman's Opinion,' by Josephine Halpin, commentator, was in next spot for 15 min.; this program originated from sponsor's plant, where Miss Halpin described all latest improvements for the pasteurization and distribution of the milk company's products. Guest on her program was Harry W. Flannery.

A 15-min. program came next with

(Continued on page 45)

"He Sold More Than We Sold in an Entire Year!"

(Name of product on request)

(Statement made June 10th by buyer of one of the largest retail chains in Middle West)

One of WLW's Most Successful "Across the Board" Shows is Now Available for National Expansion

- Five-time weekly script feature—appealing to entire family.
- Tested three times under most difficult conditions.
- One of the ten leading shows in primary WLW Area (including network features) as shown in WLW survey of program popularity.
- Sustaining and sponsored mail (including cartons plus coins) during 15 months, truly phenomenal.

For further details

Phone, Mohawk 4-4528, or Wire

J. RALPH CORBETT, GRAYBAR BUILDING, NEW YORK

Pacific Coast Radio Notes

Constance Steavenson, publicity disher-outer for KOL, Seattle, who has been in Los Angeles and Hollywood visiting the radio and motion picture studios, is back in town.

Sales chief Ward Ingram of KFRC, San Francisco, vacating.

Andy Andrews, former comedy singer with **AL Pearce's** Gang, recently a free lancer, made a p.a. on George Jay's 'Listen Ladies' program (11) on KYA, San Francisco, and the Orange net.

Wee Gordon, and emcee from Vallejo, Cal., joined the staff at KYA, San Francisco, Monday (14) to replace Don Steele, tenor, who shifts to, KFRC.

Manager Leon Kepner of WCAE, Pittsburgh, o.o.'ing San Francisco, and especially the KYA setup.

Bob Stanley, producer-writer at KYA, San Francisco, leaves June 19 for Honolulu to join the production staff at KGMB.

Tenor Irving Kennedy of NBC's San Francisco staff chasing fish in Yosemite.

Mikeman Herb Allen at KFRC, San Francisco, ill last week. Harold Bratsburg did most of the subbing.

Henry Root, salesman at KYA, San Francisco, vacating in the Santa Cruz mountains.

Josephine Tumminia, io and opera coloratura, nursing a sprained ankle at her home in San Francisco. She injured it at a beach concession.

Roy Russell, tenor at KFRC, San Francisco, sang Romeo in a private performance of a portion of Gounod's 'Romeo and Juliet' last week at the War Memorial Opera House.

Norman Hawes, pianist, replacing Frank Schlosser at KYA, San Francisco.

Illness of his mother took Gordon Owen, salesman at KYA, San Francisco, to Salt Lake City last week for a brief visit.

Virginia Holman has joined her sister, Betty Jane, in San Francisco. Pianists were formerly on the NBC staff in New York City.

Wilbur Ickelberg, manager of KFRC, San Francisco, heads east Tuesday (15) to attend the National Association of Broadcasters' confab in Chicago and also to powwow with Mutual execs on fall programs.

David Valle shifts from announcer-producer to studio supervisor at KYA, San Francisco.

Bennie Walker and the Knickerbocker Quartet (Robert Stevens, George Nickson, John Teel, Armand Girard), with Dave Strech at the

piano, made a p.a. Saturday (12) at the Baden Kennel Club, South San Francisco. All are the NBC staff.

Arthur Van Horn has been added to the payroll. KSFO, San Francisco, to do two newcasts daily. His Monday afternoon spots Helen Sawyer inserting a three-minute spiel on femme fashions.

Dick easy, formerly operator-announcer at KSFO, San Francisco, has been added to the KYA staff as announcer.

Zella Layne, pop singer, joins the NBC staff in San Francisco, June 20, for three programs a week.

Cornelia Burdick spotted as commercial reader 'One Man's Family' for the June 13 and 16 airings over the NBC-Red from San Francisco.

Laurence L. Cross and the Southern Harmony Four, of NBC, San Francisco, fill a church date in Fresno, Cal., June 25.

Armand Girard, NBC baritone in San Francisco, warbled at the Stanford University commencement exercises Sunday (13) and dittos at Mt. Diablo High School, Concord, Cal., Thursday (17).

Larry White beat it for New York to catch William Paley's ear before prexy shoved off for Europe.

Herschel Williams lammed to Baltimore to usher at wedding of his college roommate.

Amos 'n' Andy hike to Chicago for the titular kysicks and will air from there for a week before dusting back to Hollywood.

Melvi rorby, icago agency exec, being towed around Hollywood by Cece Underwood.

Van C. Newkirk new program director at KMPC (Beverly Hills).

Johnny Murray producing 'Cassandra' at KNX (Hollywood) as an added starter to his 'Curtain Calls' program at KFWB.

Lenox Lohr, NBC prexy, has come and gone but still no word about the net's new Hollywood studio.

Bob Collier acquired exclusive air rights to the new Tarzan series and has Robert Thompson preparing the continuity.

Jerry Mohr, former theatre guildier, now barking at KHL (Los Angeles).

Patterson's KGGC Set-Up

San Francisco, June 15. Approval of the purchase of KGGC here by the Golden Gate Broadcasting Corp. is being sought by S. H. Patterson, newly installed manager and sole owner of the corporation, in an application filed with the Federal Communications Commission. Present owner is the Golden Gate Broadcasting Co. Patterson, former owner of KVOR, Colorado Springs, has announced plans to install a quarter wave vertical radiator, enlarge the staff, build new studios and put the station on a 24-hour daily operating basis if the FCC approves the sale.

Diplomatic Folderol

Philadelphia, June 15. im Aull, KYW contact man, put i ig week of worrying. Was designated to handle network airing by 20 South American ambassadors brought to Philly by special train from Washington to participate in Flag Day exercises at Betsy Ross house Monday.

His greatest worry was that one of announcers might forget 'Your Excellency' or intro one of smooth-talk guys in wrong order, then a war.

rogram

Chattanooga, Tenn., June 15. Lawrence Bros., furniture co., signed with WDDO for 'Cupid Advice' program Thursday and Saturday at 8:30 a. m.

Station advertises for newlyweds and engaged couples to be interviewed over air. They are asked questions about domestic affairs sent in by listeners. Each interviewed couple and best questioner of week gets dinner service.

Job Clinician Seeks One

Norfolk, June 15. Some of the political heat, preliminary to the August primary, is to be transferred from Norfolk's sidewalks to WTAR in four quarter-hour spots in mid-June and July when opponents will be in an air clash. Amusing angle is that Bob Coates, who got air trail ing in a sustainer, 'Do You Want a Job?' is one of the insurgents seeking to oust the city administration.

Harry Fox at N.A.B.

Harry Fox, gen. mgr. of the Music Publishers' Protective Association, will be in Chicago during the convention of the National Association of Broadcasters. And at the fight.

Summer Course in Radio

Des Moines, June 15. Harriet Ristvedt has been named continuity director at the summer session of the Drake University school of radio, Des Moines. Edward Truman will continue as music director and production assistant for the summer radio work shop. Summer school offers instruction i announcing, radio drama, program planning and production, radio writing and educational broadcasting methods.

KLZ, Denver; KVOR, Colo. Springs, Get Build-Up Via Admen Hegira

Denver, June 15. Some 50 national advertising executives and other invited guests leave on the Union Pacific City of Denver streamliner out of Chicago on June 19. They will spend a week in Colorado as the guests of KLZ, Denver, and KVOR, Colorado Springs.

Train has been chartered outright for the trip, and Governor Teller Ammons of Colorado will be official host on the tour. He, with officials of the radio stations, will go to Chicago to greet the guests and come to Denver with them.

Associated with KLZ and KVOR in the junket are WKY, Oklahoma City, parent station of the three, the Oklahoman and Times newspapers of Oklahoma City, and the Farmer Stockman, all organizations owned or affiliated with the Oklahoma Publishing Co.

Effort is for the purpose of promoting Colorado as a national market and to celebrate the completion of extensive building and improvement programs at both KLZ and KVOR. Governor Ammons will extend the official welcome of the state at a dinner at the Stevens hotel in Chicago, at which Mayor Edward J. Kelly will be a guest.

Those making the tri bert V. Akerberg, N. Y.; Detroit; F. A. Berend, Pontiac, Mich.; Osborne B. Bond, Baltimore; B. B. Brewer, Kansas City; L. T. Bush, New York; N. J. Cavanaugh, Chicago; W. J. Davis, Detroit; Herschel Deutsch, N. Y.; Ted Enns, Milwaukee; E. A. Fellers, Chicago; Elmer Froehlich, Detroit; Gene Fromherz, Chicago; Carl Georgi, Jr., Detroit; Max Hacker, N. Y.; Frank Hakewill, Chicago; H. E. Hendrick, N. Y.; Maxwell R. Hott, Monticello, Ill.; H. H. Hudson, Chicago; H. L. Hulsebus, Chicago; George Johnson, Detroit; D. Marvin, Chicago; John F. Mayer, N. Y.; Paul C. McCormick, Cleveland; George McGivern, Chicago; Robert McNeill, N. Y.; R. Metzger, Chicago; George Pearson, Chicago; R. J. Potts, Kansas City; E. S. Pratt, N. Y.; N. H. Pumpian, Chicago; Allen Russell, Kansas City; John R. Scarles, Minneapolis; Ray G. Simmons, Cleveland; C. F. Simpson, Pontiac; Sol Tashoff, Washington; G. L. Trimble, N. Y.; F. C. Weber, St. Louis; Harry Walsh, New York; Ralph Bateman, Detroit; Morris Beck, N. Y.; Fred Bell, Atlanta; George Brett, N. Y.; Lowell Jackson, Chicago; Eugene Katz, N. Y., and S. L. Katz, Chicago.



DEALER'S CHOICE
for Sales

Your local campaign is headed for a lively and responsive market when KDKA joins your sales force. Here's a station perfectly fitted to the wide area it serves—with a record for preference among advertisers and audiences. Broadcasting pioneer, KDKA provides a special finesse for reaching the entire Tri-State market.

A Basic Blue Network Station
Programmed and Represented by NBC

IN
Atlanta
USE
WGST
CBS 5000 watts day
1000 watts nite
890 kc.
Rep. by
E. MATZ SPECIAL ADVERTISING AGENCY

THE NEW CRY
OF THE
OLD WEST
KFFL
DENVER
GENE O'FALLON, Manager
Rep. by JOHN BEAIR & CO.

50,000 WATTS
KDKA
PITTSBURGH
TOPS
IN
SPOT

Agencies—Sponsors

Brown & Williamson Tobacco Corp. has extended its live spot campaign to include KOA, Denver, and WCHS, Portland, Me. Each contract is for 13 weeks, and in either instance it's a sports reviewer. Ill. Riley will do it four nights a week on KOA, while on WCHS it will be Austine Goodwin five times a week. B.B.D.&O. is the agency.

Black Horse Ale, of Montreal, is testing on WBEN, Buffalo, with a twice weekly local musical show for 26 weeks through B.B.D.&O. The George B. Lee Importing Co. is the American agent.

First United Broadcasters, Chicago, placing three-a-week 15-minute spot campaign for Utilities Engineering Institute.

Service Stations starting a three-a-week 15-minute show on WJJD, Chicago.

M. M. Fisher Associates signing contracts for 312 announcements yearly, on Federal Housing angle.

Beleva starts a 52-week campaign on KIRO, Seattle, July 1, using three time signals a night seven days a week.

Lillian Okun has joined the radio department of the Hudson Advertising Co. She was formerly with Birmingham, Castleman & Pierce and WOR, Newark.

Air Conditioning Institute's plan to do a test spot campaign this summer has gone cold. It may go through with the i in the fall. Arthur Kudner, Inc., is the agency.

Castleberry Feed Products Co., Augusta, Ga., has contracted for three weekly programs over WBT, Charlotte, N. C., using Grady Cole, commentator. Placed by Groves-Keen, Atlanta agency.

Atlix Chalmers All Crop Harvester will use three 15-minute transcriptions weekly over WBT, Charlotte, N. C., Mondays, Tuesdays and Sat-

urdays, 12:30 to 12:45 p.m. it. tons agency handled the placing. Contract for four weeks. Program is titled 'Pioneer stories.'

Miller Brewing, Milwaukee, has contracted for one-minute spots daily on WBT, Charlotte, N. C., for its High Life beer. Contract placed by Reche-Williams and Cunningham of Cleveland. Runs through baseball season.

Pet Milk signatures six-month renewal of 'Polish Varieties Hour' over WJBK, Detroit. Aired six times weekly, under direction of Stanley Leskiewicz. Through Gardner agency, St. Louis.

Morrell's Red Heart dog food product looking for a new ether show to replace the 'Tea Time' which recently faded off NBC.

Through Henri, Hurst & McDonald agency, Chicago, has been auditioning several shows and is understood ogling a script program tagged 'Ward's Kennels' which is headlined by Charlie Althoff, vaude character performer.

Diesel Power-United Engineering Schools, San Francisco, taking six weather reports weekly on KGO, starting June 13. Placed direct.

Dorothy Perkins Co., Inc. St. Louis (cosmetics), through the Ridgeway Co., has renewed its twice-weekly spot announcements on KGO, San Francisco, through Dec. 31.

Pacquin Laboratories, Inc., New York (hand cream), through William (Continued on page 60)

Al Pearce Gets Tumble
Indianapolis, June 15.

Al Pearce's Ford traveling troupe came in for local appearance at English's now dark legier, for benefit of local Ford dealers. Occasion prompted ultra-conservative. News, luke-warm to radio, to send Herb Kenny over to review the thing.

Got bigger space than some of regular theatre attractions.

Lancaster Spruce-Up

Lancaster, Pa., June 15. With WGAL here picking up several hours daily from the Inter-City web, to supplement local programs, numerous improvements have been made to the station's equipment for the improvement of reception. First addition was a new 60-foot antennae atop the five-story Lancaster newspaper buildi which houses the stati

Latest is complete control room equipment. Rebuilding and improving program calls for re-vamping and relocation of station's transmitter this summer.

Hesse Marries June 28

Nelson Hesse, of the artist rep firm of Hesse & McCaffrey, flies to the Coast Friday (18). He is to marry Mary Houghton, daughter of Arthur Houghton, of the Will Hays staff, June 28 in Los Angeles.

Mother of the bride-to-be is Sally Fisher, former prima donna.

Changes at Winnipeg

Winnipeg, June 15. Some changes around government-owned CKY, Winnipeg. Jack Whitehouse, radio actor, has gone to manage Roxy theatre at Saskatoon, Saskatchewan.

Also moving out is Tommy Tweed of conti ity department. Headed for CFAC, Calgary for Taylor, Pearson organization. Jumping in Chicago for an o.o. before heading West. Jeff Hurley, Free Press reporter, replacing.

WFIL Vs. WIP Tennis

Philadelphia, June 15. Tennis teams of WFIL and WIP will meet shortly to decide championship of city's radio stations. Both outlets busy seeding.

Present line-up looks like Betty Vanneman, Murray Arnold, Jim Allen and Helen Killey at WIP. WFIL putting forth Fred Moore, Frank Kern, Duke Rorabaugh, Joe Connelly and Gene Morgan.

Girl Pinch-Miller

Chattanooga, Tenn., June 15. Frank Lane, station manager of WIOD, vacationing in Tulsa, Okla. Program Director Dorothy Wood McCurdy subbing.

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts:

TALL CORN SWEEPSTAKES

WHO, DES MOINES

Farmer Stunt by WHO.

Des Moines. WHO has arranged a national tall corn sweepstakes in an effort to break the world mark of 18 feet 3/4 inches. Cash prizes aggregating \$275 will be awarded by the station, with the closing date of the contest determined by the exigencies of the 1937 growing season.

If the season is favorable entries will be displayed at WHO's Crystal Studio, located on the Iowa State fair grounds during the 1937 fair, and presentation of awards made at the same time.

Check on Close Listening

Rochester, N. Y.

WHEC is using inhalator on listener interest. Launches daily contest with watch as top prize and 20 others in which listener must tell approximate times prominent radio star's name is mentioned over the air between 6 and 10 p. m. Also writes in 15 words opinion of this personality.

All boils down to getting people to tune in on WHEC and listen closely.

'Second Most Powerful'

Cincinnati.

L. B. Wilson is making an occasion of his station's boost to 10,000 watts. Among other things station breaks on the hour now read:

'WCKY, second most powerful station in the Cincinnati area, soon to be more powerful than ever.'

KMA, Shenandoah Pointer

Shenandoah, Ia.

Direct tie-up with news events for station exploitation is being done currently by KMA here. Streamer on front page of Des Moines Sunday Register reads 'Iowa Again Leads in Farm Income.' Station sniped middle of page with a green sheet reading, 'Have you arranged with KMA to get your portion? How about the dough in KMA's other states—Nebraska, Kansas, Missouri? Please turn the page.'

Inside page is marked with another spike pointing to, and marking off

news about other three state, and reading 'Dough is Wheat—Wheat is Dough—since 1925 listeners in this quad state area, have been KMA loyal friends.' Follows with rep's address, and free map offer.

Fast Score-Reading Clicks

Charlotte, N. C. Manager Bill Schudt's unique one-minute sports review on WBT, laughed at by many when it was launched, has proven a midget turned into a giant. Instead of a straight commercial announcement Miller's High-Life Beer agreed to the fast-moving parade of late baseball scores at 10:15 nightly.

In the short space of a minute the major league scores unavailable for the Chesterfield net show are given, and results of sectional and local games are given. It opens and closes with a snappy commercial and then sandwiches into 40 seconds more information that is found in many programs of quarter-hour length.

7-Up's Vex Pop Twist

Norfolk, Va.

A three-way tie-in is placing 7-Up, a soft drink, before the public. The bottling works, WTAR and the Norva theatre are putting on a 15-minute show three days a week i front of the Norva.

While Jeff Baker angles with the portable mike an agent of the company bringing out the new drink gives several crisp dollar bills to persons able to produce bottle tops, being interviewed by Jeff.

Gesture to the Big Guy

Syracuse, N. Y.

On a recent visit of W. T. Grant, executive vice-president and general sales manager of General Motors Corporation, to Syracuse, WSYR provided a half-hour variety show and broadcast from banquet hall a speaking program, with station's commercial manager, Wm. T. Lane, as toastmaster.

WSYR took a transcription of Grant's talk and presented it to him as a memory souvenir. Whole thing was considered effective station promotion.

Covering a Strike

Kansas City.

Last week walk out strike at one of the downtown hotels had news- (Continued on page 62)

DUE TO BIG CROPS

Oklahoma is getting set for the biggest rural pay day since 1928!

• The way crops are lining up Oklahoma this year, farmers are due to hit the jackpot. Wheat is already in the bag for an estimated \$56,000,000 . . . the biggest pot of coin this crop has paid off since 1928. Timely rains are readying corn, feed crops and pastures for big yields. King Cotton, the state's major crop, is getting away to a strong start, and can be counted in the big money this fall.

Begin directing selling efforts now toward Oklahoma's farm market. Move right into the family circle where plans for spending are in the making. WKY gives you an entree into more farm and urban homes in Oklahoma than any other station.

WKY OKLAHOMA CITY



• AFFILIATED WITH THE DAILY OKLAHOMAN, OKLAHOMA CITY TIMES AND THE FARMER-STOCKMAN • REPRESENTATIVE - E. KATZ SPECIAL ADVERTISING AGENCY

Help Wanted—Male
(Continued)

Men Wanted

Due to big crops we need several high type men to sell new and used Ford and Lincoln Kephyr cars. Large territory in possibilities for high type men. Unlimited 3-745 Sunday. Call Bert Berry, 5-2057 or BUCK TURNER, FORD DEALER Lawton, Oklahoma

USED CAR SALESMEN MUST BE

41

bo
ply
Ro.
W.
lat
Sh
B?
cod
pai
lin.
pr
Sta
Rea
Ain
SAI

• Help Wanted ad reproduced from recent of The Daily Okla-ity.

Beginning Wednesday, June 16th

'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, 7:30-8:30 p.m.
IN . . . NBC Red Network, 8:30-9:30 p.m.
COAST TO COAST
Dir. CAMPTON ADVERTISING AGENCY
MGT., ED WOLF-RKO BLDG., NEW YORK CITY

(Continued from page 40)

Don Phillips conducting his 'Man in the Hat' interviews with unsuspecting members of the studio staff whom he encountered in various places in the building. The next, a 30-min. program starting at 1:00 p.m. and Mueller and Al Cameron, with Maurice Cliffer as interlocutor, participating in the Mid-Day Minstrels, entertainingly done, and ended with 'The Old Minstrel Show.' Music by Feld, featured Feld's Syncopators, augmented by singing of Lorraine Grimm and Joe Karnes constituted unit from 1:45 to 2:15 p.m. Whole stunt was entertainingly carried through. *Sahu.*

NICK KENNY'S TRIANGLE

KLUB
Children's Hour
60 Mins.—Local
CEL-RAY
Sundays, 10:30 a. m.,
WVMA, N. Y.
Radio columnist for the N. Y. Mirror has been handling this kid's show for several years, but recently found a sponsor. Don Phillips recommends it for his Cel-Ray, refreshment drink. Program is along the familiar lines of other local airings with the urchins participating as guests. May be better than some and certainly is no worse than the average.

Good many moppets can crowd their strivings into a full hour and so naturally most of the talent is distinctly of ordinary calibre. One or two kids on the show caught (12), however, possessed of ability, though none revealed heat. Usual number of singers (most were earnestly off-key), with sprinkling of dancers and even a one-man band. Kenny maintains the kindly spoofing mode of intros, working in the customary birthday announcements, etc. Brother Charley helps a lot. Like all such shows, it should have a wallop appeal to proud mommas, poppas and admiring friends of the performers. Little draw otherwise.

Kenny bowed out of Saturday's broadcast early, as he announced, to visit his wife in the Manhattan General Hospital, where she was to undergo an operation. *Hobe.*

'MASTER BUILDER'

WFA Fed. Radio Theatre

60 Mins.—Local

Sustaining

Sunday, 10 p.m. EDST

WEVD, New York

This is a lesson in radio technique. In reverse. Script badly adapted for air. Cast shows little conception of how to project personalities or be understood. Probably 90% of cast mouthed or swallowed their words so that even the most alert person could not understand them. Program ran an hour. It was tough going. Musical background conducted by Paul Kerby was the only pleasant note of the broadcast. Music dovetailed neatly into story, being appropriately selected and nicely spotted. Perhaps Director (or producer) Howard Da Silva had too many difficulties to surmount both on WFA talent and authors. At any rate he could make the 'Master Builder' speak distinctly only when he went into his high octave or dramatic speeches, and he managed to persuade only one femme character to talk so that she could be understood. Scripters neglected to furnish the essential plot background or to break in often enough to prevent the play from dying from disinterest. Unknown announcer did his part, standing out in striking contrast because every word was plain and understandable. This is called the Repertory Theatre of the Federal Radio Theatre, WFA. *Wear.*

In Baltimore, it's
WEBB
NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.

TODAY'S CHILDREN

RADIO'S MOST POPULAR DAYTIME PROGRAM

WRITTEN BY IRMA PHILLIPS—PRODUCED BY N. B. C.

NOW ENTERING 5TH YEAR FOR

Pillsbury Flour Mills Company

DIR.—HUTCHINSON ADVERTISING COMPANY

N. B. C. RED NETWORK—MONDAY THROUGH FRIDAY

10:45—11:00 A. M., E. D. S. T.

CHICAGO HIGH SCHOOL DAY

Stunt
All Day—Local
Sustaining
WBBM, Chicago

This stunt, wherein the entire station's executive and program departments, was turned over to High School seniors for a day, has probably gained WBBM lots of good-will weeks ago, asking every high school principal to make recommendations, from their honor lists of seniors, to fill the various positions. Each of those recommended wrote a 300-word essay on 'Why I Have Chosen Radio as a Career,' the best writers to get the jobs in their respective field, and one to be awarded a \$300 scholarship to the college of own choosing.

These applications revealed some facts as to radio ambitions. Only one of the entire number wanted to be a sports announcer; about 28% chose to be announcers or actors; 18% singers; 15% engineers; 15% executives or salesmen; 3% continuity writers, and 8% news editors. Winners were chosen after a series of auditions for talent division, and the wading through of essays, most of which were along the line 'Many here, for one to be awarded a \$300 scholarship to the college of own choosing.' That is not my idea of a reason to choose any type of a career; a career to me must have stability plus a nucleus around which one is able to build position and renown for one's self or 'I have seen 'fans' group around their sets fascinated as the ethereal tentacles clasp them, hold them.' (The writer of the first quote, by the way, was Russell Nype, the boy selected to fill Les Allas's shoes for the day.)

Feld's selections included a complete executive staff, each with a secretary; two production men, five announcers, four actors, five actresses, a singer, 15 news men and women, a continuity writer, a hostess, eight engineers, a studio supervisor, and a master supervisor.

Promotion was obtained through the schools, homes, and in newspapers, the latter giving plenty of space. Broadcast began at 6:40 a. m. Saturday (12) with kid announcers, newsmen, producer and engineers in place for headline reading and weather reports. Then, throughout the day, the boys and girls handled everything, excepting two commercial programs whose structure made it impractical, and in playing musical instruments, something which the union forbade. On all other commercials, however, the kids worked; sometimes with the regulars, sometimes alone. Most of the advertising copy was, in fact, read by the youngsters, including that used at station breaks, and time signals.

Girl helping Ruth Bine with her 9 a. m. 'Headlines for Women' show was almost as good as the excellent Miss Brine. Eddie and Fannie Cavanaugh, usually interviewing others, were themselves interviewed; a boy helped Pat Flanagan announce the White Sox game, and the cast of the Nelson Brothers' Major McGoniggle's Stock Co. was ably assisted by the kids. Even the noon 'Man on the Street' was run by voices apt to shoot up to a sudden soprano.

At 2 p. m. one of the few WBBM sustaining periods, a news dramatization, was done—produced, written, and acted by the juveniles. Life and death of Jean Harlow was enacted, as was the Memorial Day Indianapolis auto races, including an interview (in Southern dialect) with the winner. Even by the wildest judgment could performances be said to be anything but pretty horrible, yet the novelty and the unconscious comedy involved probably held the dials on WBBM.

One discovery was made, if the regular executives stuck around to listen—and that is Frances Wallert, high school soprano, and a dandy. Spotted with Milton Charas doing organ, her voice was outstanding.

Stunt should be good once every couple years, unless the regular staff balks at the extra work such a thing shoves at them. Only member who wasn't loaded down was Eddie House, staff organizer, who suggested the idea, in a \$100 contest among station employees for best promotional idea. Saturday, June 12, was House's day off. *Loop.*

TO THE LOVELY LADIES'

Joe Karnes, Dolly Orton, Marvin E. Mueller, Frank Cooley and Ben Feld's work

30 Mins.—Local

KAYLO Development

Saturday, 6:30 p.m.

KMOX—St. Louis

(Jimmy Daugherty)

An original one-act drama surrounded by swell music and songs originating at KMOX for local consumption. Brad Simpson is author of 'Escape' drama caught and packed plenty of punch in it.

Program opened with Cooley giving a description of KAYLO, a new milk soap processed by three St. Louis dairies under license from Chicago co. and then introducing Chicago, who paces footers through 'They Can't Take That Away from Me.' Then follows a commercial, after which Karnes does 'It Looks Like Rain in Cherry Blossom Lane' in good style. Cooley comes back to introduce Miss Orton and Mueller, the players, and they launch into story of a wealthy woman, aboard ship with her husband bound for Europe, tells her mate she's discovered he plans to marry a beautiful girl when he succeeds in throwing her from the boat deck of the ship.

She then reveals that she had left several letters with authorities aboard ship as well as at home telling of her husband's plot, and although he tries desperately to dissuade her, she brings act to end by jumping overboard. Miss Orton and Mueller are capable in this act, Miss Orton reaching dramatic heights as she brings act to climax. *Sahu.*

Jan Pearce set for American Can July 6 by Herman Bernie.

WORTHY HILLS' ORCHESTRA

With Vera Cruse, Joe Hogan

30 Mins.—Regional

Sustaining—Regional

Tues.—Wed., 8 p.m.

WELL, New Haven

Sensible 'dassapation' has kept Worthy Hills' band on the same stand at the Pavilion Royale, Savin Rock, New Haven, spa, for what is getting to be eight years, a long time in music biz. D. S. T. hours permit WELL, daytimer, to catch early portion of dinner session and relay to WNBC, New Britain; WATR, Waterbury; WSPR, Springfield; and WCOP, Boston.

Hills' product, while comparatively standard in arrangements, holds attention and is smartly balanced. Half-hour gives chance for variety of fare. Vocal interpolations by Vera Cruse, popular air operative in the territory; Joe Hogan, tenor; and mixed trio helpful.

Intros by James Milne of WELL add to program's entertainment. Milne is an enthusiastic spieler, and he seemingly enjoys this assignment. *Elen.*

PAUL HEARD

'The Other Man's Job'

Interview

15 Mins.—Local

Sustaining

Tuesdays, 7:15 p.m.,

KDAL, Duluth

Very oke is this new series of interviews with persons having unique jobs—at least unique in the area served by this new transmitter.

On airing caught Announcer Paul Heard and L. F. Green, chief engineer of Duluth's famed aerial lift bridge, carried on a nifty ad lib question and answer stint, with mike obscurely placed to obviate guest's mike-fright. *Rush.*

'PAT AND HANK'

With Loreta Foynton, Harold Perr

Ed Vito, Verne Smith

Comedy, Music

15 Mins.

PRINCESS PAT

Friday, 5:45 p.m.

WENB, Chicago

(McJunkin).

Solid 15-minute commercial show comparable only to an animated cartoon. Uses elf in voices similar to those used in the cartoon shorts to portray, both in dialog and song, the goings-on between a Princess Pat lipstick and a handkerchief, both of them lying at the bottom of a lady's purse.

Easy light comedy delivered in such a way that the worst pun becomes passable silliness; the songs, both parodies and originals, are done in the same voices, with the announcer, Verne Smith, becoming an important factor in the program. Singing and talks, and delivers straight plugs. Harpist Ed Vito furnishes musical accompaniment, and his instrument is undoubtedly responsible for the finishing touch which gives the show a polish of near-perfection.

Production on a nonsense show of this type is difficult, but it's done very well here, the only fault being that of Loreta Foynton, who, as Pat, has a tendency to let her chatter come a little too fast. Not all the time, but enough to be a strain. While show should have a big appeal among girls, it will also have one for men, and it might be wise to aim it partly to a male audience pointing out Princess Pat products as gifts. *Loop.*

Dan Kerr, WMCA, on first vacah in three years.

7,500 WATTS
KGO
SAN FRANCISCO

TOPS IN SPOT

DIRECT LINE TO SALES

KGO doesn't beat about the bush in selling the San Francisco market. With its great popularity, it gives advertisers a direct line into 642,300 homes in an area whose per capita spending power is the highest in the country.

A Pacific Coast Blue Network Station
Programmed and Represented by NBC

TRANSCRIPTION NO. 1 PROBLEM AS A. F. OF M. CONVENTION STARTS IN LOUISVILLE

Around 600 Delegates Accredited—Hundreds of Resolutions Due to Come Up—New High in Attendance

In his opening address to the convention of the American Federation of Musicians, President Joseph N. Weber stressed the AFM's adherence to the American Federation of Labor and defended the latter from the inroads of the CIO. Weber outlined the various problems confronting the convention, including that of regulating recordings over the air and the use of dubbed music in films.

Executive board of the AFM met before the opening of the convention. It ruled among other things that in Franko Goldman was not to be allowed to broadcast any of his New York city band concerts gratis, and that the World's Fair in New York would be considered open territory for a year. Board also discussed radio recordings and Federal relief allotments. These questions along with others contained in about 100 resolutions will come up before the convention when it actually gets into action this morning (Wednesday). Past two days have been devoted to outings and other forms of entertainment.

The 42nd annual convention of the American Federation of Musicians convened here Monday (14) and will continue sessions throughout the week, concluding on Saturday (19). The meeting this year, to quote executive officers, will be the largest, most important and most crucial in the history of the federation.

President Joseph Weber (who has just closed his 36th year as head of the Federation), Secretary Fred W.

Birnback and treasurer Harry Brenton arrived in town Thursday (10). On the ground early were James C. Petrillo of Chicago and Jack Rosenberg of New York local 202.

George Latell, president of local No. 11 and Harry Currie, WHAS contractor and musical irector, handled the local arrangements, which began with a buffet luncheon for the visiting officers at the local Musicians' headquarters.

Attendance this year will exceed by far any previous turnout. Estimates are that over 600 delegates from United States and Canada will have registered. With wives and observers who will accompany the accredited delegates, there will be between 1,200 and 1,500. (Each local is allowed a maximum of three delegates.) Each delegate is allowed \$12 per diem, plus \$2.50 for hotel expense. One of the items before the convention will be the hiking of the daily stipend to \$15, which, with the additional \$2.50 expense money, would bring the total pay for each delegate to \$17.50 a day.

Convention business gets under way (Wednesday 16), Monday and Tuesday being taken up with registering of delegates and various entertainments. Convention proper was preceded by orchestral concert from National Theatre Sunday (13), under direction of H. Leopold Spitalny, general musical contractor for NBC in New York City. Spitalny directed ork of 75 pieces, with Miller Haas, tenor, and Mary Frances Duane, soprano, local singers, as soloists. Program was aired over NBC web from 8 to 9 p.m. CST.

100 Resolutions
Officers of the Federation state that there are some 100 resolutions to be introduced at the convention. Foremost will be the question of recordings. Local 802 of New York City is expected to declare itself in favor of imposing drastic regulations on the transcription industry, affecting commercial and sustai in discs, and ordinary phonograph records. The moot question before the convention will be 'what is the musicians' interest in the record after the recording has been cut.'

Second in importance to the matter of transcriptions, is the question of craft and industrial unions. This will be discussed in the open meetings of the convention.

Analogy
red W. Birnback, secretary, expressed himself on the question in no uncertain terms. 'Suppose,' he said, 'we had a ten-piece orchestra

in a leading hotel, which employed some 600 people. Should we join with the C.I.O. our members would immediately assume the status of a hotel employee. To make a hypothetical case, say that the pay of the employees was set at \$25 per week. This would mean that our members would be reduced to the status of a hotel employee, and their present pay, which probably ranges from \$75 to \$100 a week, would then be reduced to the \$25 received by chambermaids, bellboys and elevator operators. Musicians are highly specialized performers who have spent years in learning their profession, and to reduce them to the status of a hotel employee would hardly be to their best interest. I believe that the interest of the professional musician can best be served by the present setup, and I don't look for any change to be made at the present sessions of the Federation.'

Social Security Act will be discussed on the floor, and the United States Social Security Board will have a member present at the convention to explain the details of the act. One of the questions affecting the membership will be whether or not an orchestra contractor has the status of employer. The consensus of opinion seems to be that the contractor should not be regarded as the employer, but merely acts as the agent in procuring the orchestra, and that the hotel, night club, theatre, or dance hall proprietor rightly should be considered the employer, under the terms of the Social Security Act.

Other topics and problems covered at the convention are: Growth and development of the Federation during the last 40 years. Activity of the organization on raising economical and social standards of Federation members.

The value of Federation efforts to the general welfare of the country, as a cultural factor.

General discussion of craft and industrial unions, and the Federation's relation thereto.

Reasons underlying the mass movement to labor organizations.

Grandinetti (Val Garvin) Dies of Pneumonia

ittsburgh,
Stricken suddenly ill last week while playing at Mission Inn near here. Val Garvin, 23-year-old band leader, was rushed to the Mercy hospital, suffering from pneumonia and died two days later. Garvin's real name was Tommy Grandinetti. Orchestra was co-operative outfit. Outfit plans to continue under same tag and will select another musician to handle the baton under 'Val Garvin' handle. Grandinetti and Lee Montresor, check-room girl at local cafe, were to have been married in a couple of months. Late leader's cousin, Sammy Sanders, is guitar for Happy Felton at William Penn hotel's Urban Roof.

Action in New Orleans Against Pirated Sheets

New Orleans.
Charging violation of copyright laws; five music publishing houses went into federal court here Wednesday (9) to seek an injunction against seven local news publishing and newsstand organizations for preparing or selling the words of songs at low rates on city streets. Plaintiffs are members of the Music Publishers' Protective association. The action asks for a restraining order, for seizure of the music sheets, and for damages against the defendants.

SHIPPING CLERKS C.I.O.

First Intimation of Insurgent Union In Music Publishing.

First intimation of the CIO's presence in the music publishing business came last week when shipping clerks for various publishing houses disclosed that they had been approached by CIO organizers. This phase of the music business has never been affiliated with a labor union, nor have the shippers any association of their own.

Last Week's 15 Best Sellers

It Looks Like Rain	Morris
*September in the Rain	Remick
*Never in Million Years	Robbins
Carelessly	Berlin
*Sweet Lullaby	Select
*Where Are You?	Feist
*Was It Rain?	Santly-Joy
Sailboat in the Moonlight	Crawford
The Merry-Go-Round	Popular
*Blue Hawaii	Famous
Love Bug Will	Santly-Joy
*Where or When	Chappell
You and Me That Used to Be	Robbins
*There's a Lull in My Life	Robbins
*They Can't Take That Away	Chappell
* Indicates film musical song. † Indicates stage production song. others are pops	

Music Notes

Cavan O'Connor, who during the heyday of the phonograph record business recorded under 22 different names for various companies in England, is doing a quarter-hour broadcast over NBC tomorrow (Thursday). O'Connor sails home Saturday (19).

Luigi Romanelli, maestro at the King Edward hotel, Toronto, is recovering from heart attack. He's been in a hospital for several weeks but the medics say he will be able to leave in about a month.

George Sutherland, gen. mgr. of Allen & Co., Melbourne publishers, starts for the Coast tomorrow (Thursday) as the second to last lap of his return home. After a short stay in New York Sutherland had gone over to England to attend the coronation. His get back to New York Monday (14).

Arthur Johnston and Maurice Sigler have been set to do the score for a Gaumont British picture. Johnston sailed last Saturday (12). Con Conrad had originally been tagged for the assignment but ill health prevented his going.

Mills Music will publish two numbers from GN's 'Sweetheart of the Navy.' They are 'Sweetheart of the

Robbins Will Publish New Musical Comedy Numbers

Robbins Music Corp. is publishing the music for the new Lawrence Stallings and Arthur Schwartz show, 'Virgini,' which is slated to open at the Center theatre, New York, 15.

Same firm is getting out separate folios with Benny Goodman and Tommy Dorsey novelties.

J. C. Hull Loses Suit

Chicago, June 15.
Suit for \$10,000 brought by J. Clifton Hull, owner of Anthems of Joy orchestra, against Decca Records ended with plaintiff taking a non-suit when court found contention of Decca correct. Hull's suit claimed Decca had breached contract when they did not record 24 selections as agreed, and Decca contended that they were under no obligation to record if practice recordings proved unacceptable and unsatisfactory.

Three Orchs at Metro

Hollywood, June 15.
Metro this week is touching a new high in music, with three orchestras working at the studio scoring films. Dr. William Axt is scoring 'Between Two Women'; Georgie Stoll, 'Broadway Melody of 1938'; and Franz Waxman, 'The Emperor's Candlesticks.'

Navy' and 'I Want You to Want Me' by Jack Stern and Henry Tobias.

Solly Cohen is slated to join Witmark as professional mgr. when Buddy Morris returns from the Coast late this month.

George M. Hoffman named office manager and acting comptroller of the American Society of Composers, Authors and Publishers. Both titles are new.

Dave Blum has shuttered his Philly talent agency and is plugging to for Chappell.

Jack Mills has sold the British rights of 'This Is Going to Be My Lucky Summer,' to Lawrence Wright.

Betty Laidlaw and Robert Lively peddled four ditties to Grand National for 'Renfrew of the Mounted.' They are 'Mounted Men,' 'Pale of

(Continued on page 59)

FOX
FLASHES
And Now The New
Novelty Song Sensation
That Is Stopping All Shows!
**'THE ORGAN,
THE MONKEY
AND ME'**
A SMASH HIT
ON EVERY PROGRAM!
**SAM FOX
PUBLISHING COMPANY**
110 EAST 42ND STREET
NEW YORK

Tops in the Music Busi
Another "These Foolish Things"
THE YOU AND ME THAT USED TO BE
The No. 1 Song
CARELESSLY
From the Columbia Picture, "With Kind Regards"
CRAZY DREAMS
The Greatest Song of the Year
GONE WITH THE WIND
IRVING BERLIN, Inc.
799 SEVENTH AVE., NEW YORK HARRY LINK, Gen. Prof. Manager

its from the RKO Radi
"NEW FACES OF
OUR PENTHOUSE ON THIRD AVENUE
LOVE IS NEVER OUT OF SEASON
IT GOES TO YOUR FEET
By Lew Brown and Sammy Fain
THE WIDOW IN LACE **NEW FACES**
By Walter and Harold Sigmund * Charles Henderson
LEO FEIST, Inc. 1629 BROADWAY • NEW YORK

Warren and Dubins Greatest
YOU CAN'T RUN AWAY
FROM LOVE tonight
I KNOW NOW
THE SONG OF THE MARINES
CAUSE MY BABY SAYS IT'S SO
THE LADY WHO COULDN'T
BE KISSED
NIGHT OVER SHANGHAI
CHARLES WARREN and DUBINS
REMICK MUSIC CORP., N.Y.C.

Witmark Presents
From "CHEROKEE STRIP"
Starring DICK FORAN
THE GREATEST WESTERN BALLAD
IN YEARS
**MY
LITTLE
BUCKAROO**
M. WITMARK & SONS
1250 Sixth Ave., RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

HERALDING A NEW HIT DUO FROM BEN MARDEN'S SMART
VIERA FOLLIES OF 1937"
**THE IMAGE OF YOU
I'M HAPPY DARLING
DANCING WITH YOU**
LEO FEIST, Inc. 1629 BROADWAY • NEW YORK

OLD COPYRIGHTS NEW VALUE

JUDGE DENIES

UNION FINE

Philadelphia, Musicians' union must return to Lt. Joseph Frankel \$1,044.50 and institute him member, Judge Robert Lamberton decreed here last Friday. Decision resulted from scale and overtime pay dispute at Democratic Convention here last June, at which Frankel contracted to provide music. Frankel went to court to force the Union to turn over to him \$1,800 he claimed existed from the \$6,040 he received and surrendered to the union to pay the men.

Union officials declared that \$5,775 was distributed and not they charged Frankel still owes them \$1,631.75, and also fined him \$100. When he refused to pay he was suspended.

Most Played on Air

Combined plugs on WEAF, WJZ and WABC are computed for the week from Sunday through Saturday (June 6-12).

- * September in the Rain
- * Where Are You?
- * It Looks Like Rain
- * Carelessly
- * Sailboat in the Moonlight
- * There's a Lull in My Life
- * Sweet Lullaby
- * When Two Love Each Other
- * Never in a Million Years
- * They All Laughed
- * They Can't Take That Away Little Dream Ranch
- * Was It Rain?
- * The Merry Go Round
- * Love Bug Will Bite You
- * Turn of the Moon
- * Swing High, Swing Low
- * You're Looking for Romance
- * Let's Call Whole Thing Off
- * Wake Up and Live
- * Iue Hawaii
- * My Baby Says It's So
- * Having a Wonderful Time

icates afmusical song. reoduction Number.

LAWSUITS LIKELY AS BY-PRODUCT

Radio Makes Forgotten Hits More Valuable Than Some of the Lesser Songs of the Moment

RENEWAL ISSUES

Prediction is made in music publishing circles that the coming year will see lots of litigation involving the renewal provisions of the copyright law. These court contests are expected to tie up the transfer of scores of valuable copyrights, with the issues probably being taken to the U. S. Supreme Court for adjudication.

Scramble for renewal of copyrights which has marked the activity of the music industry the past two years is almost entirely due to the high premium that radio has placed on old hits. Broadcasting has been digging farther and farther into the catalog archives for material, with the result that the performance rights value of the clicks of yesterday is greater than that of the moderate hits of today. Old tunes are not only being played over and over again on the networks but there's an added source of consistent income to be derived from electrical transcriptions.

Prior to radio little attention was paid to obtaining renewal rights. Competition for such rights was rare. Now the pubs engage in stiff bidding, with some of the big prices being paid for part of the right only, either the music or the lyrics. Max Mayer is reputed to have paid \$2,500 for the renewal rights of the lyrics of "Meet Me Tonight in Dreamland." Renewal rights to the song's melody had previously been obtained by Shapiro, Bernstein & Co.

Most of the litigation, it is forecast, will be brought to determine whether the writers of many of these old hits or their estates had a right to enter into the renewal contracts. Point at issue in such cases will be the clause in the copyright law which states that a work involving a writer who had been under hire at the time of its creation can be renewed as to copyright by only the employer. What constitutes a writer under hire was left vague by Congress in the law, nor have the courts ever been pressed to define this point. Law also gives the original publisher the exclusive right of renewal if the copyright rates as a composite work. The question that will have to be settled here by the courts is whether the inclusion of a song in a folio brings that number within the purview of the composite work clause.

Disputes have already developed among publishers with split renewal rights as to which one should do the publishing, but it is figured that there will be little difficulty of adjusting this situation by amicable agreements.

Rocco Vocco to L. A.

Rocco Vocco, general professional manager of the Warner Bros. music firms, left for Hollywood last Friday (11). He will make the journey back to New York late in June with Edwin H. (Buddy) Morris, head of the WB publishing group. Morris has recovered from an illness of several weeks.

Sam Server, sales chief for the Witmark and Remick catalog, leaves this week for an extended dealer tour of the middle west.

Insurgent Songwriters Organization Enters Field; Pooh-Poohing S.P.A.

Agitation of the Songwriters Protective Association against popular music publishers has become further complicated by the entry into the field of an insurgent songwriters' organization. New outfit, the Association of Composers and Authors, Inc., had its certificate of incorporation approved Monday (14) by State Supreme Court Justice E. E. L. Hammer. Temporary directors are George Whiting, Billy Frisch, Allan Flynn, Ed. G. Nelson and Fred Rose.

Charter members of the ACA declare that they propose to do the things that the SPA was supposed to do and that is protect the writer from exploitation by the publisher. The ACA grants the contents that the SPA is impractical in its operations because the latter's board of directors are to be found on the board of the American Society of Composers, Authors and Publishers. The ACAers describe these interlocking directorates as a case of one hand washing the other and as filling the function of a company union. Under the by-laws of the ACA no member of any other board in the music industry, such as the SPA or ASCAP, may be elected to serve as an officer or director of the ACA. By-laws also allow for the recall of any director or officer by a 75% vote of the ACA membership.

It is the intention of the ACA's charter members to engage in legal test cases that will determine the writer's exclusive right to license the mechanical rights to his work. They also feel that their organization is

Stalled by Wayside in Peace-Seeking Talks on Transcriptions, Sync

Talk between the Songwriters Protective Association and a committee of representative publishers on a revised deal for transcription and synchronization rights reached a stalemate yesterday (Tuesday) when several indie pubs rejected the writers' offer to compromise for 50% of the net royalties. These indie felt that the whole thing should be left open to bargaining between themselves and the writers and that since the major firms controlled by film producers would have little worry about mechanical divvies any contract with the SPA would predominantly affect the indie publishers.

Delegates of the SPA had expressed themselves as willing to settle the issue on the basis that their fellow writer members received 50% of the net royalties forthcoming from the licensing of a sync or transcription rights. The major publishers are agreeable to this proposition but the indie declare that they would be free to trade with the individual writers as they see fit. It is also their contention that the 45% net they would get from a mechanical rights sale would not be worth their while, if applied as a strict arrangement. Such terms, they say, would seriously handicap them, contrary to the setup which would prevail for those publishing firms controlled by film producers. In most of these instances the publishing firm and the producer between them control all mechanical rights by virtue of the studio contracts with the writers.

Jack Mills and Ralph Peer, the latter of the Southern Music Co., have been added to the publishers committee which is conferring with the SPA. The two committees are slated to meet again next Tuesday (22) at the American Society of Composers, Authors and Publishers.

necessary to protect the writers from the growing domination of the music industry by the film producers and, secondly, to find ways and means of making sheet sales the ultimate purpose of song creation and not the exploitation of a film company's product.

Other signators of the ACA certificate of incorporation are George A. Little, Frank Magine, Johnny Marks, George J. Bennett, Andy Razaf, Jack Mahoney, J. C. Johnson and Nat Osborne. All but Marks are members of ASCAP.

Samuel Moanfeldt is attorney.

ASCAP FILES IN NEBRASKA

Gene Buck, president of ASCAP, filed a case in Federal Court here this week asking the court to declare the recent unicameral legislative bill, No. 478, unconstitutional because it seeks to usurp the administration of the national copyright law.

Bill, although not mentioning ASCAP by name, clearly defines it by attacking any combination of firms, persons, or corporations which fixes and determines the amount of money to be paid for the privilege of rendering copyrighted music within the state.

Three subpenas were served in the case—Dr. Secretary of State Swanson, Attorney General Hunter, and County Attorney Towle.

Main allegation in Buck's petition for a restraining order on enforcement of the bill is that it class legislation; that it attempts to vest in state courts the right to determine ownership of copyrights; that it attempts to usurp powers of congress to enact copyright laws; and that it would prevent the society from entering into voluntary contracts licensing the use of copyrighted music—hence is unconstitutional.

Bill was drawn and pushed by Senator Frank Brady, of Atkinson. Hearings were held during the session, with radi and theatre men both upholding and opposing it. Brady charged that the upholders of ASCAP were doing so because of coercion. Similar laws are on the books of Washington and Montana.

Dick Arnold is general manager of Kalmar-Ruby publishing house.

VISIT OR WRITE

TEN O'CLOCK TOWN
STARDUST ON THE MOON
YOU'RE PRECIOUS TO ME
A-HUNTING I WILL GO
TOUCHED IN THE HEAD
WHAT A HEAVENLY NIGHT
TWO ROCKING CHAIRS
IF WE HAVE A RAINY SUNDAY
Orchestrations 50c each

RADIO CITY - N.Y.

HOLLYWOOD SONGS

The English Swing Novelty Hit
'CUBAN PETE'
Watch This Number Sweep The Country!
Still the Nation's Waltz Favorite
'SEVENTH HEAVEN'

HOLLYWOOD SONGS INC.
1000 BUILDING - RADIO CITY - NEW YORK
PAUL KOHNHEIMER, Gen. Mgr.

FROM THE R.K.O. RADIO PICTURE
"NEW FACES OF 1937"
WE GIVE YOU THE BIG HIT
PECKIN'
PUBLISHED BY MILLS MUSIC, INC., 1619 BROADWAY, NEW YORK

HITS ON VARIETY RECORDS

Caravan
Duke's Latest—Rides to Fame
arr. by WILL HUDSON

Skatkin' at the Kit Kat
arr. by JOE HAYMES

A Smash Hit
TROPICAL MOONLIGHT
arr. by WILL HUDSON

FLETCHER HENDERSON'S LATEST
Down South Camp Meetin'
arr. by WILL HUDSON

WILL HUDSON'S LATEST
The MAID'S NIGHT OFF
SOLE SELLING AGENT
MILLS MUSIC INC. 1619 B'WAY N. Y.
PUBLISHED BY EXCLUSIVE PUBLICATIONS INC.

THE REIGNING SONG HIT

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE

BY LESLIE AND BURKE

JOE MORRIS MUSIC CO., 1619 BROADWAY, NEW YORK

On the Upbeat

Artie Shaw's group closes five-week stay at Willows, Pittsburgh, June 24, and moves on to Wildwood, N. J., for a stay. Woody Herman, formerly with Isham Jones, replaces him in the Pitts. spot. Rockwell O'Keefe handles

Ezti Covato's orchestra winds up at Plaza cafe, Pittsburgh, Friday (18) and opens following night for summer at Renault Tavern in Atlantic City. Second year for Covato at the shore spot.

Don Marlo into Show Boat, Pittsburgh, for an indefinite stay, replacing Al Marsico, who's eyeing the one-night territory but without any definite set.

Hal Grayson's engagement at ill Green's, Pittsburgh, chalked off at last minute because of booking jams and Russ Lyon penciled in as replacement. Followed six-week run of Charley Gaylord, MCA handled.

Jack Denny plays two-day date at the Orpheum theatre, Madison, Wis., before opening in the Silver Forest of the Drake hotel, Chicago. Is currently in the Gold Room of the Drake.

Clyde Lucas begins two-week stay at the Paramount, N. Y., June 23. Plays four weeks at the Blossom Heath Inn, Detroit, and week of July 23, after putting in the week of July

15 at the Metropolitan theatre, Boston. All handled by CRA.

Blue Barron orch. airing over WTAM and NBC, from the Southern Tavern, Cleveland, for the last nine months, now at Westview Park, Pittsburgh.

Jimmy Dorsey starts east on a tour of one-nighters, after closing with the Kraft show on NBC July 1, and will probably wind up at the Congress hotel, Chicago, for the balance of the summer.

Howard Woods' rechestra has been spotted for the summer season at the Hollywood hotel, West End, N. Y. Band will have three weekly broadcasts over WOR, on Mondays, Wednesdays and Fridays, at 6:30 p.m. David Elliott is soloist.

Farrar band, of Pittsburgh, doing some one-nighters in tri-state territory before going into Dreamland Ballroom, Conneaut Lake, Pa., for two-week stay June 24.

Hudson DeLange orch, currently at Playland Casino, Rye, N. Y., with NBC wire, been renewed for three weeks, through CRA.

Alma G. Tufts, secretary to Stanford Zucker, manager of the Cleveland CRA office, to wed Robert H. Oatley (non-pro) next Friday (18). Couple will live in Cleveland.

Joe Haymes orch. agent by CRA for July 4 date at the Woodmere, L. I. Country Club. Plays Milton Point Casino, Larchmont, N. Y., June 22.

CRA has set Mike Riley's orch at the Mountain View House, Port Kent, N. Y., for two weeks beginning July 3.

Eddie Fitzpatrick brings his band into the Casino Gardens, Ocean Park, Calif., Thursday (17), a summer engagement.

Larry Kent's band will move to the Wilshire Bowl June 27 with soloists Booth Bertram, Mary Lou Cook and Arvin Dale.

Steel Pier, Atlantic City, is switched, Xavier Cugat replacing Isham Jones for the July 9 week.

Clyde McCoy band, currently at the Peabody hotel, Memphis, gets the Bennett Trio, of San Antonio, as gal vocalists.

Chick Webb outfit opens at the Regal Theatre, Chicago, June 18, after a swing through Buffalo, Cleveland and Detroit.

Benny Meroff opens the Nautical Garden, new Revere Beach, Mass., spot, today (16). He will stay two weeks.

Vie Abbs band has been renewed another four weeks at the Drake, Chicago, through Consolidated.

Lee Bennett orch goes into the Melody Gardens, South Bend, for two weeks, beginning Aug.

Allen Kane Trio set by CRA for the week of June 23 at the Hotel Sherman, Chicago.

Jan Garber will play at University of Michigan's Senior Ball, commencement night, June 19.

Charlie Barnett Orch. opens the Hickory Lodge, formerly the Post Lodge, Larchmont, N. Y., June 17.

Teddy ill Orch started a six-week stay Friday (11) at Cafe Des Ambassadeurs, Paris, France.

At Castle Farms, Cincy, Les Brown and his Blue Devils are set (Continued on page 53)

MUSICIANS' TRUCK IS ATTACKED

Lincoln, June 15. Truck strike in Nebraska and Iowa key points raised a hob with Joe Denny and Fran Perry, members of Danny Murphy's orchestra, who happened to be driving the instrument truck. Icketing truckers spied the car in Omaha, called for it to stop and when it didn't, gave chase.

After 40 miles, truck had to halt to let a freight pass. Strikers caught up, smashed in the side of the truck with crowbars, and broke out all the glass. Perry's left eye was badly injured in flying clubbing which occurred and Bruno's back was hurt.

Band was on date here at King's Ballroom, Capitol Beach.

Cincinnati Orchestral Bookings Active Now; Goodman's Advance

Cincinnati, June 15. Benny Goodman's swing crew, to be Coney Island's Friday (18), is expected to set a local record one night's draw, the park management reporting unprecedented advance interest. Admission \$1 per person. Present high mark was set at same place last summer when Guy Lombardo's orch jammed the spot by tugging 4,818 persons at the same price.

Burg has been hot with name bands of late. Henry Busse's combo was at Castle Farm over the weekend, at \$1 cover charge. Noble Sissle syncopators opened Saturday (12) for a fortnight at Coney Island, the run to be broken by Goodman's one-nighter, at 42 cents admish.

Barney Rapp's New Englanders open tonight (15) for a run at Beverly Hills, new niter in nearby Kentucky, following three-week stay of Deacon Moore's orch.

Jack Sprigg, pit director of the Shubert, now sans vaude, is heading a local band in the Netherland Plaza for the summer.

At other spots currently: Lang Thompson's orch at Lookout House; Chris Christensen's combo at Hotel Gibson; Ross Pierce, local, and band at Old Vienna.

Niteries with leading floor shows are Beverly Hills, where new lineup includes Eddie Garr, Sunny O'Dea and Sammy Rose's 'Summertime Revue' with a line of 16 girls; and Lookout House, which is holding over Noel Sherman's 'Broadway Melodies', with Pall Mall, Barrett and Smith, Teri Harris, Nelson and Marsh, Ruth Wayne and the Berger Sisters, plus 10 choristers.

6 COLLEGE BALLS IN 3 DAYS BY CROSBY

Atlanta, June 15. Bob Crosby Orchestra filled a busy three-day engagement here doing the tooting for the Georgia Tech final dances. Played for six balls, three afternoon and three night, Thursday, Friday Saturday. Block ticket for series went at \$5.50. Crew was at WATL during its stay here.

From here Crosby went to Savannah, Ga., where he played two concerts Sunday (13) afternoon and night and a midnight dance at Tybrisa, Savannah Beach.

Add Obit Songs

Jack Mills got a song out last week on the passing of Jean Harlow. It's titled "There's a Patinnum Star in Heaven Tonight." Dick Sanford and Nat Simon co-authored it. Fact that the late Metro luminary let her hair resume its natural color, light brown, some time before her death was overlooked by the writers.

Previous items in what has begun to be known as Mills' 'obit series' include "There's a New Star in Heaven Tonight" (Rudolph Valentino), "They Needed a Song Bird in Heaven So God Took Caruso Away" and "There's a Vacant Chair for Will Rogers" very Home Tonight.

802's Help Joins C.I.O.

New York Musicians Union has a CIO situation within its own borders that might prove embarrassing. As a branch of the American Federation of Musicians Local 802 is affiliated with the American Federation of Labor, while the office employees of the local are associated with a union which has quit the AFL for the CIO.

Union which did the walking out was the Bookkeepers, Stenographers and Accountants, Local 12846. When this happened the AFL set up an opposition bookkeepers and stenographers' union and ordered the office employees of Local 802, as well as other members to stop paying dues to the old union. It is understood that if Local 802's bookkeepers and stenos fail to comply with this order the musicians' local will have no alternative but to let them out.

GUS C. EDWARDS QUILTS

Leaves Consolidated—Sends in Resignation from Road

Gus C. Edwards has resigned as v. p. and general manager of Consolidated Radio Artists, Inc. He mailed in his resignation from Dallas where he had gone on company business.

As one of the partners in Kennaway, Inc., Edwards sold his interests in the latter booking organization to Consolidated and assumed the two titles. Two of Edwards' former partners, Thomas Thatcher and George Hillman, are joining Rockwell O'Keefe's Chicago branch July 1. Edwards is considering two propositions, one in New York and the other on the Coast.

Carlin's, Balto, Biz Oke

Baltimore, June 15.

Ballroom at Carlin's Park has started its season of name band bookings with Fats Waller in last Wednesday, Tommy Dorsey, Sunday, and Kay Kyser set for next Wednesday (23).

Waller played to 600 with prices scaled at 55c. and 83c. Dorsey getting 83c. and \$1.10 did a rosy night with 1,400 dancers passing the doorman. Plans call for a weekly name attraction in addition to the nightly dancing featuring local combos.

John J. Carlin, operating local park, also runs Buckeye Lake in Ohio. Splices in names there as well.

Rita Rio on Coast

Coast office of Rita Rio is setting a one-night tour for Rita Rio and her all-gal band.

Dates already agented are tola, Cal., July 1; Oakland, July Fresno, July 6.

Barnett Fined \$500 on Dance Dates Off Card

Charlie Barnett, orchestra leader, has been fined \$500 by the trial board of the New York Musicians Union for accepting engagements around New York without proper authorization. Evidence was presented showing that Barnett and his men, who are not members of the New York local, had picked up miscellaneous dates in this jurisdiction after the engagement stipulated in their traveling cards had expired. Under the rules of the international union traveling units are required to pick up such cards after playing the date for which they had come in originally, and not take any other local engagement.

Rice, Houston, to CRA

Rice hotel, Houston, has inked an exclusive agent pact with CRA. Reggie Chas follows Don Bestor there July 6, with Jack Denny replacing him July 23.

Bestor crew goes into the Peabody hotel, Memphis, July 7, with the New Penn, Pittsburgh, to follow July 30.

Oklahoma Name User

Continuing its name band policy, Springlake Amusement Park, Oklahoma City, has set Herbie Kay, Ted Fiorita and Red Nichols.

Kay crew comes in for days following current Little Jack Little who leaves June 26. Fiorita comes in for a one-nighter, July 4, followed by Red Nichols, who stays two weeks.

WIP Members Scatter

Philadelphia, June 15. Three members of Clarence Fuhrman's house band at WIP leaving June 25 to take summer jobs. Milton Schatz (sax and clarinet) and Burt Allen (bub fiddle) go to Beavertail Country Club, Jamestown, Rhode Island.

Harms Presents

The Novelty Sensati

THE MERRY GO ROUND BROKE DOWN

THE LITTLE OLD FASHIONED MUSIC BOX

VIENNA DREAMS

THE MOON IS IN TEARS TONIGHT

From WB Prod. id Galahad

I'M HATIN' THIS WAITIN' AROUND

HARMS, INC., RCA Bldg., N. Y.
MACK GOLDMAN, Prof. Mgr.

WARREN AND DUBIN

TOP THE LIST WITH

SEPTEMBER

IN THE RAIN

REMICK MUSIC

1250 Sixth Ave. Rm 812, N. Y.
CHARLIE WARREN, Prof. Mgr.

GORDON and REVEL Click Again!

in 20th Century-Fox's "WAKE UP AND LIVE"
Featuring Walter Winchell, Ben Bernie and Alice Faye

NEVER IN A MILLION YEARS IT'S SWELL OF YOU
THERE'S A LULL IN MY LIFE WAKE UP AND LIVE
I'M BUBBLING OVER

Robbins Music Corporation 799 7th Ave., New York

I Hum a Waltz

From 20th Century-Fox's "This Is My Affair"

Without Your Love

From Hal Roach's "Pick a Star"

Midnight in Mayfair

Europe's Reigning Orchestra Novelty

Kitchy-Mi-Koko Isle

England's Novelty Success

MILLER MUSIC, INC.

BROADWAY NEW YORK

MOVIE TONE TOPICS

Announcing
Three Big Song Hits
from "SING TO ME HAPPY"
The New 20th Century-Fox Musical

'Sing and Be Happy'

'What A Beautiful Beginning'

'Travelin' Light'

MOVIE TONE

MUSIC CORPORATION

SAM FOX PUBLISHING CO. Sole Agents

1250 SIXTH AVENUE

NEW YORK

With pleasure we announce a great musical score from MGM's forthcoming production FEATURING THE MARX BROTHERS

"A DAY AT THE RACES"

The swell score, by Gus Kuhn, Kuper and Jar

TOMORROW IS ANOTHER DAY
A MESSAGE FROM THE MAN IN THE MOON
ALL GOD'S CHILLUN GOT RHYTHM
BLUE VENETIAN WATERS

ROBBINS MUSIC CORPORATION 799 7th Ave., New York

Time to Clean House

Operating policies of a number of niteries and roadhouses are giving femme performers a terrific beating in reputations, morale and morals. Girls are facing conditions similar to those during the gaslight era of the music halls, when chorines were forced to sit out the intermissions in male customers in curtained icles.

Nitery business more and more is approaching the danger line. It's a question now with femme performers of either 'mixing' in the niteries, or else. That's the way most of the contracts read. And that's the way most of the nitery bookers have the girls classified in index files.

Performer's contracts are being cancelled without recompense when they insist upon strictly the legitimate entertainment phase. Working conditions, often poor to begin with, are made doubly brutal. Usually the 'non-mixer' quits; she goes on to other similar experiences or leaves show biz entirely.

These conditions are now so widespread they can lead to only one thing—governmental investigation and interference. It will be messy when it comes. But come it will, unless house cleaned first from within.

Nitery operators can best take lesson from what happened to the burlesque impresarios in New York. Short-sightedness cost the latter their licenses. Short-sightedness may cost some night club owners and bookers their freedom.

As yet, there have been few complaints from femme performers. But it's only to be expected that some performer soon will take a summarily cancelled contract to a Labor Commissioner, or a district or prosecuting attorney.

That will be trouble, but minor in comparison to what will come should a girl, even transportation across a state line on a 'mix' contract, carry a complaint to the Department of Justice.

Niteries in Sticks Getting Rough; Girls Frequently Forced to Mix

(Continued from page 1)

or 'non-mixing' but few of the book- ing much concern to whether a girl will not mix. She's booked anyhow, the agent simply failing to notify the nitery operator of the 'non-mixing' angle, and leaving it entirely up to the performer to take it the hard or easy way.

Who Suffers
 'Non-mixers' of course, are the ones who are suffering. Nitery bookings are frequently on a two-week basis. Those girls who refuse to work at tables usually are cancelled after the first week, or else things are made so unpleasant for them that they quit. There are few known instances of where a performer took legal steps against a nitery management for summary cancellation of a contract; failure for this probably being chiefly due to fear of strong-arm methods, which also aren't rare.

In essence, the tactics of the bookers and nitery operators are such as to provide a possible basis for criminal action. Girls are badly positioned the moment they reach the niteries or roadhouse—in some instances their floor and other work is clearly defined for them by the bookers.

In the cancellation instances, some of the niteries are getting away with this by having the bookers sign the contracts. Many of the bookers, with those in New York perhaps the most frequent offenders now, are unlicensed, and, through maintaining their offices almost strictly in their hats, are practically civil-suit proof. Another escape mechanism for the niteries is to promise the femmes contracts on arrival—and if there's no 'mixing' there's no contract. And most always, no salary.

New Penny Law
 Illegally Pittsburgh nitery bookers are also flagrant offenders, but the new Pennsylvania law, licensing all booking offices and agencies, is expected to effect at least a partial cleanup of the tactics in those cities. New law requires bonding of bookers and agents, which is held in escrow pending civil suits arising from contractual differences or cancellations.

Hostesses have been present in the nocturnal spots since prior to prohibition, but it's been only in the past year or so that femme performers have been asked to double from the floor to the tables. And this doesn't necessarily imply strictly chorus girls, but specially performers and featured acts as well.

Majority of the niteries and roadhouses concerned are not A-1 and are frequently operated by hoodlums. But the practice is now on such a widespread scale and so national that all of the nocturnal spots are taking the unsavory rap.

With Eraser?

Chicago, June 15.
 Agent Jack Block is having trouble finding a name for his new summer cottage.
 At first was considering dubbing it '10 Percent,' but likely that the final moniker will be 'Pencil Inn.'

N. J. Amendment Limits Fems' Working Hours in Niteries, Restaurants

Atlantic City, June 15.
 Night club cabarets and restaurants fell under the ban Thursday (10) of the amended State Women's Employment Act, prohibiting women from working between the hours of midnight and 7 a.m.

Whether establishments that have women inners would feel the full force of the law was unknown. In Trenton, where the law was rushed through the legislature on its final day as an amendment to a 1923 statute, officials who would not permit use of their names predicted that the legislature would exempt places of amusement when it reconvenes June 28. Amusement places which occasionally during the summer season run midnight shows, are joining the restaurateurs in fighting the act.
 Many sources feel that a 'joker' was slipped into the bill to affect restaurants, but State Senator Charles E. Loizeaux of Union County denied the clause was a 'joker' and deliberately included to limit the working hours of women, especially in night clubs and restaurants. Telephone operators and charwomen are exempt from the law.

Riviera Books Beasley

Irene Beasley has been set for a four-week stand at Ben Marden's Riviera, Englewood, N. J., commencing July 6. Columbia Artists booked. Singer is currently at the Surfside, Long Beach, L. I.

Hipp, Toronto, Vaudeless

Toronto, June 15.
 She's Hippodrome, Famous Players' house, has dropped vaude and swung into a straight picture policy for summer with double bills. Footlights to go on again in mid-August.

Nazarro's Kentucky Date

Nat Nazarro, Jr., goes into the Lookout House, Covington, Ky., Friday (18) for two weeks, 10th options.
 Dancer set by Music Corp. of America.

Chi Casino Parisien Folds for Summer

Chicago, June 15.
 Casino Parisien, local unit of the French Casino circuit, folded here for the summer last week. Blumen-thal-Shapiro headquarters in the east took the advice of local general manager Fred Behlke to retrench for the hot spell.
 Will reopen on Labor Day, with a policy of names and bands, rather than costumes and girls.

CRA GOING INTO UNIT PRODUCTION

Consolidating lists is going into and routing of units. First troupe, to be headed by a band fronted by Jackie Coogan, will be titled 'Hollywood Hit Parade of 1937.' Sally O'Neill, rinceess Luane, team of Don Eddy and Lillian Tours, and Linn Mayberry will be included.

Will do 45-minute show, playing theatres, hotels, niteries and resorts, including one-nighters. Troupe, which went into rehearsal this week, will be routed east.

First unit is being put entirely by CRA. Latter has a co-operative deal with Fanchon & Marco, which continues.

CRA's unit idea is in line with the Music Corp. of America's plans.

\$1,110 RAP VS. N. Y. FR. CASINO STANDS

Two highballs and a minimum food bill, a resultant dispute over payment and an arrest will cost the New York French Casino \$1,110, the Appellate Team of the Supreme Court decided Thursday (10), when it unanimously affirmed a judgment obtained by Earl Tewksbury, a restaurateur. Tewksbury had sued the restaurant for false arrest.

It seems that the beauty parlor owner and his wife dropped into the Casino in February, 1935. They dined and ordered two highballs. They danced, and Tewksbury ordered two more drinks and called for his check. The waiter slapped a bill on him for \$9.10. He protested and the waiter explained that there was a minimum food charge of \$3 per person. Tewksbury refused to pay.

Tom Powers, manager, called a cop. Tewksbury was haled to the station house. There Powers was advised to obtain a summons or sue for the amount claimed. All finally left the hoosegow, but Mr. Tewksbury's feelings remained ruffled. He finally brought suit for false arrest and the jury decided he was entitled to \$1,000 damages and \$100 costs. The Casino appealed, but lost.

No-Like Housekeeping, Femme Maestro Divorced

Philadelphia.
 Howard V. Bishop, Jr., a milk dealer, won a divorce here Friday (11) when he testified his wife 'liked playing the piano better than playing house.' His wife, Alice Bishop, led an all-irl band in niteries around town.

The Bishops had been married 11 years and have two children, whose custody was awarded the father.

Sue Orpheum, Memphis

Chicago, June 15.
 George Choos, producer, and Billy Diamond, booker, through Henry A. Kalchheim, are suing the Orpheum, Memphis, for \$1,500, alleged due them in salaries and back commissions.

Choos' claim is for \$1,000 salary owed on one circuit unit. Diamond, who books house, is asking \$500 back commissions allegedly due him.

Booker's Son Ordained

Chicago, June 15.
 William Thomas Cortelyou was ordained as a Catholic priest here last Sunday.
 He is the son of Bert Cortelyou, former Orpheum booker.

Minskys Lose Another Round in Battle To Secure Vaude License for Oriental

Lucky Girl

Indianapolis, June 15.
 Joan Marsh, the Marsh Sisters, suffered shock when her car was badly smashed in an automobile accident. Later, the hotel in which she was staying caught fire and she and her sister Judy fled a smoke-filled room.
 Doing a toe last show at the Chez Paree the same evening, Miss Marsh slipped and fell. X-rayed at a local hospital, it was found she had only suffered badly sprained ankle.

Music Hall's Rockettes Crossing Ocean to Do 1 Show at Paris Expo

Honor of representing the United States in the International Dance Festival at the Paris Exposition goes to Russell Markert's Rockettes, line which moved from the old Roxy, N.Y., to the Radio City Music Hall. Forty-six girls, plus Markert, Gus Eyssell, secretary of R.C. Music Hall, Inc., captain of the girls and a pianist go across at the invitation of the French government, which foots the bill.

Troupe sails Saturday (19) and returns immediately after the girls do one performance, lasting less than 20 minutes, in the Grand Palais, Paris, night of July 2. Before sailing, Markert puts on the show at the Music Hall, opening Thursday (17).

Official bid to the Rockettes was made by Charles de Fontnouvelle, French Consul General. W. G. Van Schmus, managing director of the Hall. While the girls are away from the Music Hall, the ballet corps will be augmented for intervening shows.

ATLANTIC CITY BOOKS 'ICE FOLLIES' SKATERS

Professional skating show, billed as the 'Ice Follies,' which played Madison Square Garden and has been on tour, will be the attraction at the Auditorium, Atlantic City, during July and August. There will be one performance nightly. Outfit is controlled by three participating skaters, Oscar Johnson and Eddie and Roy Shipstead, with Ed Mahlkke as the manager.
 There are 50 ice performers in the troupe, headed by Bess Ehrhardt. Other features are Papes and Zwack, Hungarian pair champions, Four Nelson Sisters and Henie Brock, clown. After the resort date the show goes to Hollywood, having two picture propositions, returning east in the fall for rink dates.

Frisco's Greenwich Village Closes Without Notice

San Francisco, June 15.
 Sudden folding of the Greenwich Village, nitery, left KVA with a bill for installation of lines and only one broadcast by Lyle Daniels' orchestra to show for the money spent.
 Station planned to air the Village music five nights a week over the orange network but the nit spot closed without notice after ten days.

Hall Vice Nelson

Because of inability of Ozzie Nelson to play the Paramount, N. Y., week of June 16 with 'I Met Him in Paris' on a third week's holdover, Par has booked George Hall's band, plus Peter Higgins, for the final stanza of the picture.
 The Lathrop Bros. and Ben Berri, who are on the show with Nelson, carry over for the weeks.

Ellington's Tour

Duke Ellington opens a theatre tour at the 125th Street Apollo, New York, Friday (18). After four one-nighters, he goes into the Loew's Theatre, New York, July 1.
 Following week will find him at the Stanley theatre, Pittsburgh, and for the week of July 16 it will be the Earle, Philadelphia.

The Minskys (Herbert and Morton) received another setback Monday (14) in their effort to return to Broadway as producers of even 'lily-white' productions. N. Y. Supreme Court Justice Louis A. Valente postponed until next Monday (21) a hearing on a mandamus to compel License Commissioner Paul Moss to grant them a permit to open the Oriental theatre as a motion picture and colored vaude house.

Over the Minskys' vigorous protests, the court decided that the corporation counsel, Charles Weinstein, was entitled to time to inspect the minutes of a previous hearing held before Moss, when the latter refused the Minskys their license to operate the Oriental.

Nathaniel Phillips, attorney for the former burlesque moguls, said his clients had abandoned burlesque shows and had contracted to put on only motion pictures and sepiu vaude at the Oriental; that a delay of the argument would mean the loss of considerable money and would, if the license was not granted, mean the loss of jobs to 114 employees. He declared his clients have so far invested over \$40,000 in remodeling the theatre and that it was costing \$800 a week rental to Warner Bros. for the building. This lease, the attorney said, carried until 1940.

George A. Timone, representing the Knights of Columbus, joined in the application for a postponement.

Minsky Argument

In their application for an order to compel Moss to give them a license the Minskys contend that the License Commissioner acted arbitrarily in refusing to renew the Oriental permit, despite their promise to lay off burlesque. Moss, who was present in court, contends that the Minskys own 50% of the Mornem Theatres Corp., under which the new license is sought. The commissioner pointed out that previously he had similarly denied a permit to the same parties under the corporate title of the Memmor Theatres. When he denied the latest plea for a permit, Moss said:

'The application shows that the name 'Minsky' has been associated in the public mind with indecent burlesque shows. They had previously agreed and promised to abide by the rules and regulations of the License Bureau. In spite of these repeated promises they violated the rules.'

'At the last hearing held before me it appeared from an advance advertisement copy shown to me by Morton Minsky that the manner in which they would conduct the new enterprise, with its appeal to the lowest instinct of its patrons would not in any way be changed from the old manner of producing burlesque.'

To permit a licensee, after repeated violations of promises and regulations to simply reverse the syllables in the name of a corporation and in that manner obtain a new license would make a joke out of the powers of the License Commissioner.'

Chez Paree, Chi, Sets Helen Morgan, Lou Holtz

Chicago, June 15.
 Helen Morgan and Lou Holtz have been signed head Chez Paree show beginni

Date also marks return of Henry Busse band, for past few weeks on road.

Jackson Sues Johnson

Billy Jackson, New York vaude agent, has filed suit against Jack Johnson, colored former world's heavyweight champ, for commissions.
 Jackson alleges he set Johnson for a 15-week contract at the Wagner Bros. sidshow in Coney Island, Brooklyn, and that Johnson hasn't forwarded any commiss.

KAY TOLAND TO ORIENT

Chicago, June 15.
 Set for Ciro's Cafe and Park Hotel, both in Shanghai, Kay Toland leaves here this week for Coast and China. Opens July 6 on six months' contract.

Night Club Reviews

RIVIERA

(ENGLEWOOD, NEW JERSEY)

Some years ago there used to be film studios here. Now there's a night club and, at first glance, the suspicion arises that Ben Marden sniffed some of the stuff that made some of the old-time motion pictures as fanciful as they were. Because his new Riviera is a night club in the sense that motion pictures portray night clubs; it's lavish, it's picturesque, it's an architect's dream. It's a natural for hefty New York biz and should attract a lot of out-towners as well, because of its unusual surrounding and situation.

Spotted above the Hudson, room is a very large one, circular, with glass casing all around permitting the farthest ring of onlookers to peek at the ferryboats and barges while nibbling at their food. These customers can't see very much of the show, as it happens, on the circular stage facing the auditorium and leading directly onto the dance floor. This serves as the stage for the shows later. Three performances are given nightly, with management figuring it can get away with that much turnover. And, for a while at least, it should.

Opening show is not the best seen in such surrounding, but consists of good material. Cross and Dunn do their usual swell comedy harmonizing act, employing their politer parodies on rock returns. Buster Shaver and his clever midget duo, Olive and George Brasso, are tops, as always. Condos Brothers knock themselves out in tap routines without any trouble and for nice hand. Ben Yost's male quartet do well by harmony, although on too long. It's an unusual turn for a night club, but the opening night mob loved 'em. Josephine Huston, who has an excellent soprano voice, was troubled on opening night by a lack of co-operation from the p.a. system and none-to-good selection of numbers. She changed her routine later in the week. There are two lines of girls, the ponies being excellent, but the big girls a bit too stiff. Costumes are none too pretty and routine could be pepped up.

That makes a mighty nice floor show combo, and even if the timing could be better, it all leaves a pleasant impression. Dished up with an okay dinner at a \$3.50 top (\$4 for week-ends), it is really a buy.

Riviera, as run by Ben Marden for several years, always did good biz. Burned out last fall, Marden has put up an even more attractive spot, with most of the bows due to Louis Allen Abramson, architect, and whoever is responsible for the really outstanding lighting. Mickey Alpert, who m.c'd the show at the old Riviera for a while, is back as a band-leader and has a really oke combination of musicians. Alpert himself is subdued now, restricting most of his activities to doing calisthenics with the stick. After the opening night he began introducing the acts, employing only short, dignified one-sentence intros. Smart.

An excellent tango band switches back and forth with Alpert's musicians, using the other half of the circular stage.

Production is credited to Harland Dixon and Ned McGurn, assisted by Dan Brennan. They could have done better. The only note worth mentioning is that the girls are all dressed plenty, which is a new nitery idea these days, and not a bad one. Except that the line in niteries has been undraped so long that the staggers evidently have forgotten how to dress 'em up again. Joe Young and Fred Ahlert supplied the tunes for the three production numbers, of which one, "It's the Smile," has a chance to click.

The p.a. system was all wrong, and is still being worked on. The floor is a bit too low and will be raised, if possible. But those are minor items. They don't count. What counts is that the Riviera is a spot to see.

URBAN ROOF

(PITTSBURGH)

Pittsburgh, June 9. William Penn hotel's summer dance spot has reopened with Happy Felton's crew and band, which should satisfy collegiate majority that frequents the town's only roof. Felton, a local lad, was here a couple of seasons ago, but registered only fairly well. This time it should be a different story, since his outfit's improved and specialized on the novelty stuff that keeps the young mob hanging around the fringes of the bandstand.

Urban Roof represents the city's only hot weather swank, but for an act hotel in a metropolitan center, it's not enough. Room is too dark, lighting isn't particularly attractive, and it's a roof in name only. Actually on the 17th floor (William Penn runs five stories higher than that), and since there's no ventilating system, spot gets unbearably hot in warm weather.

Hotel made coin last couple of year's and figured to install a cooling plant this season, but so far it's still to show up. As a result, it may find competitor plenty tough from cooled downtown cafes and roadhouses, unless the management tosses a flock of name acts into the breach.

Felton can't exactly be considered a top name, but at the rate he's going may achieve that niche before

long. Husky 250-pounder has a versatile crew, has developed into a pretty clever comic on his own, and his band, on the entertainment end, clearly shows his recent stage show experience. Band features two vocalists, Ann Kincaid and Ken Nealy, both of them worthwhile attractions. The lad particularly is a comer, with one of those old-fashioned romantic voices that jells the fannies.

Urban Roof also has Sande Williams and his four-piece crew on the stand for intermission music. For a small outfit it has plenty of tap and attracts almost as many dancers to the floor as Felton does. Occasionally, too, some of Felton's men slip back into harness during the Williams sessions for some hot jamming that is catching on. From 5:30 to 7:30 every evening Williams plays at the hotel's Continental Bar, moving upstairs to the Urban Roof after 10 p. m.

No cover charge here, with \$1.50 minimum on week nights and \$2 on Saturdays, but drinks and food are higher than they do anywhere else in town. Cohen.

COCOANUT GROVE

(CHICAGO)

Chicago, June 10. Originally owned by Ralph Galante, the Coconut Grove went to Betty Leale, who has turned it over and looks to be as successful as is Lenhoff's south-side Bali-Bali club. Coconut Grove is one of the most pretentious out-of-the-city cabarets and one of the first to open for the summer season. Located about 18 miles from town, it has a natural outdoor cafe setting. Atmosphere is carried out to the line, even to the terraced bar.

Show makes a play for both the smart and snuffy trade, rather than catering to the mob. The result is it seems an excellent idea, with business good. Cafe has Mark Fisher's orchestra, favorite of the north-shore socialites; for the sophisticated, Irene Bordoni and—for the rest—Garner Wolfe and Haskins, the three stooges.

No doubt that Mark Fisher is pulling 'em in. Band has everything it takes, both smooth rhythms and pep enough for the dancing of the swank crowd.

Irene Bordoni is drawing her regulars, and in addition, a flock of smarties. Her songs, both in English and French, with special lyrics, have what it takes.

Backing the show is the line of 12 girls, doing two production numbers. One is poor, the other is fair, but the girls themselves, don't stack up too well in appearance. Remedy of the bill is pretty well spaced and varied, giving the impression of both variety and 'bigness. Staging is pretty well done. Two dance teams are used, Jerry and Turk, a man and girl, with top-notch hoke comedy routines, and Theodora and Dawson, a smooth working pair who are exceptional on whirling and turns.

Louise Miller, in charge of the blues singing department, isn't so forte, and Elaine Davis, single dancing, isn't a star. A few Spanish routines, is another act out of place. Garner, Wolfe and Haskins, still doing the knockabout stuff, get by all right, and look better than they did a few weeks ago at a loop theatre. Four Hawaiians do interludes and table work.

Edgar Allen, ex-agent, was acquitted by a jury in General Sessions Court Monday (14) of a charge of grand larceny in allegedly having connived with the Rev. Robert Lee Hector, pastor of a Spiritualist church, to obtain money from a former policeman on the promise of having him reinstated to the force. Allen, it was claimed, represented to the ex-cop that he had influence with Mayor LaGuardia. The latter testified he never knew the former Broadwayite.

The two were arrested after Norman Randall, the ex-cop, complained he had handed \$300 to the clergyman last February in part payment of \$500, on the representation that Allen, through drag, could place the cop back on the force. Both defendants denied the charges in court.

This was about the clearest case of misrepresentation I have ever come across," Judge John J. Freschi told the jury, "and it had announced its verdict. I don't know what the jurors had in mind to influence them. I don't know how it arrived at its verdict."

CUSHMAN TO COAST

Lincoln, June 15. Wilbur Cushman, Dallas, Tex., \$150-per-day unit booker, bagged and bagged from Texas for Hollywood. Left Ed Gardiner in charge of the Midwest hops, with headquarters in Kansas City.

Cushman's scrappy to the Coast is in hopes of lining up the small spots on the lee side of the Rockies.

New Acts

RED SKELTON

Comedy

16 Mins.; One

State, N. Y.

Red Skelton, so-called because his hair is the color they don't like on ledgers, is a young comic whose chances appear exceptionally strong. He has an easy, affable manner of working, quickly ingratiates himself and is pretty well equipped with material.

While Skelton did 16 minutes here it was spread over the bill between the various acts, Skelton also worked as m.c. of the show. His first portion consists of five minutes of talk, during which an unbilled girl plays straight. He is a little Joe Penner-ish at times with hands, cigar and gestures, but it doesn't spoil his work.

A little scene showing the various ways of dunking, accompanied by bright chatter, comes later, while farther down Skelton gives 'em an idea of the different kinds of walking that can be found. The drunk features of the walking exhibition are very funny, especially of the girl stew. Both these little scenes are admirably sold. He offers no singing, nor does he dance.

He's not going to have any trouble at all getting along in this or any other town, either on stage dates of this character, in picture houses or on nitery floors.

Char.

JAY KING

Comedy

16 Mins.; One

State, N. Y.

Spotted as fill-in during orchestra breaks, Jay King turns his session into a stand-out act for the nitery. Surroundings are ideal, lighting, size and arrangement of the room, etc., being unusually well suited. Band also helps by allowing King long enough shots without forcing him to wear out the audience.

King has a demon array of fingers, massaging the ivory with plenty of skill, yet avoiding ostentatious playing. Uses even tempo and injects beaucoup lift into the rhythm. Does a mike for vocals, singing about two out of three numbers.

By resourceful arrangement, King is able to play and sing virtually any song, even the longest-memory listener may request. Has a set of alphabetically arranged cards containing the lyrics (and key in which he plays the tune), on the music rack. With his freak memory for the scores, had is rarely stumped by a request. Has a quiet, modest personality on the floor. Hobe.

NOVAK AND FAY

Comedy Acrobats

8 Mins.

Stanley, Pitts.

Two boys are dead-pan comics in rube get-up and have a fair session of acrobatic hoke that's too reminiscent, however, of countless other turns of a like nature. Nothing particularly outstanding about this act to mark it apart from the field, but it can stand where demands aren't too great.

This was an unfortunate spot for the team, because Stanley of late has been flooded with acts of the same style. Novak and Fay start out with an eccentric dance and then quickly switch to their comic tuffity in trying to master the strong-arm stuff. It's a bit too leisurely, and boys are a little more hooding for better results. Cohen.

Unit Review

By Woodbury Variety

(ORPHEUM, SALT LAKE CITY)

Salt Lake City, June 12. Flocks of convention visitors in Salt Lake City this week helped initial unit bill at Orpheum to get off to a good start.

Designed to supplant second feature on a double bill, By Woodbury and his variety show spent enjoyable entertainment. Biz good. Three big conclaves—Footprinters, about 600; L.D.S. church youth conferences, which brought in about 1000 visitors and Pacific Coast Advertising Assn., some 400 delegates contributed their share of patronage.

The 46-minute stage show is woven around Woodbury, home town boy, w.k. here as a night club entertainer and musician. On this job he's strictly a band leader and m.c. Latter chore he performs well, but he should have been permitted to give his baritone pipes a workout. He also is a hot clarinetist. Eleven men in band are also Salt Lakers and as a complete dish out swing tempos or smooth accompaniments to stage numbers.

Against a backdrop of a patched quilt setting, band is seated on an elevated stand. Woodbury working in front. Despite lack of mikes on the stage, music is okay throughout house.

Antimio, wire act, opens bill. Mexican youth gives audience brisk hand clapping workout with his closing routine that of a drunk on a tightwire.

Faith Carlton, red-haired toe tapper, follows with a unique two-minute of steps to a pop tune. Pat Quaid, acrobatic exponent, helps make a lively tempo.

Romero doing a cane dance is featured soloist with Eduard Delgado's rhumba outfit. Their variety of pampas pop songs has little originality as their costumes don't help. Delgado also sings two songs.

A pair of good looking kids, Ann and Charles Howard, takes care of the comedy. Boy also is versatile at piano and with his foil performs an Apache dance.

Tita Del Valle, a 90% robed fan dancer with electric globes in the plumes, also appears to a mild reception. Gasca Bros. climax the show in a real showman's style with some breath-taking acrobatic and balancing feats.

Band's novelty number, "Clock of Time," smacks of originality and is effective. Joe Kirkham, cornetist, solos with "Stormy Weather." Cushman circuit. Holden Swiger, house manager, is personally whipping shows into shape.

Four a day, with 41c top in theatre of 1,800 seats. Guss.

Evelyn Gresham Free

Chattanooga, Tenn., June 15.

Evelyn Gresham, show girl who hit the headlines when Escort Rudy Vallee smacked a Boston news photographer, was fancy free today.

Judge L. D. Miller granted her husband, W. R. (Doc) Johnston, local radio announcer, a divorce on the grounds of desertion.

AGENTS

Birthday, Everyday, Convalescent Greeting Cards In Advance Payments Very Liberal Commissions Write for particulars DOROTHEA ANTEL 226 West 72nd St. New York 28, N. Y.

The THEATRE of the STARS

March 1937
BOOKING AGENCY
GENERAL EXECUTIVE OFFICES
LOEW BLDG. ANNEX
160 WEST 46TH ST. NEW YORK
Byrant 9-7800

H. LUBIN
GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

MISS WOOLFORD'S PETS
The only Act of its kind in the world for Vaude and Night Clubs
Return Engagement Within Six
ROXY, New York (This week, June 11)
Thanks to LEDDY & SMITH

Edgar Allen Acquitted In Grand Larceny Case

Edgar Allen, ex-agent, was acquitted by a jury in General Sessions Court Monday (14) of a charge of grand larceny in allegedly having connived with the Rev. Robert Lee Hector, pastor of a Spiritualist church, to obtain money from a former policeman on the promise of having him reinstated to the force. Allen, it was claimed, represented to the ex-cop that he had influence with Mayor LaGuardia. The latter testified he never knew the former Broadwayite.

The two were arrested after Norman Randall, the ex-cop, complained he had handed \$300 to the clergyman last February in part payment of \$500, on the representation that Allen, through drag, could place the cop back on the force. Both defendants denied the charges in court.

This was about the clearest case of misrepresentation I have ever come across," Judge John J. Freschi told the jury, "and it had announced its verdict. I don't know what the jurors had in mind to influence them. I don't know how it arrived at its verdict."

CUSHMAN TO COAST

Lincoln, June 15. Wilbur Cushman, Dallas, Tex., \$150-per-day unit booker, bagged and bagged from Texas for Hollywood. Left Ed Gardiner in charge of the Midwest hops, with headquarters in Kansas City.

Cushman's scrappy to the Coast is in hopes of lining up the small spots on the lee side of the Rockies.

JAY
and
LOU

SEILER

This Week (June 17)

RADIO CITY MUSIC HALL

NEW YORK

FEATURING

"THE SKI JUMPERS NIGHTMARE"

and

"MARCH OF THE TOYS"

June 25, Michi

LIME TRIO
LOEW'S STATE, NEW YORK
THIS WEEK (JUNE 10)

SIMON AGENCY

See Decision This Wk On Spotting Operettas In Downtown, Detroit

Detroit, June 15. Everything appears all set for the Shuberts to spot operettas in Downtown film spot here. Decision is expected this week.

Former RKO showcase, now operated by Krim Bros. circuit, would switch operettas with Toledo, where Shubert shows open in Zoological Gardens on July 14. If okayed for Downtown here, operettas would change weekly between here and Toledo outlet.

Fortune Gallo was here to confer with Krim Bros. and Manager Sam Carver last week.

Benny the Bum Takes Over Ritz Gardens, A. C.

Philadelphia, June 15. Ben Fogelman, "Benny" of Benny the Bum's here, will take over Ritz Gardens, Atlantic City, July 2. Spot, which is on terraced front of Ritz hotel, seats about 450. Benny will take Paul Specht band, which is at his place here on 10-week contract, to his new spot. Eddie White will open as m. 11th Jacki Green following him. Green is working at Benny the Bum's now.

Philly nite spot will remain open under assistant impresario Ben Lemisch until August, when it will close for alterations.

Saranac Lake

By Happy.

Manny (Rudy Vallee) Lowy, Alta-Vista lodge, just mastered another operation.

Lillian Mansfield, now at the Werle Cottage, holding up nicely under that pneumo-thorax routine. Francis Diamond (Four Diamonds) left Trudeau san for B'way.

Patricia Mitchell holding up okay at the Trudeau san.

After a lot of look-sees, John Loudon is penciled in for the rib op.

Henry Winsch, Richmond manager, hello'd and ogled by his frau.

James Heagney, press and general agent of other days, manages to amuse himself by directing local sports.

Among the new-comers at the Will Rogers hospital are Milton Riech, of the Empress theatre, Brooklyn; Mildred Reeve and Edith Lemlick.

Write to those you know in Saranac and elsewhere who are sick.

15 YEARS AGO (From VARIETY and Clipper)

Kansas City Star had 'one of the strongest broadcasting stations in this country.' It was a 500-watt.

Hot weather hit the B'way pix houses. Only the Capitol broke even.

Fannie Brice back in vaude after time out for legit. At the N. Y. Palace and doing songs of all countries. Took 31 mins.

Ted Lewis and his band back at the Riverside after an interval of only five weeks. Coming into favor rapidly.

Weaver Brothers protesting in VARIETY's Forum that their hillbilly act was their own. Without Elvira then.

Robbins-Eckel theatre, Syracuse, using a cash iveaway. Winner got \$1,000 in a savings bank account with lesser prizes. Decided by the sale of coupon books. Largest number sold copped the coin.

More than the usual number of vaudeville houses were closed for the summer. Year round houses shuttered in the face of poor business.

Vaude agents eeking out their incomes booking acts for phonograph recordings.

Rose Sydel's London Belles, burlesque moniker for 30 years, canned by W. S. (Shepp) Campbell in favor of 'Youthful Follies.'

Shuberts find it tough to get name acts for coming season.

George White's 'Scandals' folded in Minneapolis. Internal rows split the troupe.

icket specs were caught on 'Ziegfeld's Follies.' Offering \$4.40 second night tickets for \$2.25 and few takers.

Movement afoot to persuade Metop to sell its home and give proceeds to a general fund for the betterment of music in general. Couldn't see it, although the city stood back of the project.

Shuberts holding down musical productions for coming season to benefit its vaude venture. Figured musicals hurt vaude biz.

Sophie Tucker in London with a revue and wowing 'em as usual.

ime stores trying to get song

Steinberg Takes Over Victor Hugo in Hollywood

Beverly Hills.

John Steinberg has made a deal with the owner of the swank Victor Hugo restaurant here, directly across the street from the Beverly-Wilshire, to take over the spot and operate it 100% for himself on a sharing arrangement with the realty proprietor. Heretofore, Steinberg doubled as g.m. the spot, devoting most of is time, however, to the Universal studio commissary as maitre d'hotel.

Meanti Steinberg's Pavillon Royal on Merrick Road, Long Island, N. which Joe Moss is operating on a sharing arrangement, may also undergo a change in policy to the Hawaiian motif. This is in keeping with the large vogue the hula atmosphere restaurants are enjoying in California. It's a revival of a vogue that's over 20 years old, and Steinberg figures the east may also accept it.

Nitery Placements

Gower and Jeanne, Diane Denise, Paul Gordon and Vera Fern go into the Mount Royal hotel, Montreal, tomorrow (Thursday) night. Lloyd Huntley's band remains. Spot is now booked by Music Corp. of America.

Jill Keeling chanting at the Hollywood Plaza's Cinnabar.

Jean Dale, New York nitery warbler, grabbed the femme lead in her first film break, 'The Missing Witness,' at Warners.

Andy and Louise Carr,leanor Bowers, Kathryn Rand, Van Cello, Mayfair Girls: Arcadia, Philly.

Ferry the Frog, contortionist, and Tania and Kiroff, novelty dance team, Coconut Grove, Park Central hotel, N. Y.

Al Trahan and Yukona Cameron, Viennese Roof of Hotel St. Regis, N. Y.

Marjorie Gai Enrico and Novello, Four Versailles, N. Y.

Joan Blair Injured

Joan Blair, of Baron and Blair, sustained a fractured rib last week and the dance team is out of the show on the Hotel Astor Roof, N. Y., for a few days.

Expects to return next week.

pu back to the 10c. price. Clai its was too high.

League formed to get legislation to prevent 'modern' dancing, such as the shimmy. Legislators just laughed a little.

CIO Vs. A. F. of L. Makes Philly Nitery Target for Pickets from Both Sides

Chi Palace Appeals \$1,500 Injury Verdict

icago, June 15. Palace theatre here has appealed verdict against it in suit by Newman F. pianist. First trial awarded Fier \$1,500 for damages to his ankle, alleged to have been caused by a fall on the theatre's stage.

Fier, at the time of injury, was with Tess Gardell, but now with Ruth Etting.

2 Philly Spots Close

June 15. With itery bi retty much in doldrums here, Ben Beitel shuttered 21 Club for summer Saturday night (12). Will re-open September. Nitery box score will remain status quo, however, with announcement that Jack Blum, owner of Sansom House here, ill light up Sunken Gardens. Gardens is huge spot on outskirts of city. Has both extensive outdoor and indoor facilities and was popular several years ago, but faded last summer.

Frankie Palumbo will hang out the 'Closed for Alterations' sign on his spot June 26.

Alex Asro

(Continued from page 1)

rig was ready to produce the play and needed a Russian type. The two youthful authors, Allen Boretz and John Murray, went down to the east side to hunt up an actor. They went to the Cafe Royal, headquarters for Yiddish thespians and literati and asked one of the waiters for a good actor; waiter brought over Asro and a date for a reading was arranged for. Assignment followed, and the show began rehearsals. Play opened out of town, and again it looked as though Asro had no luck. It was his first Broadway chance—and the show didn't reach Broadway. It folded out of town.

But Asro had made his impression and when George Abbott began casti it again for the present run, Asro was sent for.

Art national speedily driven nuts by newest labor development on his front.

everything was hotsy just five weeks ago, when he signed a new contract with waiters, cooks and bartenders, following prolonged strike and picketing that put the nitery's biz.

Now he faces picketing again. the sandwich men are going to be out front parading no matter what Padula says or does.

At conclusion of last strike, Padula refused to sign directly with unions because he claimed they had broken previous contract. An arrangement was made whereby he inked with A. F. of L., which guaranteed compliance of the subordinate group with the terms.

But Friday (11), cooks' union decided to can the A. F. of L. and hook up with CIO, which made promises of 20% blanket increase. Waiters will vote on change of affiliation today and are practically certain to go over to CIO, too. Which is what places Padula squarely behind the black ball.

In the Middle

The unions are demanding that he recognize the CIO tie-up. That's okay by him if it means peace. But if he does, the A. F. of L. ims he'll be abrogating his contract with them. They not only threaten to picket, but to file a civil suit as well. On the other hand, if he refuses to recognize the CIO, cooks and waiters will walk out.

All of which also puts the musicians' local on a hot spot. If the Arcadia continues to recognize the A. F. of L., the tooters will have to come to work through a picket li., and if it recognizes the CIO, they face the possibility of being pulled out.

Meantime, the CIO has obtained a strong foothold in two of Philly's biggest hostleries and the Penn A. C. Negotiations began yesterday at the Bellevue-Stratford and the Warwick for all employees except musicians and engineers. Warwick has already granted CIO a closed shop, and only wages and hours remain to be negotiated. Confabs also began yesterday (Monday) at the Penn A. C., whose huge ballrooms house a great many Philly blowouts. An eight-hour strike there early last week ended when the CIO was recognized.

EARL HINES

and his

ORCHESTRA

ON TOUR

WEST COAST

Sebastian's Cotton Club

Los Angeles, Cal.

Personal

ED. FOX

roadcasti

N.B.C.

ED. FOX Presents

FLETCHER HENDERSON AND HIS ORCHESTRA

Featuring ADA BROWN, Sepia Genius of Song

Opening America's Newest and Most Modern Air-Conditioned

Dine and Dance Room in Chicago

NEW GRAND TERRACE CAFE

CHICAGO, ILL.

PERSONAL MANAGEMENT

ED. FOX

IGHTLY

WENR-WMAQ—N.B.C.



FLETCHER HENDERSON

MICKEY ALPERT

AND HIS RIVIERA ORCHESTRA

with LOIS KAY and PAT O'SHEA

THE BEST OF EVERYTHING TO YOU, BEN MARDEN, AND MANY THANKS

MUSIC HALL, N. Y.

It's the corps de ballet which walks (or dances) off with principal honors in this week's stage presentation, "Sports Review." One of the best entertainments in the big house for some time.

Florence Rogge, director of the ballet, is credited with full production responsibility, and she has done a colorful, animated, and eye-filling job.

With mounting temperature on the streets, it's a relief to watch the introduction; a series of films on the magnificence showing winter skating in Rockefeller plaza. Unique camera angles employed, finally focusing on the RCA building in perspective which dissolves into actual stage reproduction. There follows picturesque ice ballet during which the girls on toes and heels convey a realistic impression of fancy group and solo skating. Setting by Bruno, Maine wins applause on its own.

In succession, other sports are visualized, or actually presented. Sandor Glauco, with college professional, and Laszlo Bellak, international champion, expose the intricacies of table tennis (ping pong) and make it look easy. Herbert W. Allen acts as umpire.

Male glee club, dressed as college football players, puts on a gridiron routine, punctuated with college songs and some amusing miming by Alex Rotov. Team play is better on the harmony than the forward pass formations.

Four Cradocks are introduced as sailors in a Central Park rowboat. Their hand balancing, tumbling and comedy are exceptional.

For finale, under the caption of "Feeling," the Cradocks appear in swift precision routines. They are attractively costumed in abbreviated white fencing jackets, short velvet trunks and red shoes. Although the ballet has the top spot on the program, the Rockettes grab the final curtain. Which probably satisfies artistic temperance and professional jealousy for the week.

Erno Rapee has chosen the overture to "Die Fledermats," by Johann Strauss. Balance of the program consists of newswires, "March of Time," and Miriam Hopkins and Joel McCrea in "Woman Chases Man" (UA) feature. Fin.

CAPITOL, PORTLAND

Portland, Ore., June 15. There's a substantial revival of "small time" vaude in the Pacific N.W. New booking office opened in this town figures the revival is being had in these parts. In Portland new vaude house, the Rivoli, just opened with an 18-piece orchestra. An older spot is the Capitol, where there's been grinding and vaudeing for years.

Typical Capitol bill is this show, with Jack Marsh as m.c., Margot, fan dancer, is next act, followed by Eddie Emerson, personable young fellow who taps well. Does acrobatics in a dress suit without managing to fall, or get hurt, and delivers a good routine.

Then follows March and Play, man and woman, piano act. March indulges in fair comedy, getting a few laughs without lapsing into vulgarities. Miss Play imitates vocally the noises of a singing saw. Act well enough received.

Burke and Carl, follow with cowboy roping stuff. Man of the act has a hard time getting his patter over at the start, but ends with a good caption, due to a clever sense of comedy. Highlight of this act is a collie dog who balances with all four feet on a tight rope.

Margot, fan dancer, is next to closing. She opens in a long white skirt and red fan, exchanging both later for a Spanish shawl, and closes the nude. As an artist, she is lacking any relation to strip tease. House is well patronized by women, and there are no squawks.

Bill closes with Varsity Four, who harmonize successfully. Jim.

EARLE, PHILLY

Philadelphia, June 11. Hurding its usual big-name troupe this episode, Earle is trying something new, and who gets to tell it that it heralds as an "Anniversary Jambooree." New stunt is installation of a line, setting pit musicians on the boards, and handing the whole works over to an m.c. Continues with a p.t. time Estelle Taylor. As far as entertainment value goes, idea is satisfactory enough. And this week, with Eddie, local boy, as emcee, in addition to Miss Taylor, there is considerable marquee appeal.

When caught at opener his was pretty fair, but crowd was still strainers, not the boy-girl trade that makes special trip to see the bands. It is "As Good as Married" (U).

Miss Taylor, spotted about two-thirds of the way through the bill, does a very decent p.a. job. Her smile is engaging and her manner pleasant. She sticks strictly to warbling, only gabbing between an informal announcement of off numbers. Voice is very strong and full, and Miss Taylor seems to have difficulty making it behave just as she wants. This is true, even more in talking than singing, so the less of the former the better. A few less vocal

tricks, especially as Miss Taylor is no expert at the trill-stuff, would be an improvement.

Eddie White, born and raised in South Philly, does his usual okay ceremonies mastering. In addition to being w.k. here, he comes from a show-biz family, so has no trouble being on air.

Curtain is a line of Bill Powers' Roxettes. Make nice appearance and do usual quality terping in his style. Fan dance number by Ruthie Long, a tapper, and then by six De Cardos, sock-tumbling and acro turn.

After appearance of Roxettes and standstill by White, Miss Taylor comes on. Then White singing, bringing on line. With girls still on, Patsy Dell makes appearance. She's a red-headed acro-terper on the spot in trade is barrels, which she executes rapid-fire.

Lou Schrader's pit outfit of 15 pieces does a creditable job on stage. One place in show where there's no credit to be handed out is in handling of spots. Some of line's best numbers, particularly the fan bit, are made by White. Miss Taylor, Clyde Hager, billed, was unable to appear in his street fair act opening day because of illness. Herb.

TOWER, K. C.

Kansas City, June 11. A short last bill currently which justifies the efforts of all hands. Mills Bros., last seen locally about two years ago at the Mainstreet, top the show with their trick warbling and tonsil snorting, also on the bill are Selden and Endler, Three Rolling Ramblers and Dorothy Dixon.

Pic is "Let Them Live" (U) flanked by a couple of short subjects and "Kiss Me Good Night." Big m.c. Bill gets away at an almost alarming rate of speed. The line (12) in lively taps fade in three minutes for Three Rolling Ramblers, two men and a girl on roller skates. Skaters confine all their efforts to swings and whips pivoted by a tail gent. A showman, not intended to tempo requirements of the early part of the bill.

Dorothy ixon's rhythm taps lack polish. A little attention to details would mean much. Bill goes to single, unless pretty much above average, usually finds the going tough here. House used to trot the crowd with such acrobats. They have been tightened considerably if they had done so in Miss Dixon's case.

Selden and Endler are one in their drunk bit. Working dumb, they get off some eccentric hoofing and falls by the score, embellished with the usual anatomy mixups. Boys tend to overplay it in drums.

Mills Bros. have the mat mob yelling for more. Boys are still top in mike technique and one of the few acts to play here which uses the radio intelligently. Three boys take care of the lyrics while the Mills pere boops bass throughout. Boys are backed by a fifth lad who chords a guitar.

For their second appearance the line is seed in a Poet and Peasant routine it used last year. Harlan Christie, emcee, has a specialty that doesn't mean much. Judy Conrad's band finds going just another routine affair. Hoyt.

CAPITOL, WASH.

Washington, June 13. House using four straight acts this week with no attempt to tie them into anything but a vaude bill. For the first time in weeks, performers are confined to their own turns with no overlapping or splitting. Other odd angle is fact that every unit works in not over two, even skating team.

Skaters Earle Jack and Betty, do some smooth spins to open the show, but rely on bringing stogues up from the audience for "rides" to put them across with a bang.

Roy Campbell's Ambassadors, on next with operetta and college medleys. House is so large they use mike for solos, but eight voices carry well and they don't have to distort their marching and gesture routines. In a town somewhat fed up with pop singers, boys go over nicely with their own music. Roy Campbell, in his third spot, coming through center curtains onto ramp for lecture on how to be an opera singer. He gives considerably more than he gets, working himself almost to a lather for chuckles that are pretty far apart. Trouble seems to be with material rather than delivery, which even with his sputtering dialect working like a steam engine, doesn't wow 'em. Nice hand he wins at finish is due mostly to his warbling of "Ah, Sweet Mystery of Life," surprising audience with a real baritone. With a few good gags he could have had 'em.

Finals is up to Buster West and Lucille Fain who have played here often enough to get an entrance hand and who romp through their patter and eccentric hoofing to bring down the house as always. Lucille Willie from Philly, new number here, gives variety to act and lifts it out of single punch class. Van Johnson, who aids in the opening sailor song, receives a very warm reception in the Rain during their costume change. Pic is "Parnell" (Metro) and opened well. Craig.

STATE, N. Y.

A very promising young comedian, Red Skelton (New Act) is giving Benny Fields, this week's headliner, the kind of support that rounds out a show of pretty good proportion. His work is sprinkled over the bill, giving it a revue flavor, but otherwise pure, unadulterated vaude in a familiar State manner is what the audiences are holding onto it. Doing the only box office it contains is Fields who has proven himself one of the ace song-salesmen around currently.

Fields is doing substantially the same act as before, still retaining the arrangement of "Lullaby of Broadway," which, being pretty old, might be new to some. He has kept the point where going into the discard was advisable. It fits Fields' manner of working so well apparently that's the reason he holds onto it. Doing 28 minutes at the early show Thursday night, the veteran Fields found it difficult to satisfy the patrons. Since here last, Fields is doing the same act, but in "Big Broadcast" for Paramount, plus a hit from another recent musical. His "Broadcast" number goes over much better in person than it does on the radio. The curtain speech set to music is getting to be too long, with Fields laying it on a bit thick. Too much of this sort of thing will have audiences wondering if Fields really means it or not.

Show opens with Saul Grauman's novelty dance, flash, in which the company of five obtains unique effects by dancing on a set of stairs, steps of which are hooked up to the musical contrivance which plays the tunes they tap out. While probably legit, this sort of thing could easily be done better.

Skelton shows up for the No. 2 spot, doing five minutes of chatter in this position, then giving way to the Lime Trio's contortion turn. As a topical gag, he breaks the straight vaude routine with a little scene in which he demonstrates the various ways of dunking. This is a very entertaining bit, and the straight act, Alphonse Berg, with a routine on the different ways people walk. His act is very good, especially the girl, is plenty surefire.

The Berg costume draping act, a novelty, closes, doing all right. Picture is "They Gave Him a Gun" (Metro). Char.

ORIENTAL, CHI

Chicago, June 11. This could, quite properly, have been exploited as an all-star bill, with one act after another coming up for billing. But the Oriental, the marquee billing of "favorites of nite life," practically every turn is good, solid vaudeville.

House line here is improving right along, but improvement in the act which has been built around it, rather than in actual dancing performance. Every routine is, in some way, an improvement on the number, and all are in costume-standouts. Open the bill this week in modernistic, blue costumes. Their act is a good one, in full-stage against horizon backdrop and in use of small chromium color change fans. Finale, done by the girls, is in gold, a semi-military routine with baton twirling.

Of the six turns, four are tied for first honors, Ray Hazard, Fred Reddingtons, Roy Smek, and Master and Rollins. Later are new acts, but the first two are new of experience if their performance is any criterion. A man and woman comedy act, without a straight, they are dancing, singing, dance, and gag, everything eccentric, and close with a ballroom dance caricature that's tops.

Ray Hazard is doing practically same turn he's always done, gagging, wire-wagging, and a little acro, as big a success as ever. Three Reddingtons are another turn that's always the same, and always big. Two women and man stogie, bang out trampolines work that can't be beaten for comedy or cleverness. Roy Smek's turn with banjo and electric guitar, plus a uke encore, ranks him with the best of the bunch. The first act in this town to be introduced as "just returned from the Coronation."

Headliner is Joan Abbott, coming from the near-notorious Yacht Club and doing practically the same song turn, in the same way, she did at the niter. One of the best-dressed women singles. Wears white gown and white fur coat, with an orchid. Opener is Horton Spurr, bang-up single eccentric comedy dance turn. Works boob style subtly, and specializes in booby stuff.

Picture this week is "Ick a Star" (Metro), and business good at final show opening day. Loop.

TABOR, DENVER

Denver, June 12. With the Center dropping vaude the Tabor, half a block away, is noticing a boost in business, first show attracting a crowd much larger than usual for the show. The show is fast and neat, and worth the larger crowd.

Topping the bill is Joe Fenton and Co., doing some fast and accu-

rate acrobatics. Their top is when Fenton, heavyweight of the trio, is flung from a teeter by means of a 200-lb. bag of sand dropping from the loft, doing somersaults and catching feet in loops at the top of the trap set frame. The act, which introduces the act, and keeps the crowd informed of technical details by her warbling.

Fulton and Wells open with some smooth hand to hand balancing; Mercedes is on the bill, doing her best in "When Day is Done" and "Happy Days Are Here Again" with four hammers in each hand; Joe Doris and Primrose furnish the comedy with dancing, chatter and singing; Lester Harding emcees the show and sings, in a pleasant baritone, three songs, his tops being "Will I Tell My Heart," "Hit Parade" (Rep) is on the screen. Rose.

MICH., DETROIT

Detroit, June 11.

Top billing of Elaine Barrie Barrymore, ex-Mrs. John Barrymore, is proving to be a crowd puller. Her one-liners, b. o. lure. And it's pretty doubtful if there's much of that either, now that the "Caliban and Ariel" transatlantic derby is pretty well forgotten.

One thing is sure, however, and that is ex-Mrs. Barrymore displays very scant dramatic ability in the oldtime skit, "Hardboiled Hampton," which Harry Holman has touched up and resurrected for Mrs. Barrymore and himself. True, there's little chance in the skit for Mrs. Barrymore to emulate the part of a hard-boiled attorney. But true, also, is the fact that she meets the challenge only about half way.

First act, her appearance is not impressive. Tall, dark and slim, she's garbed in a dress so short and unflattering that she looks gawky. Posture and finesse are not meritorious. Redeeming feature is a pleasant, well-modulated voice.

Otherwise, the skit affords Holman a chance to score nicely with wisecracks in the role of a barking lawyer. The old skit, which once served Barrymore as a comedy peak, seems to be doing neatly by him yet, for he garnered most of the handclaps.

Others on the card include Hal Sherman, eccentric hoofer, who rates top on the current bill; Mann, Dupree and Lee, dancers; Sylvia Froos, warbler, and the 10 Sons of the Desert, acrobats. Show runs about an hour and has the benefit of nice settings.

Opening stanza is delegated to Mann, Dupree and Lee, two men and a femme, who've done nicely with their comedy. The ballroom, sophisticated and jazzy numbers, plus some nifty taps by one of the men. Sylvia Froos, attractive garb in blue, does work with pop lines but loses some of the pop of her efforts in the past.

Sherman, who follows after the Barry-Holman skit, has the payees applauding before he even gets started in his pantomime leaping and funny chatter. Climaxes with interpretations of a tango, cariosa and others. Has plenty on the ball. In the closing act, the 10 Sons of the Desert, seven males and three women, contribute round of good acro stuff, but climax lacks punch.

Overture, under Edward Werner's stick, consists of Lizzy's Second Hungarian, and a medley by Fred Williams performing at the piano. M. C. chores are delegated to Merle Clark, organist, who turns in a nice job.

One crowd on deck at the late show Friday evening (11). On screen "Woman Chases Man" (UA). Pete.

LOEW'S, MONTREAL

Montreal, June 13.

Three stand-out acts, good line and orch support and a general entertainment level much over average currently is getting best play in town. Nearest thing to straight vaude here in a long time.

Sam Summers and Estelle Hunt put on a laughing ribbing act that socks with a bang from entrance to closing. The act is a crowd puller. Christy, dead pan comic, and Hal Gould in support, have a knock-about, semi-acrobatic turn that goes over for big applause. Gags smart and fairly new with pace fast throughout. Johnny Bryant's whistling turn, one of best seen here in months, third of the socko acts with a bang and a bang.

Show is called "Mid-Winter Carnival" presenting frosty atmosphere with skating (rollers), hockey and snow-fall closing curtain, that is acceptable these hot nights. Girl line (14) is pretty good on the rollers prior to bringing on Ras Dallas, who does a standard roller skate act.

Alfred Brower, Russian dancer, and Three Winter Sisters fill in bal- loon act. The show is a crowd puller. Flips in fast routine, builds up to one of the girls standing on other's shoulders, both on table, and bending backwards to somersault to floor, then a snappy 50 minutes of good vaude.

Heil's Angels' (Regent) and "Venus Makes Trouble" (Col) on screen. Lane.

ROXY, N. Y.

Strength of this theatre's current stage show, lies in its music, of which there are three. All are rocks in their individual lines, starting with the all-male Demetri Troupe of balancers and dancers, then Miss Wolford's Pets (dachshunds), and Lela Moore, whose striking half-man, half-woman dance routine has been so much copied around the country.

As further novelty, the Gae Foster-trained line, which has been working itself into an attraction here, closes the production with a rope-skating number. It's strong enough to get a curtain call.

Show's comedy is well taken care of by Harris and Howell, male colored team, with an unbilled dancing stooge assisting. For some reason, this act's billing here has been changed to The Harlequians, but it's the same drill turn. Howell's singing, uke and violin playing are plenty forte, with Harris providing the comic relief. Stooze's dancing is in the accepted Harlem hopping-the-buck style.

Fifth and last outside turn is provided by Mark Ballero, a mimic who draws on a long string of characters, some of them much too much for him. W. C. Fields is one whom Ballero would best leave alone; President Roosevelt is another.

Pic this week is "There Goes My Girl" (RKO) and was fair Friday night. Scho.

STANLEY, PITTS.

Pittsburgh, June 11.

Just two months ago Benny Goodman brought his band here and the doormen could hardly get out of the door. But since then that thing called swing has swept the country and today the mob was stretched down the street two blocks at the opening. Ropes were up for the first show and by night they were standing two and three deep.

The personal rise of Goodman is a case history in aiming at the dancing juvenies. They were in ecstatic twitters all during the swinger's show and it's been years since a band has been received with such a reception. Kids were yelling through every number, pounding their palms into a pulp in swing-time and doing everything but tossing their hats in the air with hip-ups.

That sort of thing hasn't happened since Rudy Vallee had the femmes showering him with orchids, and inasmuch as Goodman has been with a matinee idol type, it must be the music.

Goodman delivers with both barrels, in swing time, dancing out exactly the sort of program they expect with a showmanship that he didn't have back in 1935. That's what success does, and the clarinet wailing and the drums, the rating has given him. The four-man jamming of Gene Krupa, drummer; Teddy Wilson, pianist; Lionel Hampton, bassist; and Goodman himself is the high-spot of the act, with Goodman's clarinet improvisations at the end, accompanied only by the tireless Krupa, bell-ringer, too. Long after the show has closed, Goodman features is Harry James, on the cornet, in a couple of sock spots.

Three vaude turns here with Goodman, and while all are okay on their own, they profit considerably by the hot musical company. Dale Gribble, a cute type of a comedian, opens cold after a single bad number and ties the show in a knot immediately with her tap symphonies. Girl's on the stage of Eleanor Powell, in a dress that she doesn't wear out for her, Peg La Centra, warbler, w.k. in radio circles, delivers two pop tunes in socko fashion, Lull in the Land, and Between the Devil and Deep Blue Sea. Comedy is supplied by two-man team of Novak and Fay (New Acts), dead pan comics of acrobatic hoke, but a little too leisurely for presentation's otherwise sharp pace.

Dave Brody's house crew has an overture composed of tunes with the word "Blue" in their titles, featuring trumpeter Vince Sorino, in solo of "Wabash," which brought hand; picture is "There Goes My Girl" (RKO), with Par newswire and cartoon rounding out bill. Cohen.

HIPPODROME, BAL.

decidedly interesting change of pace at the Hipp this week with the St. Moritz Ice Follies. The show is a crowd puller. Ales and Ruthie Barnes and making for 40 minutes of good entertainment.

id out in presentation form, showing a show with line of 16 girls from the ice skating act doing a fair hoof routine, working on a ground cloth covering the chemically treated stage, in eye set. Ruthie Barnes, a good reception in excellent fashion. Girl hops a very legitimate buck.

Paul Howar also with ice outfit, acting as m.c., makes his first appearance here introducing Ales, who is working sans trick costume and to better advantage. Stuck in a good reception on the ice and keeps the laughing right on through. Uses youthful femme foil (Continued on page 63)

B'way Managers Demand Revised NYTPA Pacts, Seek New Terms

Expected acceptance of the minimum salary agreement between the managers and the recently formed New York Theatrical Producers' Agents has been set back by the managers who asked that the terms be changed and the contract revised. This came as a surprise to the p.a. group which consists of the better known or 'name' publicity people on Broadway. It was indicated that the producers are quibbling because of the muddled union situation within the legit theatre.

The agents at first sought a basic minimum of \$100 weekly but there is a stipulation that if the manager insists on exclusive services the minimum shall be \$150. Contract also provides that the least the p.a. may be paid for a second show under the same management shall be \$50, or a minimum of \$200 weekly. Additional compensation should there be additional attractions would be agreed on between the management and the p.a.

Major press agencies at least out that they are not offered less than \$150 for exclusive services. P.a.s claim that managers regard the contract figures as too high for the average work required and that the showmen also want a stipulation that less than \$100 be set for try-out engagements. NYTPA is considering this new phase, but the membership is said to be opposed to that concession as trivial.

From the managerial end it was stated that the contract might result in closed shop, a union principle adopted by a group that is essentially non-union. That contention is flatly denied by the NYTPA, which claims its membership is not limited. Should the manager engage new people for his publicity work, they would be admitted to associate membership in the NYTPA and after being on the job 40 weeks would be admitted to senior status.

P.a.s have been mulling over the union situation, more complicated when the Newspaper Guild voted to join the CIO. They state that if a union affiliation faces the group as a requirement, it would logically belong to the American Federation of Labor unions because the latter are theatre groups. There could be no CIO affiliation unless the entire union set-up of the stage unions is changed, something which the latter have not contemplated.

SHUBERT WAGE CLAIMS 60% PAID BY EQUITY

Equity has paid the third installment of money in satisfaction of salary claims against the Shuberts which have been pending for several years. Present cut-up makes 60% of the total of \$24,000 awarded to casts of 'Alison's House', 'The Constant Wife', 'Thunder in the Air' and an assortment of individual claims.

Shuberts contended that most of the claims were inherited from management men who showed no interest in them, but arbitrators ruled against the managers. Award was made when the basic agreement between Managers Producing Ass'n and Equity was declared off. Board conceded that both sides had committed breaches but decided the Shuberts must pay the claims in full. Delay in settling had caused Equity to claim the lapse had voided the agreement. Managers have been paying Equity a weekly sum, association repaying the claimants every time the accumulation reaches 20% of the total.

Bicycle Acting

Era Stone, of 'Brother Rat', at the Biltmore, N. Y., until 'Behind Red Lights' closed last Saturday (12) at the 46th St. doubled in both shows. Was offstage in 'Rat' at 10:06 p. m., on in a bit in 'Lights' at 10:14 and on again in 'Rat' at 10:20.

Appeared second-act curtains for both shows. Theatres are a block apart.

Jack Whiting Returns

Jack Whiting is back in New York after several years abroad during which he appeared in London musical comedies and British films. Perennial musicomedy juvenile is eyeing a Broadway offer for next autumn, and talking deals in Hollywood as well.

Out in the Open

George Tobias, known as the 'annuity kid' to fellow players in the original 'You Can't Take It With You', Booth, N. Y., has shaved off that heavy brush that adorned his chin. He started growing the beard months before the play opened, make his part of the Russian instructor more realistic.

Recently he met a girl who thought crepe hair would serve as well, so he broke his resolution to keep on the chin piece for the length of the run. Play ends its sixth month next week.

McCLINTIC RETAINS 'YELLOW' RIGHTS

Although Guthrie McClintic recently sold the screen rights of Sidney Howard's 'Yellow Jack' to Metro, he still retains the legit rights to the drama and may revise it within the next couple of seasons.

When the producer id the show three seasons ago it was a financial failure, but was generally considered an artistic success. When the drama folded, McClintic saved the entire production. Was some idea of a London production at that time, with an unnamed English woman eager to finance it. Producer has several times since then considered restaging the play, but has always been too much occupied with newer plans to follow through.

'Yellow Jack', which dealt with Dr. Walter Reed's fight against yellow fever at the turn of the century, was adapted by Howard from Paul De Kruif's book, 'Microbe Hunters'. Sale price to Metro has been reported all the way from \$20,000 to \$40,000, but is figured to have been somewhere between the two amounts.

N. S. Barger Has Scheme To Produce Legits in Chi

Chicago, June 15. After years of absolute zero in activity, Chicago may once more become something of a center for legit production through the plans of N. S. Barger, an operator of the Bialto, who has his eye on the legit field. Barger has carefully watched the legit circles in the territory during the past couple of years and believes that the time has come for a genuine revival of production around the midwest.

Barger not only is planning to produce a name musical revue, but also two or three dramatic shows. There is a possibility that the drama shows will be combined into a repertory group. No new shows are contemplated, the productions to be concentrated on plays which have acquired hit ratings in New York during the past two or three seasons but which haven't been viewed in the hinterland.

Making contacts for these legit shows is Ez Keough who has been scouring office offices looking over the possibilities in the field.

Engagements

Donald Cook, Frieda Altman, Mondas Metcalfe, Leslie Dennison, O'Rourke, Lyman, John O'Connor, Let Us Be Gay, County theatre, Suffern, N. Y.

Lewis, Marti, Helen, Berkshire theatre, Stockbrri, Mass. (Permanent Co.)

Starr West, John Barclay, Ralph MacBane, Teddy Jones, Clement O'Loghlin, Henry, John, Bar, Bialto, Isobel Rose, 'They Knew What They Wanted', 'Starlight theatre, Pawling, N. Y.

Sam Jaffe, Ruth Gordon, 'A Doll's House', Central City Opera House, Central City, Colo.

Nigel Bruce, Gene Lockhart, Mona Barrie, Chicago

Tamara, Manila Powers, Lillian Taiz, Robert Shafer, Jack Sheehan, Victor Morley, George Dobbs, Doris Patton, Lucia Dama, Truman Gaige, Dean Dickens, Betty Davis, Fred Sherman, Leslie Bander, 'oberta', Jones Beach, N. Y.

Ralph Holmes, Stoney Creek, Conn. (Permanent Co.)

Norma Terr, 'Tonight at 8:30', County theatre, Suffern, N. Y.

Aline MacMahon, 'Candida', Stockbridge, Mass.

Philip Huston, Cape Playhouse, Dennis, Mass. (Per. agent Co.)

EQUITY WILL REOPEN ITS CHICAGO OFFICE

Chicago, June 15. Understood that Equity will reopen its Chicago office this fall, following a suspension of nearly a year. With renewed legit activity on throughout the midwest Equity feels that downtown headquarters would better serve the legit needs of performers and managers. At present Frank Dore, Equity rep here, has been working out of his home.

Frank Gillmore, Equity proxy, due out here in a week or so for a personal o.o. the midwest situation.

PRICE-CUTTING FAILS TO HELP

In Broadway ticket circles the effectiveness of cutting ticket prices at the box office is questioned as the result of recent closings and those scheduled. Of the five shows off the boards between last Saturday (12) and the coming week-end, four reduced the scales. Business perked for brief periods, but it is understood that slipped under an even break level, as indicated by the stoppages.

Longest run shows of the existing group are 'Dear Enemy' and 'Boy Meets Girl', two clean-up attractions of last year. Both dropped the top from \$3.30 to \$1.65 but could not survive. Former closed last Saturday and latter is slated off this week, as is 'The Show Is On', high gross revue at the Winter Garden. Top was dropped from \$4.40 to \$3.30 last week but attendance was little upped and notice was posted Monday. 'Behind Red Lights' was another closing Saturday. It had reduced the scale from \$3.30 to \$2.20 but no dice.

An exception to the price lowering stunt is 'Tobacco Road', now in its second year at half the original top of \$3.30. That attraction, however, is rated a freak and probably would have gone along at an intermediate scale.

'End' was in Leblang's but when the deal was finished the rate was reduced at the b.o. and agency's argument is that while certain sections are disposed of at half price, attractions always have the chance to sell better locations at full rate. 'Boy' did not use the cut-rate agency, nor did 'Show'. 'Penny Wise' was cut rated for some weeks, virtually kept going from that support, but never drew real money.

Cancelled Show in Hub Causes a Revolution

Boston, June 15. Police are investigating the events leading up to a riot by about 1,000 'suckers' in front of Boston Opera House Sunday afternoon and night (13) when they found they had bought tickets for a musical comedy that would not be staged.

'Serenade in the Night', an Italian musical, was slated to go on Sunday night, with Gilda Mignonne of New York in the lead role. Promoters of the show failed to post the \$400 balance of a \$500 deposit with the Shubert theatre operating company, owners of the house, and the doors remained shut. Even though no box office was open for the sale or redemption of tickets, speculators milked some of the waiting mob for extra cash, before it was learned that 'Serenade' was going sour.

Miss Mignonne appeared a mad mob at the stage door by giving an impromptu concert and sobbing an explanation that she and the troupe were not to blame. The troupe did not register, but parked their luggage on the sidewalk of an uptown hotel, and finally entrained for New York, Sunday night, when it became evident that the backers had backed out.

Blumberg Will Filed

Philadelphia, June 15. Leonard A. Blumberg, former general manager of Shubert interests here and president of Penn State Advertising Co., left an estate of \$292,273, according to inventory filed with Register of Wills last Friday (15).

Entire estate goes to sister, Mrs. Caroline B. Fri nd of Milwaukee.

Equity Council Suggests Committees To Revise Radio, WPA, Salary Issues

Something New

Ben Lundy, producer of the pop-price meller revivals at the Majestic, N. Y., has been handing out slips for audience requests for future shows.

At the 'Cat and the Canary' opening, this week, a young Broadway ingenue, at present out of a job, had all her friends hand in requests for the six plays on the list with parts she might act. Figures she may be cast for one of them.

BNP PRIZE SCRIPTS REMAIN IN HIDING

Bureau of New Plays, sponsored by picture interests, one of several playwrighting competitions designed to develop material for the stage, is reported facing the problem as to what to do with its prize product. Bureau, headed by Theresa Helburn of the Theatre Guild, recently announced the deadline for next autumn's contest, but has not disposed of three w selected last season.

The first competition brought criticism from the Dramatists Guild, and the rules were changed after it was claimed that the embryo authors would be controlled by Hollywood. Understood that those accepting cash awards or scholarships, signed agreements to submit their next three scripts to the bureau.

Since those contracts are outside the Guild, the plays could not be accepted for production by managers. Reason is that the managers' agreement with the Guild stipulates that only product authored by its members may be accepted, there being some exceptions regarding foreign writings. The bureau competition dropped up when the picture people declared out of legit because of certain provisions of the agreement made last spring.

Solution appears to be a tie-up between the Guild and the bureau. It is believed that an amicable arrangement could be worked out, though neither side has contacted the other for that purpose. Situation is one that will come up for consideration when and if the authors, managers and picture people get together to straighten out their tangled relations.

Week-end announcement by Warners stated the firm was prepared to back half a dozen London shows. Warners is in the gentlemen's agreement not to back Broadway attractions in protest over the contract. Film firm appears to have expanded its plan concerning production next season, it first being stated it would produce two or three English plays over here. Warners is the only picture company operating a Broadway legit theatre (Biltmore).

Tamara in 'Roberta,' Jones Beach, June 26

Fortune Gallo's summer season of land and water operettas at Jones Beach, N. Y., ill get under way June 26 with 'Roberta.' Tamara will have her ori nal part. John Shubert will again be stage manager for the season. Iuseppe Bamboschek will conduct the orchestra, Edward J. Watson will do the staging, William Shubert will be dance director, and Nelson Barratt will do the sets.

In addition to Tamara, principals Powers, Lillian Taiz, Robert Shafer, Jack Sheehan and actor Morley, 'Roberta' ill include. Manila

Golden Back to Pitts.

To Work on His Plays

Pittsburgh, June 15. Twentieth-Fox isn't picking up the option of Alfred L. Golden, Pittsburgh playwright, and he's washing up a six-month stint next month, to return home and finish a play. While on the Coast, Golden has been collaborating with Melrose on 'G. String', play with a burlesque background, and plans to put the finishing touches on it immediately.

Another of Golden's plays, 'It's a Cinch', was considered for a time by A. H. Woods, who has now dropped it.

Equity's first council session following the recent election in which the regular ticket won easily was held last week, it being a comparatively brief session. With new members of the body on hand, it was agreed that a number of committees work on the issues which were raised during the campaign. Th. committees are expected to be named at the next council session, June 22, with meeti thereafter, every two weeks during the summer, which is the usual schedule for the three dull months.

Although the opposition or second ticket did not elect any of its candidates to the council, five on the regular ticket which belong to the group are expected to seek certain changes in the association's internal set-up. One objective is the formation of the executive committee, supposed to be council's controlling factor. Rules call for five councilors to be on that committee but none have so acted for several years it being contended by the administration that because actors are frequently out of the city, they could not regularly attend. Opposed group disagrees, adding that the officers and council have usurped the executive committee's powers.

Other committees are expected to be assigned to report on organization of radio artists, WPA situation, changes in the probationary period and rehearsal pay changes, also other matters which may bring about changes in Equity regulations next season. E. J. Blunkall, a member of the council, who was decisively defeated for the presidency, is reported seeking changes in the alien actor rules, which would place Equity in the guise of a casting agency. Proposal was beaten some time ago and appears to be opposed by a large majority.

SILLMAN MUST PAY FOR EXTRA REHEARSAL TIME

Request for a concession in rehearsal time for a try-out was denied Leonard Sillman by Equity's council last week. Young manager proposes to present a new version of 'New Faces' for one week at Denis, Cape Cod, this summer. He sought to rehearse 2 1/2 weeks, but under the rules try-outs may no rehearsal for more than double the playing time without extra compensation.

Sillman contended that a day would be consumed in reaching to Cape, plus time needed for spotting the settings, but council saw no reason to deviate from the rules.

Barter Thea. Troupe Maps Tri-State Trek

Lynchburg, Va., June 15. Robert Porterfield's Barter Theatre, which opened its fifth season at Abingdon, Va., Wednesday (9) with 'Hay Fever', plans a swing around the western half of the state during its 12-week run.

Dates have been set for Waynesboro, Roanoke, Salem, Wytheville, Marion and Bristol, Virginia, an possibly Lynchburg, and Johnson City, Kingsport, Jonesboro, Blountville, and Mountain City, Tenn. R Roaring Gap and Linville, N.

Troupe of 60 is biggest Porterfield has yet brought south. Thing started during the depreth when hard-pressed 'B'ayites voted to accept southern cooki in lieu of hard cash at the b.o.

Virginia ham, fried chicken, preserves, butter, fresh garden truck, milk and other Dixie delicacies buy seats for Porterfield's performance, assuring the boys and girls of coffee and cakes even if change is sometimes slim.

Tracey Wins Judgment

Chicago, June 15. Decision is expected in a few days as to whether the Shuberts or Yost is to get garnishes of Bon awarded Frank Tracey, Warner executive, in his suit for back commissions alleged to be owed on Yost's act, which played 'Zi Follies' last season.

Henry A. Kalchei Tracy's attorney.

FTP PROS ON WAR PATH

WPA Situation Gets Hot

Situation in the WPA Federal theatre situation is at the boiling point in New York on the eve of the dismissals forced by the new works relief appropriations bill, which halves last year's expenditures. Hallie Flanagan, national director of the stage projects, sent a hurry call to the theatre unions to explain the matter to them, also inviting the City Projects Council. Latter, which was formed to represent all groups in the relief set-up, is reputedly red. It has fought all movements to cut down WPA projects, and when the coming cut was ordered, one of its leaders said: 'Hell will break loose.'

When Mrs. Flanagan finished reading the order to cut the complement by 30%, she remarked that she would now leave the various union representatives together. Frank Gillmore, thereupon, arose and stated that the stage unions had attended as one unit and he could see no purpose of conferring with the CPC, said to have agitated the recent strike demonstration against the All union leaders, thereupon, walked out.

EQUITY MAKES ROCKEFELLERS POST BOND

After weeks of negotiations, Rockefeller interests have posted a bond with Equity for \$20,000 guaranteeing two weeks' salary for the company of 'Virginia' to be presented at the Center, N. Y., in August. It is the first show to be directly backed by the Rockefeller family, who were investors in 'The Great Waltz,' first legit show in the 3,700-seater in Radio City, and in a lesser degree in 'White Horse Inn,' last season's operetta in the same spot.

Equity has an exempt list of producers, mostly those active at the time of the 1919 strike, who are not required to post salary guarantees. Equity has never made an exception for any other manager and saw no embarrassment on the part of the Rockefeller group. Attorneys for the latter pointed out that their principal was much more financially sound than any surety company, but Equity countered by pointing out that 'Virgil' is being produced by the incorporated Center Theatre Co. and that in the event of dispute it might be forced to resort to the courts for possible recovery, which a salary bond obviates.

It was pointed out by Equity that it is not the first time that persons of great wealth had posted salary bonds. Some years ago the wife of Samuel Insull put on an attraction in Chicago. Insull was then rated one of the world's richest men but was required to guarantee salaries. Another factor in the Rockefeller instance is that actors' contracts are being signed by a Center Theatre, Inc., corporation officers and not an individual.

STAGE RELIEF FUND DISBURSED \$19,873

Stage Relief Fund starts its fifth summer with a cash balance of \$8,478 with which it hopes to carry on into autumn. During the year which ended June 1, it disbursed \$19,873, which was given or advanced to 3,336 professionals in need of aid. Fund heads were pleased to announce that during the fiscal year \$3,779 was paid back by some who received financial aid and later obtained employment.

There were 17 benefit performances by legit attractions during the season, netting the Fund \$28,351. In addition, it received \$2,000 from the Theatre Authority, which collects a percentage from other benefits and distributes the money stage charities. Additional money received amounted to \$2,669 in the form of contributions.

'Waltz' Tours Again

Chicago, June 15. Max Gordon will send 'Great Waltz' out on the road again following its date at the St. Louis Municipal Opera season.

Guy Robertson and Berice Claire will head the cast.

WINDS BLOW FONDA BACK TO BROADWAY

Hollywood, Henry Fonda will appear in 'Blow, Ye Winds,' Arthur Hopkins' Broadway stage production, scheduled to open Sept. 15, and has been granted an indefinite leave of absence by Walter Wanger.

Before departing, Fonda will complete his chore in Wanger Productions' 'Carelessly We Loved,' starting this week.

Future Policy of New Amsterdam Still Undecided

Policy of the New Amsterdam, N. Y., recently purchased by Max A. Cohen, not been decided on. New owner says he wants to see what the house looks like when reclaimed after having been neglected for years, before making up his mind the type of show the former number one Broadway theatre is best suited for. Cohen indicated that legit attractions are possible for next fall, so long as the producers 'lay it on the line.'

The house signs have been ripped away, Amsterdam to be given a new exterior dressing. Canopy of an adjoining dance hall on 42nd street has also been removed. That contraction blocked the signs on the canopy of the theatre for years, with the house management not able to do anything about it. New owner is expending money freely in rehabilitating the theatre.

Cohen purchased the theatre on his own, there being no association group or syndicate, he declares, and points out that he has always been a lone wolf in independent picture house operating, conducting at least two former legiters in the 42nd street district.

IRV BRECHER SIGNED TO WRITE 'FOLLIES'

Irv S. Brecher, who writes Milton Berle's material for the Gillette program (CBS), has been contracted by the Shuberts to write the next edition of 'Ziegfeld Follies.' Agreement stipulates that he finish work on the 'Follies' by Sept. 30, so that he can take a rest before writing Mervyn LeRoy on a five-year film contract.

Irving Mills agented both deals for Brecher.

Karson's Coast Bid

Nat Karson, of the N. Y. City Music Hall staff of 10, has been approached to do the sets for the projected 'Hamlet,' starring John Barrymore, in Hollywood Bowl this summer.

Joe Feder has likewise had a dicker to go along with Karson and handle the lighting.

WANT AMATEURS WEEDED OUT

Cutdown of Federal Theatre Forces Arouses Unions to Prevent Dropping of Members—Resent Retention of Semi-Pros Unentitled to Pro Stage Rating

A clash between the professional and the alleged non-professional ranks within the Works Progress Administration's relief show project, known as the Federal Theatre Project, appears to be inevitable. Hallie Flanagan, former Vassar drama school instructor who is the national director and who stated at the outset that the WPA's program was for the professional actor, is claimed to have fostered the development of various sub-projects of semi-pro or amateur rating.

Now that a cut in the complement of the FTP has been made mandatory the question has been raised as to who will 'get hurt.' Last Friday (11) the stage union leaders, whose members are on the government relief show payroll, huddled and unanimously agreed to stand together to protest their members being dismissed.

They do not presume to say who is to be taken off the theatre project, except by implication. But they declare that on the show-down ordered by Washington, professionals must be retained and are backed up by the very wording of the act which granted the relief funds originally. Equity first took the stand by appealing to every member of Congress and is now joined by the unions of musicians, stage stands, chorus, variety artists, IATSE, scenic artists, managers, agents and stagehands and wardrobe people, solved.

Dismissals

'We here resolve that we must stand together as one united body and refuse to accept the dismissal of a single member of any of our organizations and will take such action as necessary to make this resolution effective.' Not since the start of the WPA has such a show of protest been so determined.

Definite orders have been issued that the FTP in New York be reduced to 4,016 by July 15. There are 5,700 people on the payroll now, including 300 musicians taken over from another of the white collar relief projects. Slice is 30% of the total, meaning that 1,684 are to be dismissed, but possibly shifted to other relief bureaus.

There are 1,200 actors in the legit end of the project, in N. Y., 700 being Equityites. Vaudeville section, including the circus, has around 600 professionals and there are 500 stage hands engaged in the relief units. In the musicians project itself the reduction will lop off 900, but not inclusive of those in the theatre end. Facing the summer lull, the stage unions sprang into action since none are prepared to take over the burden of relief. All those to be dismissed must be notified by next Monday (21) and supervisors who are assigned to take the lists of those to be let out were ordered to speed that work.

Among the pertinent features in the orders to reduce complements is that 'superiors must keep in mind that after the cutting is done, the lists must show not more than 5% of people on non-relief.' Up to now the rules called for 10% non-relief. Many attempts were made to lift that percentage to as much as 25%.

Administration Sliced

The non-relief order will mean taking quite a percentage of administrative people off the payroll. Such persons have salaries upward of \$3,000, with supervisors and directors also paid considerably over what is allowed the rank and file. Supervisors have been instructed to indicate who is to be retained.

(continued on page 56)

Fifteen '37-'38 B'way Musicals Skedded By Shuberts, Harris, Wiman, White, et al.

Early Start

Coast's claim of having the youngest child on social security is now contested by Broadway, six months old baby of an actress being on the payroll of a commercial photographer. Infant is the daughter of Wendy Atkins.

Mother appeared last year in 'Want a Policeman,' which played the Lyceum, N. Y.

Next season's lineup of musicals is much more promising than the past season's crop and no fewer than 15 such attractions of the major type are scheduled. The Shuberts have planned five, two of which are expected to go into rehearsal at the same time during August. Others are to be presented by the Rockefeller interests, Sam H. Harris, Dwight Deere Wiman, George White, Norman Bel Geddes, John C. Wilson and Frank Crummit.

Two of the early Shubert musicals will probably be Billy Hill's 'Yippee' and 'Between the Devil,' latter to have Jack Buchanan and Evelyn Laye. 'Yippee's' cast toppers will be Gladys Swarthout, Willie Howard and Gypsy Rose. A show being slated for the Winter Garden, which will be vacated by 'The Show Is On' now in its last week. 'Devil' is being written by Arthur Schwartz and Howard Dietz. Managers' other musicals will be the Ed Wynn revue, 'Three Waltzes' and a new 'Follies' with Fannie Brice and Bobby Clark.

Crummit's venture into the production field will be made with 'Great Lady,' score being by a new Austrian composer, Fritz Loewe, and book by Edward Crooker. Understood the show will be backed by Robert L. Hague, it being his first show venture also. Same writers' 'Salute to Spring' will be first presented by the St. Louis municipal opera company, July 12, and may reach Broadway later. Composer, heretofore, was known for his compositions for the Lambs Gambols.

'Virgil' the Laurence Stallings and Schwartz operetta may reach the boards ahead of the other musicals, and is nominated for the Center, Radio City during August. Wiman is lining up two book musicals and White's show will be of similar type, as will be Harris', starring George M. Cohan, planned for one set. It is not decided into the Music until October, it being a fourway collaboration—Kaufman and Hart and Rodgers and Hart (Larry). Latter team has heavy assignments, since it is also committed to deliver the Wiman shows. Wilson's presentation will be a musical version of 'Serena Blandish' and Geddes proposes a new type of revue.

Last season's musical schedule never did measure up to early expectations and summer shows with tunes appear to have passed out. With the 'Show' closing only one will be on the list, it being Wiman's 'Babes in Arms' (Shubert). Last summer the same manager had the field to himself with 'On Your Toes.' It is believed, however, that the World's Fair in 1939 will bring back the summer musical vogue.

PARTY TICKET GROUP FORMS ORGANIZATION

ing the tendency groups, theatre party arrangers have formed what they call the Association of Theatre Benefit Agents. They seek working agreement with managers to fix the percentage to be received for arranging party.

There are 11 agents in the group, headed by Ivy Larric, Dorothy Wolf, Mamie Lermelin and Betty Singer.

Ann Corio Eyes Legit

date at the Corio claims she is giving up burly for legit emporium. Says she's dicker for summer stock tickets. Also reported she's considered by Rowland Stebbins for his fall production of 'Merely Murder' and by Al Woods for 'Censored.'

Understood Metro and RKO are testing her. Stripper will change her name when she transfers.

POLLOCK MEANT IT

Author Really Is Through with the Theatre, He Insists

Channing Pollock, who recently returned from a world cruise, says he has not changed his mind and is through with the theatre. Formerly a prolific dramatist whose public speeches were skillfully directed in publicizing his plays, has been devoting himself to magazine writing, said to net him around \$40,000 annually.

That there is potential picture value to the articles appears not to have especially interested the author.

Shumlin Buys One

Herman Shumlin has bought 'Casey Jones,' a comedy by Robert Ardrey for fall production.

Author also did 'Star-Spangled,' produced last season by Arthur Hopkins.

Inside Stuff—Legit

Expenses of Mrs. Bessie Craven and Mrs. Bertram de Young while attending the recent American Theatre Council convention were footed by Mayor S. Davis Wilson, of Philadelphia, out of his own pocket. Women are members of the Mayor's Theatre Control Board (censors) and serve without pay. Since there is no provision for such expense in the Philadelphia city budget, hizzoner had to fork it over on his own. Two ladies acted as 'unofficial observers' for Wilson and reported to him when they returned.

Wilson has been a theatrical storm center ever since he took office, starting out by allowing almost anything to play Philly, but later closing several shows on his own say-so. Just a few days before the convention called the theatre managers to dish out new set of

After ousting most tenants above the second floor of the Fitzgerald building, Broadway and 43rd street, the Joe Lebling estate abandoned its plan to convert the property into a hotel. Rebuilding costs and installation of plumbing were found too high in comparison to estimated profits.

It was figured that even with the hotel thing out, cost of maintenance would be reduced. However, after more than 30 tenants moved, it was discovered that another dozen who have leases still occupy their offices and refuse to vacate unless given adequate compensation. Elevator service and other operating expenditures will continue until the hold-outs are bought off or a compromise agreed on.

Sam Grisman lost on appeal of a judgment in favor of the estate of Granville, on a 20-year-old claim. Originally the amount sought was \$2,500 for royalties on playlets written by Granville but the court ruled in the interest, total being \$5,600. Appellate Division sustained the ruling unanimously and the case cannot go to the higher court.

Settlement of \$3,500 was agreed on with the stipulation that it become payable should the lower court be sustained. Coin goes to author's widow, Laura Pierpont.

Jones will shortly leave for the southwest for his health. Jones will remain in that territory most of the year. He was formerly active in producing, teamed with Morris Green, presenting two Joe Cook musicals and the 'Greenwich Village Follies,' also some straight plays. Jones' most recent try was 'Without Warning,' which tarried briefly at the National, N. Y.

Inton Freedley and Ward Morehouse are going on a fishing trip to Haiti, indicating that the manager and author are on cordial terms, even though the columnist's 'Miss Quis' did not pan out so well.

Picture rights for the play were sold for \$10,000, however, and the amateur rights brought a first royalty of \$2,500.

William O'Neal, who went to Australia several years ago to hunt for gold nuggets, is conducting one of the largest cafes in that land, Baritone known on the legit stage and also radi, is warbli in the place and featuring himself.

inger was formerly wed to Veree Teasdale.

Fact that Ben Lundy's pop-price melodrama revivals at the Majestic, N. Y., run on a nine-performance-week basis has caused some speculation about salary. Pointed out that the productions operate as a stock company, which permits 10 performances a week without extra pay under the Equity rules.

'HIGH TOR' ROAD TREK DEPENDS ON CASTING

Chance of 'High Tor' touring in the fall depends entirely on whether Guthrie McClintic can get Burgess Meredith and Charles D. Brown for the parts they had in the Broadway run, which closed at the Martin Beck theatre after 21 weeks. It shows takes to the road it will go out early in October for about 12 weeks.

Meredith has a picture commitment with RKO. Was to be 'Stage Door,' with Katharine Hepburn and Ginger Rogers, but part was cut down. Actor's possibilities for the fall include, besides the 'High Tor' repeat, another play for McClintic, a repertory company in association with Leland Hayward and a bid to do several parts at the Old Vic, London.

Understood Charles D. Brown is anxious to tour in 'High Tor,' but Peggy Ashcroft, other featured player, is definitely out for the road. Actress returned to London last week and is not expected back during the coming season.

Three London Plays Make Their Debuts

Legit openings in the past week proved of in-and-out calibre.

'To Have and To Hold' bowed in June 8 at the Haymarket, was splendidly received and its chances appear bright. With an 'eternal triangle' situation, play gets its grip from the excellent handling the theme is given.

'King's Pirate,' which debuted at St. Martin's theatre on Thursday (10), is an historical chronicle-drama of Sir Walter Raleigh's last declining years. While the piece is interesting, its presentation was somewhat hampered by the necessarily episodic script treatment. For the general public a limited appeal is indicated.

Opening Sunday (13) at the ris theatre, 'Daleby Day' failed to make a lively impression and probably won't keep afloat very long. A heavy drama of life in a Yorkshire

'Fortune Teller,' Second St. Louis Muny Operetta

St. Louis, June 15. Victor Herbert's 'The Fortune Teller,' the second offering of the outdoor light opera summer season in Forest Park, last night (Monday) commenced a seven-night run before a large audience. The gross approximated \$3,600.

John Gurney, New York Met Opera basso, made his debut in St. Louis in the Herbert musical. His warbling of the role of 'Sandor' scored resoundingly. Incidentally, Gurney is the first of the Met singers to appear here during the current outdoor season.

Another newcomer to St. Louis many opera in last night's opening was Eddie Foy, Jr., who proved a click in the comedy role of 'Fresco.' Bernice Claire, who made her outdoor opera debut here in 'The Great Waltz,' opening show of this season, was forced to sideline with laryngitis after fifth day of run, stepped back into action in 'Fortune Teller.' In the dual role of 'Irma' and 'Musette,' she repeated the strong impression made in 'Waltz.' The dance team of Elaine and Barry also got over well in last night's opening.

'Great Waltz' concluded its 10-night run on Sunday (13) with an estimated gross of \$50,000. Operetta attracted 86,200 persons for a new high attendance for an opening attraction at the St. Louis al fresco opera.

Current Road Shows

(Week of June 14)

rather Rat,'
rancelco.
'Dead End,'
gels.
Katharine Cornell
Shubert, Boston.
'Idiot's Delight,' (Lunt
Fontanne), Curran, San Francisco.
'You Can't Take It With You,'
Harris, Chicago.

ming village, 'Deep,' despite some strong moments, nevertheless, stacks up in finality as too commonplace to succeed.

FIVE SHOWS LEAVE B'WAY

'The Show Is On,' which was expected to last through summer, will close Saturday (19), when it completes its 27th week. Revue topped the list in point of virtually throughout is engagement, ings averaging better than \$35,000 weekly. scale was recently lowered. early summer heat dented the box office too heavily and takings dropped under \$20,000.

THE SHOW

'Opened Dec. 25, '36. Revue received rave notices from the critics. Coleman (Mirror) said 'the modern revue at its best; clever, gay, festive and furiously funny.' Watts (Tribune) declared it 'absolutely tops.' Variety (Ibce) said 'No doubt about the show clickin in a big way.'

'Boy Meets Girl,' which scored most of its 82-week run at the Cort, will also be withdrawn at the Ambassador, where it recently moved to with a cut scale. Comedy cleaned up for George Abbott and the Warners.

'BOY MEETS GIRL'

Opened Nov. 27, '35. Comedy by the Spewaks rated unanimous raves. Anderson (Journal) called it 'all fun and a smile wide... a thing of streamlined insanity.' Lockridge (Sun) said 'by a conservative estimate, one of the funniest shows in town.' Variety (Abel) called it 'a comedy smash; one of the best laugh entries, certain to mop up.'

'Dead End,' another show which earned a fortune, ended at the Belasco last Saturday, when it completed a run of 85 weeks. Also reduced its prices, but dropped under an even break level.

'DEAD END'

Opened Oct. 28, '35. Production praised by all critics and most of them liked the play. Atkinson (Times) said 'an enormous, stirring drama... a contribution of pure knowledge.' Brown (Post) figured it 'certain to win the gratitude of playgoers.'

Variety (Ibce) said: 'Unquestioned melodramatic stand-out a sock the first nighters were waiting for.'

'Behind Red Lights' was closed at the 46th St. Saturday, also. Although it ran 22 weeks, the grosses were never better than moderate, and production was reported not paid off. Meller opened at the Mansfield and steadily dropped after movi

'BEHIND RED LIGHTS'

Opened Jan. 13, '37. Reviews were not so forth for this one. Mantle (News) declared that 'little can be said in favor of it, except that it is direct and shameless in reported facts.' Gabriel (American) stated that 'the benefits to anybody, including the authors, are apparent.'

Variety (Ibce) said: 'Well produced, but there is a question whether it fits into the present day picture.'

'Penny Wise' was another end casualty, closing at the Morosco after eight weeks to light business.

'PENNY WISE'

Opened April 19, '37. Theatrical notices greeted this comedy by Jean Ferguson. Black. Anderson (Journal) called it 'a mild and unassuming chatterbox.' Gilbert (Telegram) complained of 'a desultory script... making a creaky effort to be ingratiating.'

Variety (Ibce) declared 'too chatily well-written but not enough laughs to lighten the performance.'

Detroit FTP Plans 'Dr. Faustus' June 23

Detroit, June 15. Local Federal Theatre Project, which has been getting along nicely, despite 'unsuitable location' of its house the People's Theatre in the northwest, has set 'Tragic History of Doctor Faustus' as its next vehicle, opening June 23.

Play will show ten days, with special free performance for visitors to National Education Assn., which will be convening here week of June 29. Will run continuously, including Monday and Tuesday evenings, normally dark for the local project. Script of Christopher Marlowe's 16th Century drama has been revised and adapted for local showing by Kimon Friar, playwright.

MEMPHIS DATES SLEW OF PLAYS

Memphis, June 15. Memphis, sometimes referred to in bygone years as the nation's worst show town, has lined up for the coming season more attractions than any season since the pre-depression era. In addition to five concerts of the Beethoven Club and five offerings of the Cortese Brothers, including 'Lady Precious Stream,' the Auditorium, managed by C. A. McElravy, has tentatively scheduled the following:

'You Can't Take It With You,'
'The Women,'
'Brother,'
'High Tor,'
'King Richard II,'
'Frederika,'
'Ziegfeld Follies,'
'Having Wonderful Time,'
'Victoria Regi'

Pros. on Warpath

(Continued from page 55)

those to be dismissed. Latter are to be notified, such notices being final and will not be reviewed.

The stage unions may be forced to come out flatly against certain divisions of the FTP which are not regarded as typically professional and, therefore, indicated to be non-essential. rder itself calls for the elimination of 'non-essential, non-relief, administrative divisions and individual projects.' Idea is to retain only those of 'actual value' to the project and each person is to be rated according to 'professional training, achievement and aptitude.'

However, most of the theatres in New York operated by the WPA will be retained under rental arrangements. According to the schedule Daly's 63rd St. and the Bays will be dropped. Latter has been tenanted by the dance division and there has always been some question as to the number of professionals engaged therein. The Adelphi will be used for modern plays; the Elliott will have classical, repertory and children's attractions; the 'living newspaper' will occupy the Ritz as at present and the Lafayette will be retained for colored cast shows. Also to be retained are the variety, circus, 'caravan' and Jewish units, usually spot bookings. The Provincetown Playhouse will also be retained, as well as marionette activity.

What is called the National Service Bureau will merge the Federal magazine, play bureau, national loan bureau, radio CCC and play policy board. Under the Director of Production ill be casting, theatre management, supply, chief clerk and safety. These moves will result in dropping of many the ice staffs.

At WPA theatre headquarters in the Chanin building, N. Y., there were daily visitations of delegates from the various groups, all with the same purpose to protest the order to reduce the number on the payroll. Each group aims to protect its members from dismissal. William P. Farnsworth, assistant to Mrs. Flanagan, addressed the deputations and explained that the reduction of complements was forced by the fact that the pending \$1,500,000,000 works relief measure will not permit another solution, since 'it is about half the sum allotted to relief' work by Congress last year.

Paul Green Spec Rehearsals Start In No. Carolina

Charlotte, N. C. Metropolitan actors, participate in the production of 'The Lost Colony,' the Manteo celebration this summer, are arriving to commence rehearsals of the Paul Green play.

The pageant, which is to tell the story of its baby born in America, Virginia Dare, will be produced jointly by the WPA Federal Theatres Project and the Carolina laymakers.

Frederick H. Koch, irector of the Carolina Playmakers, is supervising director of the pageant; Howard Bailey, State Federal Theatre Director, is associate director; Samuel Seden, associate director of the Playmakers, has the task of production director.

Actors in both the Federal Theatre Project and the Carolina Playmakers have been cast for parts in the production of the pageant, which commences Sunday, July 4. For about two weeks the cast will rehearse in the Forest theatre at Chapel Hill, after which they will go to Manteo to polish up the production for presentation at the celebration there.

The cast at present includes Katharine Cale, Raoul Henry, Earl Mayo, Bedford Thurman, Berry Shannon, Fred Howard, Bob Nachman, Chief Blue Water, Jack Lee, Lillian Ashton, Lillian Waldo, Mary Haynesworth, Sam Hirsch, Eugene Langston, Robert Finch, and Mrs. Howard Bailey.

The play, which was written especially for the Manteo celebration by Paul Green, a native of Harnett County, where 'In Abraham's Bosom' brought him the Pulitzer prize, will be presented as a part of the celebration of the Roanoke Colony which settled near Manteo.

Walter Reade Starts Asbury Park Legits With 'Lady,' June 28

Asbury Park, N. J., June 15. Walter Reade has given the cold shoulder to producers who recently nixed his plan to book legit road companies into the barnlike Convention Hall.

Reade is giving the beachfront building a complete acoustical treatment, and will erect a false proscenium which will extend the depth of the stage from its present 18 to 30 ft. Erection of partitions will cut off all seats on north and south sides of the house, eliminating the stadium atmosphere which drew fire of producers.

Opener is set for Monday (28) with Jane Cowl billed at the top in 'First Lady.' Other shows on Reade's tentative list are 'Dead End,' 'Boy Meets Girl,' 'Brother Rat,' 'Room Service,' 'The Women,' 'You Can't Take It With You.'

Seats will go on sale Monday (21), with prices ranging from 25c to \$1.50. Matinees will be Wednesday and Saturday.

Plan is nearest approach to days when Reade utilized Savoy in Asbury Park, and Broadway in Long Branch for summer tryouts.

GUY ROBERTSON WILL WED AUDREY CHRISTIE

Engagement of Audrey Christie New York actress and former Municipal Opera comedienne, and Guy Robertson, baritone star of current opera season, became known last week when Miss Christie planned here to spend a day with her fiancé. Couple met last summer at al fresco opera and will be married in October. Robertson recently was divorced from Mrs. Pauline Maxwell Robertson.

Miss Christie is appearing in 'Women,' at the Barry.

Plays Abroad

QUALCHE COSA DI ME

('Something of Me')

Rome, June 4.

Play in three acts by Vincenzo Tili, presented by Ruggero Ruggeri. At Eliseo theatre, Rome.

Ruggero Ruggeri, Gustavo Rea, Marcello, His Daughter, Signora Bugni, Her Governors, Signora Marchio, Piero Carnaboli, Giorgio Serra, Signor Bianchi.

Play is a newspaper story handled in a serious way and on a high moral. It is doubtful whether American audiences, used to tough and sophisticated dramas of this sort, could stand taking it quite so seriously.

Gustavo Rea, publisher, devotes all his time and thought to his paper, forgetting about the existence of his daughter, Marcella. One day a rival paper brings out a sensational accusation of Rea and his sheet, based on the fact that Marcella has been seen in the company of an officer of an enemy country.

Rival newspaper intimates that Rea is carrying on negotiations with the enemy through his daughter, leading his actions behind patriotic attacks in his paper. In this way the publisher is suddenly brought to the realization that he has been neglecting Marcella, and knowing so little about the girl, he cannot say whether the accusations are true or not. At the same time he discovers that not all his associates are loyal to the paper; his foreign editor, Gloria Serra, even trying to profit by the suspicion cast on Rea in an effort to get the publisher's job.

A climax is reached when Rea seems forced to choose between saving his paper or his daughter. It soon develops, however, that the enemy officer in whose company Marcella was seen is a man of her own government with whom he has been conspiring to kill Rea for his printed attacks. At the final curtain the air is cleared and Rea goes right back to devoting himself to the paper to the exclusion of Marcella.

Ruggero Ruggeri presents a fine characterization as the upright editor and much of the success of the play is due to his realistic treatment of the subject, however, is probably too dramatic for U. S. taste. Heln.

PAY DAY

London, June 3.

Drama in three acts by B. Carlton Brown, produced by the Theatre Club, London, June 2, '37, for four performances.

Eather, Irene Trevor Jones, Edwards, Virginia Winter, Diana, Helen Enckell, Stuart, Jack Brown, Barlow, Lucienne Marlowe, Lydia, Barbara, Tony, Eric, Barbara, Tony, Sylvia, Maira, Lenleigh, Bobby, Gordon Richardson, Keene, Robert Field.

Hardly a jovial entertainment—more a medical lecture thinly veiled in the form of a play. Certainly not likely to prove popular amusement either here or abroad, other than private performances purely from propaganda motives.

Within a few minutes of the rise of the curtain, the whole ensuing plot is more or less revealed, removing any feeling of suspense.

Story points a moral, depicting the awful results likely to follow a woman taking drugs to avoid maternity, thus planting the seed of destruction in the minds of the unborn child. A brilliant barrister explains to his mistress how he saved a young murderer from the death penalty by expounding the treatment of the boy's mother on the stand to testify he was an eighth and unwanted child whom she had unsuccessfully attempted to get rid of. Taking little heed of this reason the woman herself is doing the same thing, but doesn't tell her lover of her condition, fearing scandal. Her husband is in India, where the lover is single and free to marry her if she were free. They have a quarrel over his supposed casualness, which she refuses to patch up.

Despite the drug, the baby arrives and second time she sees the nervous girl of 18 whom the doting mother has spoiled. Her twisted mind soon manifests itself a series of vicious outbursts which end in her attempt to set fire to her lover's heart's wall-paper factory and the slaying of a detective who catches her in the act.

The boy takes the blame for the murder, but his uncle, the barrister of the first act, gets the truth out of him, and visiting the girl meets the mother and discovers it is his own child. The girl overhears her tragic origin, realizes she is warped, and shoots herself. The boy rushes in, in hysterical grief, reproaching the couple for mutilating the life of the girl he loves.

Generally well acted, with the young lovers getting particular attention from Michael O'Shea in his difficult final scene. A sincere, genuine piece of work, but there are no surprises.

LOVERS' MEETING

London, June 3.

Comedy in three acts by Gladys Thurbit, presented by arrangement with Theatrical Society at the Princess Theatre, London, June 2, '37. Staged by Margaret Webster.

Robin Marrow, Gerald Savory, Anthony, Barry Jones, Margaret King, Peggy Pegg, Josephine Nolley, Ethel Griffiths, Virginia Caldwell, Maeda, Vane, Anne Sawyer, Gina, Malo, John Sawyer, Edmon Ryan, The Rev. Charles Trent, Stanley Drevitt, John Childers, John Martin.

Miss Thurbit's play was tried out in America—some place in Maine—while ago and is now presented here by Theron Bamberger, with a view to recruiting an English cast for a New York production.

One seldom encounters a play developed entirely along comedy lines and exceptionally witty dialogue, sometimes a little frank, but never vulgar—that has a serious undercurrent of drama.

The predicted success for it in America is difficult as it is the sort of piece which will either catch on immediately, or not at all. Suitably produced, it has better than an even chance of making a hit, but the company is small and there is but one set, it is a good managerial gamble.

The serious motif concerns a successful architect who is so badly shocked during the war, having lain in the trenches for three days seeing nothing and hearing only bombing planes flying above him, with the result that whenever he hears a plane at the present time he goes barmy.

The right girl comes along, and turns out to be a young American divorcee, whose husband is seeking forgiveness and wants her to return. The shell-shocked Englishman and the young ex-wife fall in love, but he refuses to assume the bonds of matrimony for fear of repetition of his malady. Some military maneuvers are scheduled for the neighborhood and the moment he hears the planes he begins to get the jitters, but she holds his hand and makes him stand up to it in the manner in which an animal trainer breaks in a nervous horse in front of objects at which he is wont to shy.

The play's development gets away to a very slow start and there is not sufficient plot to keep things going of themselves. Resort is therefore made to very trivial incidents, happenings and character drawings. All this is exceedingly amusing and cleverly done, but it wouldn't do the piece any harm—would really prove it if the whole affair were shrunk to a point where it would open late and close early, and still have the audience feel it was getting its money's worth. Jolo.

INFERNO

Rome, June 1.

Drama in three acts by Cesare Giulio Viola, presented by the Emma Gramatica Co. at the Eliseo theatre, Rome.

Perfiorio, Memo Bonasoli, Giovanna, Emma Gramatica, Barbara, Signora Demidoff, Pietro, Signor Battistini, The Doctor, Signor Cerlesi.

A poor play which won't please American audiences any more than it did in Rome.

Play is a depressing exposition of the misdeeds of a villain who, after acting like a brute for the better part of three acts, suddenly goes to repentance and reform.

Porfiorio, a rich land owner, persuades a doctor, who is in debt to him, to marry his wife, Giovanna, insane so that he can get rid of her and live with Barbara, the servant in the house.

But, after a year in an institution, even the sanatorium doctor cannot prevent Giovanna from returning home. She accepts the situation of Barbara as mistress very meekly, as does also Pietro, her cousin who might have helped her.

But the worm will turn, for when Barbara threatens to leave Porfiorio unless Giovanna herself asks her to stay, and tries to bribe her to leave his wife to comply, Giovanna finally objects. She expresses this objection by offering to throw herself out of the window.

It is this desperate act which finally opens Porfiorio's eyes to the realization of what a villain he has been, and from then on he is reformed and subdued character. Heln.

IL RATIO DI EUROPA

(The Rape of Europe)

Drama in three acts by Roger and Olfenmar, presented by Cervi-Matellagalli-Chellati company, staged by Emma Gramatica, at Argentina theatre, Rome.

Madame de Stael, Amelia Chellati, Constant, Gino Cervi, vampa, Giveri Fracanzoni-Davies, Monacorch, Sergio, Tofano, Jean De Rocca, Signor Izari.

Dramatization of the life of Madame de Stael just misses being good. Perhaps a better directing job and better acting could make it more convincing. Certainly the story of

'DEAD END' GRABS OFF FAIR \$9,000 IN L. A.

Los Angeles, June 15. 'Dead End' is drawing moderate returns at the Princess where it is now in second week of tentative four weeks' sojourn. Town is anxiously awaiting the return here early in July of Alfred Lunt and Lynn Fontanne for a tryout of their new comedy, 'Amphitryon 38', following their two smash weeks here in 'Idiot's Delight', currently in San Francisco.

Federal Theatre Project is reopening its Greek theatre in Griffith Park (24) with 'Pinocchio', and on same night debuts 'Tomorrow's a Holiday' at the Mason.

Estimates for Last Week
'Dead End', Biltmore (D-1,656; \$3,300) (1st week). Did not get away to as strong a start as expected, but had to be satisfied with \$9,000 on initial stanza, but this profitable all around.

'Tomorrow's a Holiday', Mason. Leo Perez comedy, previously played in town, repeats at this house, starting June 24. Cast is headed by Edw. O'Connor and Harold M.

'Rachel's Man', Hollywood Playhouse. Now in second week, sticking through July 4.

'Johnny Johnson', Mayan. Also set for July 4.

'Rip Van Winkle', Beaux Arts. Opens Thursday (17) for four nights. Then resumes June 24 for four additional nights.

fers enough dramatic material, but the play fails to make the de Stael lady and her Swiss lover, Constant, plausible, and their actions seem pretty silly at times.

Play shows Madame de Stael at her Swiss retreat whence Napoleon had banished her. It is 10 years after she first met Constant, and he is so weary of the violence of her moods and the wearing impact of her personality that he has decided to marry the colorless but restful Clotilde.

When de Stael hears of the marriage she puts on a great show of not caring, starts talking politics and intrigues and manages to fascinate Constant all over again, luring him from his wife to her chateau. But the lovers soon grow more apart than before. Constant ridicules Madame de Stael's plan for a sort of League of Nations. Finally he goes back to his wife, only to return one year later, bored with domesticity. But he is late the time for Madame de Stael is about to leave for Sweden with Jean de Rocca, who is to become her second husband.

Play is a late time for Madame de Stael, and its Italian showing is occasioned by the fact that Italy is unsuitable for the writing of George Oltremare, co-author, and a Swiss Fascist, who makes fun in the play of the League of Nations. Subtlety these local and political reasons for favoring the drama and there isn't much left to interest an American audience. Heln.

HE WAS BORN GAY

London, June 4.

Historical romance in three acts by Evelyn Williams, presented by the author and John Gielgud at the Queen's theatre, London, May 26, '37.

Prissy Dell, Betty Jardine, Francis, Harry Andrews, Miss Mason, Gwen Fracanzoni-Davies, Lewis Dell, Glen Ryan, Shaw, Lady Alwyn, Sydney Fairbank, Solly Rafferty, Carol Goodner, Mr. Lamb, John Gielgud, Lynn Williams.

Rather a jumble of farce and tragedy. Popularity of star and author may prove draw here, but doubtful if New York would appreciate this fictitious slice of French history.

Gielgud has the role of a French music master in an English household in the Napoleonic era. Two imposters claiming to be the nephew (son of Louis XVI and Marie Antoinette) who was supposed to have died in prison, cause him to dramatically disclose he is the missing heir. Faced with the choice of wishing to make known the fact of the young king's existence, he has to decide between prison or death—so chooses the latter in the form of poisoned wine obligingly provided by a French agent, splendidly played by the author.

Since history never closed the actual fate of the French heir, following his incarceration at the age of eight, dramatic license may supply any future for him within the dramatics of the play. However, this form provides sufficient entertainment value remains to be seen.

Gielgud gives a sensitive rendering of the ill-starred Dauphin, and Carol Goodner scores as a feisty, audacious vampa. Gwen Fracanzoni-Davies has little to do but look ethereal. Period atmosphere and decor all that could be desired, and one feels it might have been put to a better cause.

(Show closed. Printed for the record.)

B'way Legits Sink to Dozen Mark, Hot Weather Forcing 5 Shows Out

LUNT AND FONTANNE FRISCO SOCK \$30,000

San Francisco, June 15. Lunt and Fontanne in 'Idiot's Delight' are packing the Curran theatre to the rafters during their engagement here. Biz first week was almost capacity, with an exceedingly heavy advance sale for the second and final week.

Estimates for Last Week
'Idiot's Delight', Curran (1st week) (1,700; \$3,300). Alfred Lunt has been here before, but it is a first time in Frisco for Lynn Fontanne. Town nuts about the play and the stars. Theatre Guild will also premiere the Lunts here in a production of 'Amphitryon 38', comedy by Jean Giraudoux, in which they plan to open their next season in New York. First week for 'Idiot's Delight', \$30,000.

'Blind Alley', Alhambra (1st week) (1,700; 50c). This is the second of the FTP touring companies from Los Angeles to play here. Fair enough biz the first week, which hit \$3,800.

'CAN'T TAKE IT' LOOP SOLO,

\$11,000

Chicago, June 15. Just the single show, 'You Can't Take It With You' in the loop now and that show is heading on the downside in its 19th week.

What makes it sadder is that there doesn't appear to be any sign of recovery on the horizon. From present indications it will be September before said will come to local legit operations, despite the efforts of the Shubert office here to obtain some shows for the summer.

On the WPA legit, 'Mississippi Rainbow', the colored comedy, scheduled for the Princess on Sunday (13) after 15 weeks and nothing set to replace at the house. On Thursday (17) the new edition of 'O Say Can You Sing' will get started at the Great Northern. 'Lonely Man' continues at the Blackstone.

Estimate for Last Week
'You Can't Take It With You', Harris (1,000; \$2,750). All alone in town, summer heat, however, is beginning to pop the coats off the citizens and holding the legit gross down to \$11,000, good, considering the length of the stay.

'Lonely Man', Blackstone. 'Mississippi Rainbow', Princess. Closed on Sunday (13). 'O Say Can You Sing', Great Northern. Scheduled to reopen Thursday (17).

Cornell Repertory \$21,000 in Boston

Boston, June 15. Katharine Cornell opened a two-stanza stay here last week with 'Wings' Victory' and 'Candida', whamming as usual. Summer weather may put a slight dent in her customary take in this town.

Johnny Johnson, wound up third week for WPA; and Fed Theatre group announces opening of semi-strawhat in Salem, Mass. where legit shows will be moved from majestic here to Empire. (former stock house) estate.

Estimate for Last Week
Katharine Cornell Repertory: Shubert (\$3,300; 1st week). Splitting week with 'Wings' Victory' and 'Candida', Miss Cornell garnered better than \$21,000 for the first of two weeks here.

Trial of Dr. Beck' Newark Week, \$12,000

Newark, June 15. 'The Trial of Dr. Beck', new play by Hughes Allison, was presented at Shubert's on Sunday (13) evenings only, by the WPA Federal theatre of New Jersey, Louis M. Simon, state supervisor, directing. Critics gave good notices. Top was 55c, with b. o. coming in a fair approximate \$1,200 on the week.

'Empire's New Clothes', first production of the WPA Theatre for Children, employing cast of 60 adult professionals, is presenting two performances weekly, Thursday and Friday afternoons, at Fuld Hall to capacity houses, admission being 10c children, 25c adults. Critics praised the fantasy highly.

By Monday (21) Broadway's early summer list will be down to not more than 12 attractions, and there will probably be fewer. Unusually high June temperatures are forcing at least five shows off the boards within a week. As for new show fare, there will be a two months' lull, unless stray attractions happen along.

The outgoing attractions include three more shows, two of which played more than 18 months—'Dead End', which abruptly closed last Saturday, and 'Boy Meets Girl', stopping here before the American tour. 'The Show Is On' is also exiting at the Winter Garden, where it piled up excellent grosses for most of the six months' engagement, and there two closings were 'Behind Red Lights', 46th St., and 'Penny Wise', Morosco.

The new 'Room Service' and 'The Women' were tied at \$16,500 for gross honors last week. Latter hit has been easing off lately, but will probably not slide further. Actual leader among shows still is 'You Can't Take It With You', which, aided by a limited capacity house, continues to stand at attendance. 'Yes, My Darling Daughter' is fourth, followed by 'Tovarich', which improved last week, and 'Having Wonderful Time'. Closing of 'Show' will leave out one musical. Last summer there was a solo attract of that type also.

Activity in the country playhouses is slowly developing, with stock presentations making their last season. WPA holds in five shows of one type or another in legit spots, and will present another after a series of 'previews' on one night shows. These attractions, in addition to other out-of-door showings, are expected to continue, despite cutting down in the relief show set-up.

Estimates for Last Week
'Babes in Arms', Shubert (10th week) (1,322; \$3,300). Lowered scale from \$3.85 starting this week; agency buy expired; business fair with estimated \$16,000.

'Boy Meets Girl', Ambassador (22nd week) (C-1,156-\$1,65). Final week; laugh show has been tapering steadily; cleaned up at Cort; moved here recently and dropped under \$5,000.

'Behind Red Lights', 46th St. Closed last Saturday after moving 22 weeks; moderate money show; slated for long tour in fall.

'Brother Rat', Biltmore (27th week) (991-\$3,300). One of the shows which should be benefited by closings; figured at \$5,000 last week; profitable at pace.

'Dead End', Belasco. Closed Saturday after making 85 week run; cleaned up last year; recent b.o. cut in scale slightly; has been steady.

'Excursion', Vanderbilt. (11th week) (C-804-\$3,300). Went into cut rates last week with takings slightly improved; around \$5,000; expected to pick up further this week.

'Having Wonderful Time', Lyceum (17th week) (C-1,000-\$3,300). With list narrowing down comedy should run through summer; fairly good last week considering weather; \$9,000.

'Penny Wise', Morosco. \$11,000. Saturday after playing eight weeks to mild money.

'Room Service', Cort (5th week) (C-1,059-\$3,300). Late arriving hit divided last week; \$11,000; \$11,000; with list narrowing down comedy should run through summer; fairly good last week considering weather; \$9,000.

'Show Is On', Winter Garden (27th week) (C-1,671-\$3,300). Final week; reduced ticket scale did not bolster attendance as expected with takings considerably under \$20,000.

'The Women', Barrymore (25th week) (C-1,048-\$3,300). Run leader figures to last out most of the other survivors; business down around \$4,500 mark, but operating cost low.

'Tovarich', Plymouth (35th week) (CD-1,036-\$3,300). Business improved last week and early list still operating at fair profit with last week's gross well over \$10,000.

'Yes, My Darling Daughter', Playhouse (18th week) (C-878-\$3,300). Under earlier pace, but still making goodly profit with takings estimated around \$11,000.

'You Can't Take It With You', Booth (27th week) (C-878-\$3,300). Unaffected by summer dullness and every performance sells out; \$15,000, which means stand attendance.

'Able's Irish getting by'.

'Cat and the Canary', Majestic; second mystery play revival; \$110 top.

'Power', Ritz.

'Prof. Marston', Daly's.

'Paul Green Playlets', Adelphi.

'The Case of Philip Lawrence', Lafayette, Harlem.

'Candida' and 'How Long Brethren', Bayes.

562 FIFTH AVE. 450 FIFTH AVE. 49 W. 34th ST. 1552 B'WAY



You'll be wearing crisp cottons all
breakfast 'til dawn . . .
sandal keeps pace

Made expressly for **I. MILLER**

I-MILLER
Beautiful Shoes

562 FIFTH AVE. 450 FIFTH AVE. 49 W. 34th ST. 1552 B'WAY

Mgt.: LOU CLAYTON
Berkshire Hotel, New York

THEATRICAL LEASE

Wife, Phone or Wire
T. LEE LEMMON.

Radio Has No Sex Appeal

Curious fact is the failure of so many radio fan magazines. At present there are only four sizable ones in the field, Microphone, Radio Mirror, Radio Stars and Radio Girl. Within the past year six starters shriveled.

With radio enjoying an audience comparable to films, there has always been some wonder in the publishing biz that radio fan mags flop and picture publications prosper. Recently Radio Guide conducted a reader poll to discover the best-liked dept. within its pages. It turned out to be the program log. Advanced thought in the publishing circles attributes lack of interest in radio mags to lack of sex as the dominant angle all around. Attempts to sex-up radio fan fodder fails to click.

The Uncanny Post

Time recently made comment on the timeliness of the series of topical Saturday Evening Post stories in relation to actual events. Inasmuch as the Post goes to press three weeks ahead of publication date, these constant coincidences have about passed the lucky break stage, and become a matter of publication phenomena.

For example, the Post recently carried a story describing the Macon disaster by one of that dirigible's officers, and the same week came the Hindenberg tragedy. Last week the Post did it again.

This time the magazine had an O. B. Keeler golf story on Ralph Guldahl, the week of the National Open. And what did Guldahl do? Yes!

Newspaper Guild Joins CIO

Preparations for enlarging the membership of the newspaper Guild are now under way as a result of the action taken by the St. Louis convention last week in affiliating with the Committee on Industrial Organization and providing for the eligibility of office workers. Newly formed CIO union taking in office workers has advised the Guild of officers of its readiness to transfer eligible members to the Guild.

The fourth annual convention was attended by 125 delegates. Heywood Brown, president of the Guild since its formation, was re-elected president.

Two New Film Mags

Modern Movies, new fan mag, debuts with its July issue. It's published by the Ullrich Publishing Co., New York, with William Walsh, formerly with Photoplay, as editor. Arthur Solomon is Hollywood representative.

Sally Martin, formerly with Fawcett, is at the fashion helm and associate editors are William French, Adella Bird and Ian Martin.

Cinema Preview is a projected new slick mag to be devoted to pictures as an art instead of the usual fan type of publication. Erving Buskirk & Eriksen of San Francisco are handling preparations.

Lock Papers Drop Column

Eileen Percy's daily column of film news and chatter has been dropped by Pittsburgh Post-Gazette and three other Post Block papers. Feature by former film star being running for more than five years, and elimination is part of summer retrenchment.

Doubtful if the feature will be resumed.

Fie P.A.'s Organize

Hollywood studio press agents organized the Screen Publicists Guild at a meeting attended by 70 and named a committee to draft a constitution and by-laws. Press agents will seek a separate charter and affiliation with the Los Angeles Newspaper Guild. After the organization form is approved by the membership, recognition will be sought from the American Federation of Labor.

Don Roberts, chairman of the committee, will be introduced from each studio.

New U. of Michigan Mag

Modeled after 'Life', a bi-monthly magazine will be published next fall by University of Michigan students. New mag, which'll stress campus activities, will be titled 'Panorama' and should have a circulation of around 2,000 copies.

Will be edited by Joan V. Hanson, freshman, with Robert Lodge, sophomore, as business manager.

A Farley Biography

First biography of Farley may have been completed and will be published Aug. 15. Titled 'Farley and Tomorrow', book has been written by John T. Casey, public relations, and James Bowles, one-time night editor for UP in New York.

Reilly & Lee, of Chicago, is bringing out the book.

L. A. Mag Shakeup

Los Angeles Saturday Night has an entirely new personnel setup. H. O. Davis, formerly with the Ladies' Home Journal, is publisher; Thomas Wood, previously with Life and Time, is editor, and Josephine Wice leaves an editorial post with the University of Southern California to become managing editor.

E. B. Clancy is the new general manager and W. E. Lawrence advertising director.

(N. Y.) Strike Ends

The six months old newspaper strike at the North Shore (Flushing, N. Y.) Journal was settled on Saturday (12) and a two year agreement with the management signed. Strikers returned to work on Monday, all four striking unions having concurred in the settlement.

A newspaper Guild official described the strike as 'a substantial victory for the unit and industrial unionism.' Everyone was reinstated, strikebreakers are out, a 20% raise is effective during the first year of the agreement, a 10% raise the first half of the second year and another 10% raise the second half of the second year. The five day, 40 hour week becomes effective January 1, 1938. Also included in the agreement is the minimum wage, the Guild shop, vacations and sick leave and severance pay up to 14 weeks.

The strike was originally called by the mechanical unions, the Guild joining in after its members refused to pass through the picket line. Mass picket lines were frequent, many Guild members from other newspapers in New York participating.

English Book on U. S. Fix

It is not altogether strange that the first intelligent effort to appraise American film product should come from England. Distance yields perspective. American analyses, such as they have been, are too prone to regard the box office, rather than the artistic value of Hollywood product.

But it is somewhat remarkable to find Erich H. Rideout's 'The American Film' (Mitre Press, London, 15s) an absence of the prejudice many British writers. He can find good in what originates in another country; indeed his fault, if any, is too great a charity.

For the major part the book is a description of the work of the major directors and their film, but it forms the best catalogue extant of the production of the past dozen years up to and including British releases for this year. His comment is intelligent, sympathetic and observant; a book to be recommended. Distinctly for the libraries, but for the reading table as well.

S. Mags Ink So. Africa.

Attention of the South African Parliament was drawn recently to the numerous cheap and pernicious magazines from the U. S. coming into the country, proving dangerous reading to the young generation and having a bad effect upon the natives.

These magazines, it was said, 'depicted sensational and lurid pictures of the cheapest and trashiest rubbish.' Minister stated he would bring the matter to the notice of the customs and postal authorities to put a strict check on such publications.

CHATTER

E. W. Huebsch to Europe. New Orleans police department has lifted ban on Esquire and Look. Title of Frances Marion's new book switched to 'Technique of Film Writing.'

Paul Block, publisher of the Pittsburgh Post-Gazette, received an honorary degree from St. Francis College, Pittsburgh.

Editors of 'Charm', new mag, held a 'baptismal party' in New York yesterday (Tuesday) afternoon. Sid Speer is managing editor.

Edward Levinson writing text for second issue. Photo-History dealing with American labor movement.

NEWARK'S 37 1/2 CENT OUTDOOR CONCERTS

Newark, June 15. Essex County Symphony Society, with Erno Rappee conducting symphony orchestra of 100 men, is presenting a second season of four outdoor concerts at City Stadium, Newark. Jasha Heifetz, Percy Grainger, John Charles Thomas and Beethoven's Ninth Symphony with 250 local singers, in order named, during month of June.

Essex County Symphony Society is underwritten by the Griffith Piano company, Louis M. Bamberger, Mrs. Felix Fuld, Mrs. Wallace M. Scudder and Kresge Department Store, Officers: Mrs. Parker O. Gri (th), president; Harry Friedberg, vice-president; Mrs. Henry C. Barkhorn, president; Mr. P. R. Griffith, treasurer; Mr. Hugh E. Barnes and Mrs. Gertrude Newman, honorary members.

Series of four concerts \$1.50 up, or 37 1/2 cents a concert. Over 15,000 subscriptions for series sold, guaranteeing another year of success.

Mag is due out July 15. Price has been reduced from 35 to 25 cents.

New literary agency for stage and screen has been opened in New York by Catherine Cartier and Dae Colahan. Latter is the wife of Walter Colahan of the Paramount trust dept. Jimmy Street, former reporter for New York dailies, authored 'Nothing Sacred', Selznick International film that is now in production. Background of the New York night clubs.

George J. Schuster has temporarily retired as managing editor of the Commonweal, Catholic weekly, to accept a two-year traveling fellowship from the Guggenheim Foundation.

Biog of the Morocco family, Walter, Oliver and Leslie, is making the rounds. Titled 'Mighty Moroscos' it is written by Bee Morosco. Louis Cline is agent for the author.

Herbert Kline, former editor of New Theatre and Film mag, recently suspended, returned from Spain last week. He will speak at an open meeting of the Ben Leider Memorial Fund tonight (16) in New York.

Harry N. Moore, 49, Philadelphia newspaperman, died at the Philadelphia General Hospital of dropsy last Thursday (10). Thirty years in the business; Moore served papers in four countries and two continents. Since 1910 he has been on the staff of the Philadelphia Inquirer. Before that he was an editorial writer on the Record and then on a Stamford, Conn.,

Music Notes

(Continued from page 46)

Love, 'Barbecue Bill Was a Mountie' and 'Little Son.'

Oakland and Oscar Hammerstein finished clefing 'Till The Romance' for Columbia's Grace Moore starrer of the same title.

Sol Lesser has okayed 'Campfire Dreams' and 'Brookdale Forever,' songs by Oscar Straus, Paul Webster and Louis Alter, for 'Make a Wish.'

Hal Borne and Mori Greene sold an untitled song to Radio for use in 'Stage Door.'

Bonnie Lake, sister of Ann Southern, peddled an untitled tune to Metro.

Victor Young will write and direct the score for 'Souls at Sea.'

Wolfe Gilbert will publish 'Sing Low, Sweet,' ditty penned by Lou. Jules Loman and Ji.

Johnny Burke and Arthur Johnson have split as a clefting duo and Johnson has gone to England on a six weeks' contract. Burke is tuning 'You And Me' at Paramount.

Lee is authoring four ditties. Phoenix Productions' 'Bold Heritage.'

Hal Borne Mori Greene penned 'Put Your Heart Into Your Feet and Dance.'

Italian Opera, British Symphony in Tours of Germany, May Presage More Liberal Concert Situation

Rachmannoff Lead-Off

Detroit. Initial artists on University of Michigan's Choral Union fall series will be Rachmannoff, pianist, and Serge Rachmannoff, pianist-composer, who'll give recital Oct. 22. He'll be followed by Cleveland Symph orch, under Artur Rodzinski, on Feb. 9.

Followi will also appear during the four-month schedule: Richard Crooks, tenor, Nov. 19; Fritz Kreisler, Nov. 29; Boston Symph, Dec. 8; Ruth Stenczynski, pianist, Jan. 16; University of Helsinki chorus of 60 Finnish singers, Jan. 18; Gina Cigna, Italian singer, Jan. 28, and Georges Enesco, violinist, March 1.

Complete attractions for February has not been set, but will be announced shortly.

LOWER PRICES AT CINCY ZOO

Cincinnati, June 15. Summer opera season at the Zoo will start June 27 and run for six weeks. Fausto Clevo, of the Metropolitan, will be the conductor, as last year.

Oscar F. Hild, general chairman of the Cincinnati Summer Opera Association, has arranged with Zoo management to include admission charge to the garden in the price of opera tickets. Scale of admission for opera also will be lowered this season, ranging from 25 cents to \$1.50. Heretofore the lowest price was 50 cents, plus 25 cents to get in the Zoo. A discount is offered to purchasers of advance ticket scrip at \$10 per book. Scrip may be exchanged for any of the operas to be presented.

Grofe Leads Philly Symp In 16,000-Seat Auditorium; Store Gives Away Ducats

Philadelphia, June 15.

Ferde Grofe will baton full Philly Symp on June 22 in concert of semi-classic and jazz work. Manager A. R. Allen also has under consideration Benny Goodman, Fred Waring and Rubinoff, with arrangement of 'Rhapsody in Blue.'

Paul Whiteman, took the podium at a pair of summer concerts with the famed outfit last year and the year before, but was unavailable this season. Whiteman always spotted men from his own band in with the symph, but Grofe will lead only the usual aggregation. Is expected to do 'Mississippi,' 'Grand Canyon Suite' and perhaps his waltz arrangement of 'Rhapsody in Blue.'

Concert will be given in 16,000-seater Convention Hall. Performance is for benefit of Mayor's Milk Fund and Robin Hood Dell Summer Concerts, in which musicians work on co-op basis. Among guests who will appear are Jane Pickens, Donald Dickson, Lucille Mannors, and the Southernaires quartet.

Lit Brothers Department Store announced that it has purchased entire Dell for each of Sunday night concerts of the summer season. Tickets are being given away gratis to employees and any customers who go to the store and ask for them.

'Fidelio' in Budapest

Budapest, June 4. Principal event of June Festival Weeks, Budapest's version of Salzburg Festspleie, will be an operatic performance of Beethoven's opera 'Fidelio.' An ideal setting has been found for it in the Town Park. Here stands the replica of the historical castle of Vajda-Hunyad, now used as a museum building. Courtyard of medieval castle, with ancient ramparts and pond figuring as a moat, answers the purpose admirably, since 'Fidelio' demands precisely that setting.

Berlin, June 6.

Strong influx of talent from across the border, is making itself felt again in the fatherland and points towards reverting to the age-old former 'open door' practice, looked at suspiciously for the past few years.

With the London symphony under Beecham exchanging places with the Berlin Philharmonie under Furtwangler for guest performances this winter, the next big item on the bill is the complete La Scala coming here from Milan to appear at the Deutsches Opernhaus Berlin-Charlottenburg.

An ensemble of about 600 people is expected, including orchestra, chorus, ballet and soloists. The performances will be given in the original settings brought along from Italy.

Heading the soloists will be Beniamino Gigli, who has a large following here because of his numerous German films. Others are the tenor Giuseppe Lugo and the sopranos Gina Gigna and Ebe Stignani.

Company will stop at Munich en route to Berlin for three days. Berlin to 'La Boheme' the next night, and 'Aida' by Verdi the following.

What with the Polish singer, Madame Slava-Orlovskva-Cvervinskka appearing as 'Aida' at the Berlin State Opera, the Greek tenor Vassos Argyris and the Swedish one Helge Roswaenge, engaged all the year round at the same house, influx of foreign artists seems to be finding favor again in Naziland.

6,000 SEATS IN ATLANTA NEXT YEAR

Atlanta, June 15.

With \$6,000 in advance sales, the Marvin McDonald, manager of All-Star Concert Series, expects a sellout long before Rosa Ponselle appears here as first attraction in October.

Events this year will take place in remodeled 6,000-seat City Auditorium instead of Lucas & Jenkins Georgia theatre, which seats 3,365, and necessitated presentation of artists to two performances to accommodate some 4,500 season ducat holders.

Others slated to appear are Yehudi Menuhin, Nov.; Lily Pons, Jan.; Jooss European Ballet, Feb.; Nelson Eddy, March; Joseph Hofmann and some nationally known symphony work, April.

Season ticket sale ranges from \$4 to \$10.

Atlanta Music Club series this year includes Richard Crooks, tenor, October; Guimora Naves, pianist, December; and Roth String Quartet in February.

HELEN GAHAGAN TO TOUR AS SINGER

Helen Gahagan will concert tour next winter for NBC Artists. Much better known for her straight acting, about all Miss Gahagan's American classical oratorio has done to date was engagements with the San Francisco Opera and the 'Frisco Symph.

Soprano sailed last week for Europe where, during July, she will have a recital at Salzburg and at the Prague Opera House. Returns in August for a guest appearance with the Los Angeles Symph at the Hollywood Bowl.

Jane Pickens' Concert

Jane Pickens appears as soloist with the Philadelphia Symphony June 22 at Robin Hood Dell, Philadelphia, with Ferde Grofe guest conductor for the evening.

It will be Miss Pickens' first pier into operatic art before an audience.

Broadway

Sara Enright is summing on the Coast.

Louise Latimer is east yening a legit stint.

Allan Hale in town on brief visit from Fall River.

Phillips Homes is a target for summer stock bids.

Dick Merrill, elaborately cock-tailed by Monogram.

Lupe Velez wants to road-way tuner in the fall.

Joe Flynn to p.a. the Boston company of Room Service.

Jean Sennett summing at the County theatre, Suffern.

Broderick Crawford returned to the Coast last Friday (11).

Louis Shurt is expected back from the Coast about August 15.

Whitney Bourne has gone to the Coast on a Road tour.

Carl Laemmle, Jr., to the Coast several weeks in N. Y.

Bill Doll is p.a. of Milton Stiefel's strawhat at Ivoryton, Conn.

UA publicity department is being moved a couple floors higher.

Paul Dulzick back at Equity after a touch of ptomaine poisoning.

Benny Leonard opening restaurant on 72d street next month.

Frank Losee, Jr. returned to Hollywood last week on a Paramount pact.

Dorothy Schueller rejoins Tuttle and Skinner at Mt. Kisco for the summer.

Snowden and Bergen tavern to be the Theatre Tavern, Inc., beginning October 1.

Fritz Leiber and the wife (Virginia Bronson) left for the Coast Sunday (13).

Eibel Barrymore Colt taking out the Jitney Players again this summer.

Couple of strawhats want Conrad Nagel to do 'The Petrified Forest' this summer.

Mickey Baron, of the Yokel office, back at the old griststone after a fishing vacation.

Louis Harmon acquiring a big-time sunburn these week-ends by taking bicycle excursions.

Ralph Rolo, 'March of Time' boss, off Saturday to Hollywood to attend the RKO convention.

Worthington Miner set to stage 'Father Malachi's Miracle' for Delos Chappell in the fall.

Eva LeGallienne mentioned to play 'Hamlet' at the Cape Playhouse, Dennis, Mass., this summer.

George S. Kaufman understood to be casting nearly all the parts for 'Mice and Men' on the Coast.

Joan Bennett will do a play at the Cape Playhouse, Dennis, Mass., for Raymond Moore this summer.

Mark Reed, author of 'Yes, My Darling Daughter,' left yesterday (15) by motor for Cape Cod.

Max Gordon reported heading for Jean Arthur for 'Kiss the Boys,' new Clare Boothe comedy for the fall.

Carl Fisher, of the Abbott office, has bought himself a home to be in his new Westport, Conn., farm.

Doris Nolan hankers to strawhat this summer. Nothing is set at present. Also wants a legit part in the fall.

Earl Larimore and Selena Royle want to do 'Meet the Prince and Second Man' on tour of the strawhats.

Alexander Dean may direct 'Anthony and Cleopatra' for Rowland Stebbins, with Tallulah Bankhead starred.

Judith Anderson, planning a Honolulu vacation with her new hubby, is nixing stage offers until next January.

Joe Taulane shaking Broadway's summer dust from his heels by joining Jasper Deeter's Hedgerow theatre until fall.

Virginia Smith, singer and dancer at the Paradise Restaurant, is being tested by Columbia Picts. Herman B. Lewis handling.

On his way to the Coast, Gilbert Miller stopped off at Ann Arbor (Mich.) to o. o. Robert Henderson's production of 'Tovarich.'

Will Cameron, conductor of the symphony, kidding a waiter at Dinty Moore's about Simpson's London restaurant.

Father and mother of Helen Claire here from Union Springs, Ala., to attend her opening in 'Cat and the Canary,' at the Majestic, N. Y.

Midget auto races in Madison Square bowl may be resumed under rental basis. Corporation dropped \$30,000 on last summer's races.

Walter Davison, NBC studio tour promotion aide, goes to Auburn, N. Y., today (Wednesday) to wed Marion Ditzel of Red Bank, N. J.

Hailstorm Monday (14) afternoon damaged electric house signs at Levitt houses. Around 100 lamps in 'Tovarich' billings letters were destroyed.

Kenneth Clark wearing his first dusty coat of tan, result of his last week-end in the country. Folks at the Hays office hardly recognized him.

Joel Sayre, given dinner party by his old boss, Stanley Walker, city editor of the N. Y. Herald Trib., ducted out to cover a fire and phone story to that sheet.

Three hundred members and friends of the Columbia Club, Columbia Pictures social organization, attended club's annual outing Saturday (12) at the Berkshire Country Club.

Kathleen Cox and art courses in the Spend, their time between

scenes practicing drawing in their dressing rooms.

Katharine Locke was absent from the cast of 'Having Wonderful Time' because of illness on Monday (14) night.

Helen Golden, understudy, made her first appearance in the role and clicked nicely.

New kind of fame (not guaranteed as to value) has come to two Paramount home office reception desk men and a cashier clerk. They are posing as exhibitors for a Paramount trade ad.

Paris

Alhambra shuttered.

Rita Georg in town.

Pierre Dae at Bobino.

Dore Sisters at Le Lido.

Ballets Jooss at Salle Pleyel.

Bernadette Dugue in from Brussels.

International Theatre Congress open.

'Tovarich' Marigny.

Cotton Club show at Theatre-des-Ambassadeurs.

'L'Ennemie' Theatre Vieux-Colombier.

Abel Hermant, academicien, turning to scenario writing.

Lucienne Boyer singing at de l'Exposition charity dance.

Nadia Dauty scores success in Opera-Comique debut in 'Carmen.'

Fernand Gravet attending gala opening of 'King and Chorus Girl' (WB) at Apollo.

Cookie Faye topping bill at re-opened Chez Josephi.

Baker cabaret with La Baker.

Andre Baugé signing to appear in new opera by Romberg, to be produced at the Chatelet.

Quebec

C. W. Lane

Braham Seymour back from N. Y.

Tommy Trow in from Three Rivers.

Ben Carson on fish trip to Laurentians.

Corey Thompson and Paul Wright motoring to the States.

Len Howard orch. opened Verdun Boardwalk Friday (11).

Cole Bros. Circus with Ken Maynard and Clyde Beatty here June 21-22.

Normandie Roof, Mount Royal Hotel, first time in Montreal, opens Thursday.

Bill Coughlin back at Palace after five weeks, major operation and convalescence.

In from Toronto: A. W. Perry, H. M. Masters, Wolfe Cohen, H. J. Allen and Paul Nathanson.

Vernon G. Cardy elected honorary chairman House Show Committee.

John Ganasakis, United Amusement Corp. director, mugged in local press for double eagle two on 390-yard hole, Marlborough course.

Philadelphia

By Herb Golden

ill Devonshire now with Premier.

Sol Lewis now operating the Edgemont theatre.

Variety Club moving to the Bellevue about Sept. 1.

Harry C. Beil, Jr., awarded Presser gold medal.

Clorinda Dale got herself a Mexican chihuahua (it's a dog).

Norman Silverman adieu the Liberty to hook with Grand National.

George Tyson in from Pittsburgh to arrange for Variety Jubilee at Atlantic City.

Joe Garrett from WIP to WNEW and Glen Parker from WIP to WLW splicing crews.

Sam Gold lost a blow-out for all who took part in construction of new Savoja Theatre.

Frank McNamee, Eli Epstein, Sam Letkoe, Jack McFadden, Charley Zagran, Harry Tyson off to RKO gabbing.

Tom Clark and Jay Emanuel at Virgi. in Beach attending meet of Virginia Motion Picture Owners Association.

Charley Coleman polishing his helmet for Parkesburg volunteer fire department's parade, with whole WIP staff promising to be on hand to cheer for him.

Chicago

A. J. Balaban becoming a baseball fan.

Nate Platts busy up their new apartment.

J. C. Stein, proxy of MCA, in town for a cold.

Bud Fitch through town on motor trip through eastern Canada and U.S.

Jimmy Luntzel on a Coast trip for Jane Withers fan pilgrimage special.

Phil Fein readying three operas for the St. Paul municipal season this winter.

Izzy Sharpwood stopped off in the loop on his way to the Coast. Will be back in time to catch the Brad-dock-Louis tussle.

Chicago Cubs losing a farewell chindie for Willie Horowitz, leaving Robbins here to head Miller professed department in the east.

London

Sybil Vane recovery from doze, lung angina, to his own show-producing company.

Eddie Deuberg, Scala, Berlin, booker is again on talent hunt.

Aray's, who has engaged Paul Lukas for lead in 'Mutiny on the Elsinore.'

Lilian Jeffrey, Joe Vogel's executive secretary, here as guest of Hope Williams.

Minna Wallace just in from Hollywood, and likely to make agency tie-up here.

Rose Taub, Sam Harris' European play scout, vacationing at Lake Como, Italy.

Leslie Banks goes to New York for the Theatre Guild to appear in 'To Quit and Back.'

Stanley Wathon hunting for circus talent all over Europe, and stopping off at Budapest.

Frederic Russell, father of the Par-nell family, home again after serious appendix operation.

Mrs. Henry Sherek, whose stage name is Pamela, is to play one of the leads in 'Victoria Regina,' Maurice and Cordoba, originally in for six weeks at the Dorchester hotel, held over for another four weeks.

John Gielgud to do a series of theatrical and kindred articles for the Evening Star, titled 'This Is My World.'

Gordon Barker, after more than a year with 'The Frog' at Prince's theatre, now on holiday on the Continent.

Renos goes into the Grosvenor House show July 1 for four weeks, with option; likewise Gene Sheldon.

Max Milder, London boss of Warner Bros., vacationing to New York, and returns July 14, bringing back his family.

Patricia Ellis to be opposite Jack Hulbert in new picture 'Marcel Hellman' is doing in conjunction with Alex Korda.

Ivory Novello having continental vacation before rehearsals start for the new musical, 'Crest of a Wave' at Drury Lane.

Naughton Wayne and Henry Sherek seeking second spot in Scotland to collaborate on the new book for the Dorchester hotel show.

Sir Victor Wilson, Australian head of the Hays organization here to give his opinion on the Film Quota, activities in the Antipodes.

Only cabaret in London to show the Derby race film was the London Casino. Management paid \$250 for the installation of the apparatus.

Dennis Hoey back here, returning to New York to appear in new play on Broadway in the fall. Also considering long term from Metro.

Carl Brisson after the provincial rights of 'Balalaika,' with himself starred, but management will tour the same show now at His Majesty's.

Louis Sterling being given another big dinner at the Savoy hotel to celebrate his management of the June 17, under chairmanship of Lord Marks.

'Over She Goes,' Stanley Lupino-Loddie musical, which Associated British Picts (ABP) is doing, has had special part injected for Max Baer.

Wembley Stadium to be enlarged to hold 130,000 at cost of \$315,000, which will make it second largest in United Kingdom, the other being Hampden Park, Glasgow.

Owen Nares to star in a new play by Barre Lyndon, 'They Came by Night,' which opens a short provincial tour at Southampton, June 21 before coming to the West End.

British Pictures musical, from the Jack Walker show, starring Bobby Howes, goes into Metro's Empire June 15 for first end pre-release.

Maurice Barker, who took 'Love On the Dole' to New York last year, is planning to present two plays here in the autumn. They are 'The Search for Love,' on the life of George Sand, and 'Uncertain Glory.'

Owing to Robert Donati's recurrence of asthma, Ralph Richardson will replace him in the filmization of Winifred Holtby's 'South Riding.' Edna Best and Edmund Gwenn are in the cast.

The day before she was to leave her London home, being warned it was unsafe, an adjoining house was demolished. Mrs. Clare and her daughter were badly buried when building suddenly collapsed. They escaped unharmed.

Sydney Carroll's appeal for \$25,000 contributions is successful he proposes commencing his Open-Air Theatre Shakespearean season in Regents Park with 'The Merry Wives of Windsor,' starring Irene and Violet Vanbrugh with Roy Byford as Falstaff.

Dave Newinson, publicity director for 'Look,' is vacationing in California.

The summer season at Riverview off to a cold, it because of cold weather.

Mrs. G. Ralph Branton is recovering at Mercy hospital from an appendectomy.

Commencement address at Drake U. was given by Walter Lippman.

Des Moines

Mary Duthin, Reginald Allen, and the program department of WBT, Charlotte, N. C., had leading roles in the Charlotte Little Theatre's presentation of the play 'Biography.'

Hollywood

Jack Linder, in from Broadway.

Flo Browne looking for a hilltoperie.

Arthur Kober planed in for Metro chores.

Fred Stone's new mansion rising at last.

Maurice Rapt vacation in Mexico City.

Hal Roach back from vacation.

Herschell Stuart motoring back to New York.

Lawrence Gray joined Bryan Foy at Warners.

Martha Raye back and is abed.

John Wayne dislocated shoulder in 'Hell on Ice.'

Dick Powell laid up at home with intestinal flu.

Bob Husey back from Broadway peregrinations.

Congressman ioncheck's widow here for film try.

Milton Weiss batchi Howard Strickling.

Bob Husey greened a new chop-house on La Cienega.

James Dunn flew his own plane here from New York.

Ralph Sanford here from N. Y. state for 'Love Affair.'

Glenn Swanson back from N. Y. for her Columbia pact.

Metro's 'Double Wedding' company in Santa Cruz a week.

Vic Schertinger's new jacket a polychromatic dream.

John Martin here getting materi on dances for the N. Y. Times.

Bette Davis going on a six weeks' vacash but no one knows where.

Dick Arlen and Andy Devi windjammed back from Catalina.

Hope Manning, operatic warbler, bowed into Metro's 'Ugly Duckling.'

Fred Stone has de luxe angling equipment for that High Sierra trek.

Bill Boyd and Grace Brader had a quick honeymoon at Lone Pine.

James Cagney practicing dance steps on a yacht to capture that balance.

Irving Cummings lessened the army population of the Klamath river.

Nick Grinde and Robert Florey planning a South American vacash jaunt.

Anna Sten prepping for two pictures by assimilating a Coronado sustan.

Walter Wanger has set September as his jumping-off time for trip abroad.

Rod La Rocque and Vilma Banky completed a decade of matrimony last week.

Emanuel Cohen visioning a new Shirley Temple in Kitty Clancy, four-year-old.

Harry Ruby and Bert Kalmay vacationing in Alaska, Bert to South America.

George Raft and party of 10 flying to Chicago for the fight, Ratt the for a new ad.

Janet Martin quits Perry Lieber to become Walt Disney's assistant exploitation and publicity chief.

Patricia Morley leaving around July 1 to make a film in Paris. Husband Charles Boyer follows soon after.

Dan Thomas, who recently quit Robert Taplinger's ether p.a. agency here, has tied in with Dick Hunt as partner.

Joseph Schildkraut giving up picture work to go to England where Mrs. Schildkraut's mother is seriously ill.

William Boehnel, N. Y. World-Telly film reviewer, here to tie up studio contacts for Scripps-Howard servicing.

Winfield Sheehan and Geza Herczeg collabing on a story hailed as 'bigger dramatic spectacle' than 'The Sign of the Cross.'

Helga Moray handed husband Tay Garnett prints of some of his old successes, including 'China Seas,' 'One Way Passage,' 'Her Man' and others as a birthday surprise.

Westport

By Humphrey Douless

Phil Dunhill, in from Coast.

New ownership at Cobb's Mill.

Philip Dunning commuting town.

Helen Deutsch a newcomer this season.

Morris and Molly Rosenthal have gone to Cuba.

Will and Gladys Ahern in from the Coast for a test.

Jimmy and Betty Walker here for Longshore dog show.

Mrs. William Anthony McGuire here for a new ad.

Tallulah Bankhead has taken a place at South Norwalk.

James Melton has bought a pre-revolutionary place here.

Louise Latimer visiting folks at Long Hill. Will do play at Skowhegan.

Horace MacMahon rates lights for 'They Gave Him a Gun' (Metro) at South Norwalk, his home town.

Lawrence Langner off to a Wyoming ranch to write. Mrs. Langner en route to Oklahoma to visit mother.

Girard Lewis and bride (Mitzi D'Armaund) driving to Coast. Lewis out of Broadway company of 'Butcher's Wife' in Coast company.

Boris Sokoloff is new house man of Westport Country Playhouse.

Walter Klavum doing publicity. Jane Keith back to handle subscriptions.

Pittsburgh

By Hal Cohen

Jerry Mayhall's frau down with serious infection of throat.

Joe Rubin back in harness again hosting at Disraeli Literary club.

S. Don Moll named director of Playhouse again for next season.

Charles Danver, Post-Gazette columnist, vacationing for few weeks.

Frank and Sam Blandi are taking over Sanders Inn and remodeling it.

Mrs. John Goring pointing for femme golf championship at Shannopin C. C.

Mrs. Joe E. Brown back to Coast after a cold, to be G. E. Jr.'s graduation at Mercersburg.

Tommy Locke, former partner of Marvin 'Follies' Lawlor, here teaching in dancing academy.

Penn State Players for Commencement gave first amateur performance anywhere of 'Boy Meets Girl.'

Charles Maclean, former promotion manager of Sun-Tele, here briefly with his daughter-in-law, Lucille Ryman, U. talent scout.

Agencies—Sponsors

(Continued from page 43)

Esty, has Clinton (Buddy) Twiss of the NBC Hollywood announcing staff to do a weekly quarter-hour program of radio chatter, 'Behind the Microphone,' over KPO, San Francisco, starting June 20. Twiss will fly north weekly for Sunday night airings.

Leon Livingston agency auditioned a new program idea, 'California Tapestry,' with Robin Lamson, Berkeley author, at the NBC San Francisco studios Saturday (12). Archie Presby announced and John Ribbe produced.

Tidewater Oil has taken over Arch McDonald's 15-minute sports broadcast on WJSV, Washington, hitherto presented by the Wheaties-Washington Post combine. Latter will still sponsor broadcasts of the out-of-town games of the Washington Senators.

Blow-by-blow accounts of Monday night fights all summer at outdoor Hickey Park Bowl have been bought by Duquesne Brewing Company from WWSW, Pittsburgh. First time that boxing has ever gone on the air locally and rights were cleared for all matches through Jake Mintz, sports promoter. Walker-Downing agency handled account.

Sun. II testing Yiddish language over WBNK, the Bronx, starting this week. Using musical show. Thought to be first fuel company to try foreign population. Household uses rather than motoring is the objective. Roche, Williams & Cunningham, Inc., is agency.

Dumbs, Inc. (cleaning preparation) climbed aboard WOR, New York, this week with series of thrice-weekly low-life programs titled 'Allie Lowe Miles Club.'

Montgomery-Ward, Monday (14) commenced series of thrice-weekly programs on KGVO, Missoula, Mont.

WFAA, Dallas, has C. Remedy of Durham, N. C., for six station grants weekly for 52 weeks through Harvey Massena Co., Inc., of Atlanta, Ga. First announcement June 1.

Merris Duthin, Reginald Allen, and the program department of WBT, Charlotte, N. C., had leading roles in the Charlotte Little Theatre's presentation of the play 'Biography.'

OBITUARIES

FLORENCE COUTHOU

Florence Couthou, 75, for more than 20 years a ticket broker, died in Chicago on June 11 of cerebral hemorrhage.

Miss Couthou inherited the ticket brokerage business from her father who founded in Chicago the first railroad ticket reservation office. Miss Couthou expanded the business into a nation-wide chain of offices handling tickets for a large variety of events, especially theatres. Practically all of Miss Couthou's agencies were operated in conjunction with cigar stands in the lobbies of hotels and clubs.

Understood that her only known surviving relation is a niece in Chicago. Burial in Chicago.

JOHN A. MURRAY

John A. Murray, manager of the Buffalo office of Hooper Holmes Bureau, died at Buffalo, May 15, of coronary thrombosis following a prolonged illness.

He had a wide acquaintance among stage and vaudeville performers through his newspaper work on the Cedar Rapids, Iowa 'Republican' and the Kansas City 'Post' and through writing and producing of vaudeville sketches, most of which were done in collaboration with John P. Mulgrew.

Survived by widow and son, John, Jr.

MALCOLM WILLIAMS

Malcolm Williams, 67, stage and screen actor, and husband of Florence Reed, died in New York June 11 of a heart attack.

His last New York appearance was 'Purity' in 1930. In earlier years he was a well liked stock star, and for a long time headed the section of the F. F. Proctor stock company at the Fifth Avenue theatre, in which Miss Reed was the leading woman.

JOSEPHINE WILLIAMS

Josephine Williams, 82, character actress familiar to Broadway theatre goers, died in New York June 15.

Among her recent appearances were roles in 'Craig's Wife', 'The Royal Family', 'Moon in the Yellow Room' and 'Her Master's Voice'. She also played in London in several American productions.

She left no immediate relatives.

CLARENCE J. DAWSON

Clarence J. Dawson, 66, for many years identified with the ticket department of the Ringling Bros.-Barry & Bailey circus, retired three years ago, died June 6 at his home at Columbus, O., after a long illness.

Surviving are his widow and a brother, Stanley F. Dawson, now in the ticket department of the Cole Bros. circus.

HARRY M. DODD

Harry Melville Dodd died June 6 in Savannah, Ga., of a heart ailment. Captain Dodd, World War vet, was city manager for Lucas & Jenkins' five theatres in Savannah at time of death.

Wife, four daughters and son survive.

HENRY L. CRAIG

Henry L. Craig, 70, asst. mgr. of the Strand theatre, Dubuque, Ia., died in a city ambulance as he was being rushed to a hospital.

He was stricken with heart trouble while at the theatre.

EDMOND GILMORE CORBIN

Edmond Gilmore Corbin, member of vaude teams of Corbin and Hale and Claudius and Corbin, died of thrombosis, May 19, at the Good Samaritan Hospital, Troy, N.Y.

Survived by widow, Mrs. Anna

SAMUEL BRESLOW

Samuel Breslow, 71, died suddenly in Hollywood June 15.

Surviving are a son, Lou, reslow, 20th-Fox; a daughter, Mrs. E. Stolf, and two other sons. Services and burial in Los Angeles June 16.

CARL STEEB

Carl Steeb, 76, former Los Angeles symphony musician, died there June 12.

He was the father of Olga Steeb, concert pianist.

HAROLD McKELVIE

Harold McKelvie, 27, film stunt man and parachute jumper, died in Los Angeles June 11.

Mother of Pat and John Liddy died Saturday (12) at home in Elmhurst, Ill. Liddy was secretary of the N.V.A., former being a box office treasurer.

Wife of Samuel Stricklin, known park and carnival concessionaire and trainer of stock, died June 5 at Canton, Ore., weeks' illness.

Pauline Mayer, 68, mother of Harry Mayer, head of Warners vaudeville booking office in New York, died June 9 in New York.

Cecil Cramie, 51, Warner studio employee, died in Hollywood June 7.

Zukor's Contract

(Continued from page 3)

company's common stock issue by 1,500,000 shares.

This was the first time that stockholders of any film company were served with a lunch at the company's expense. It made a hit with the shareholders. Sandwiches, cookies and coffee were served.

Although the shareholders approved the resolution authorizing the contract with Zukor to head production, by a vote of 3,558,063 to 12-188 votes, there were indications at the close of yesterday's meeting that certain minority interests intended to take the matter to court.

Keough succeeds Harry O. King on the directorate. King was a representative of Allied Owners (Prudence) on the Par board. At one time King essayed to wield influence in the firm. This was just prior to Joseph P. Kennedy's presence in the Par picture and shortly after.

New Directors

Five directors who were re-elected retain office for a term expiring in 1938. They are John D. Hertz, Neil F. Agnew, Stephen Callaghan, Duncan G. Harris and Charles A. McCulloch.

Resolution approving Zukor's contract carries with it a companion resolution authorizing the board to make a renewal of the Zukor deal from Jan. 1, 1938 for a term of not more than three years on substantially the same terms.

Under terms of the Zukor contract, he will receive a salary of \$3,000 weekly and, as additional compensation, 7 1/2% of the first \$2,500,000 of the net from film operations and 5% of the net over \$2,500,000.

These terms were vehemently criticized by several of the shareholders. Both Zukor and Griffith were praised and condemned by some of those present.

Altercation which brought a stockholder near a fist fight with Griffiths arose out of allegations from the floor that Griffiths or his firm, Hemphill, Noyes & Co., had traded on the short side in Paramount securities.

Barney Balaban and others of the management defended Griffiths and Griffiths, in turn, explained the situation wherein his firm, at one time, was temporarily short on 600,000 or 700,000 shares of Par common. He explained that his and his firm's action were for the interests of Paramount.

Privately, members of the management insisted that these attacks upon Griffiths were wholly unwarranted and that he is one of the most earnest and sincere workers on behalf of Par.

There was long and acrimonious debate on the Zukor contract. At least a dozen shareholders arose to voice their objections. Opposition was along lines that the chairman's weekly salary was big enough, without bonuses. It was argued that until the company shows an actual profit, and the stockholders receive some return on their investment, Zukor should forego any bonus.

Rogers' Complaint

Attorney Saul Rogers was among the complaining ones who were present. He told the meeting that he had phoned Stanton Griffiths the day before for an appointment, but didn't get even the courtesy 'a reply'.

Present by proxy or in person at the meeting were 3,479,000 votes, representing more than 17,700 stockholders. Company has approximately 30,000 stockholders of all classes on the books.

In opening the meeti

discussed the company's financial and operating condition in more or less detail. He told of economies on operation, achieved with the co-operation of home office chieftains and employees, aggregating more than \$750,000 annually; of the company having a cash position today, of around \$10,000,000, and of the company's improved production situation.

Balaban also announced that yesterday the company had tendered for cancellation \$1,998,000 par value 6% debentures, all of which were purchased in the open market, to show how the firm was striving to reduce charges, such as:

'The combined savings' Balaban told the stockholders, 'resulting from operating economies, reduction of interest charges on funded debts, reduction of interest charges on mortgages and dividends on first and second preferred shares amounted to the elimination of prior charges against common stock of a sum exceeding \$2,000,000.'

Balaban was frank in his outline of the company's situation.

'Although Paramount's productions for a number of years,' Balaban said, 'have not satisfactorily appealed to our foreign market, the box office quality of our product has improved considerably for the domestic market, and now we believe we have a program of pictures which will be received not only by our domestic, but by our foreign customers as well.'

One year ago there was \$2,850,000 of accumulated dividends on both classes of preferred stock. These have all been paid, according to Balaban.

Angle

It was Attorney Saul Rogers, from the floor, acting independently, who brought up the question of overcost on production. This was one of the matters which never got far in the meeting, as it might lead to revealing the company's studio position. Rogers finally subsided when one of the stockholders arose and sarcastically suggested that perhaps William Fox should be called in to discuss what he knows about Saul Rogers.

But such persons were few and never got far.

Balaban explained that, for the first time in years, the company has eight finished pictures ready for release, in touching upon the improvement on the studio end.

He told of the reorganized Olympia theatres, which he said means that Paramount now may get around \$600,000 in dividends annually from the New England group of theatres, if present conditions continue. Also, at the insistence of one of the stockholders, Balaban stated that if conditions in the company and the trade continue as now, it may be possible that a common stock dividend could be paid by the end of this year. He stated that he preferred not to make any definite statements or prophecies regarding this matter, however.

Balaban also told the stockholders that during April, this year, the parent company's earnings, after normal income taxes, were \$585,000, against \$191,000 for a similar period last year. These earnings do not include Paramount's undistributed share of earnings from partially owned subsidiaries amounting to \$201,000, and without adding any special inventory reserve, such as was done the previous year.

At the conclusion of Balaban's address, the stockholders voted unanimously to have his address printed and sent to all stockholders.

Kahn and Franz Waxman have clefted 'Who Wants Love?' for Joan Crawford's current Metro starrer, 'The Bride Wore Red.'

BIRTHS

Mr. and Mrs. Jack Owens, son, June 19, in Los Angeles. Father is staff singer at KEHE.

Mrs. and Mrs. Max Hren, daughter, June 8, in Los Angeles. Mother is Patricia Kay, radio singer.

Mr. and Mrs. George Antheil, June 8, in Hollywood. Father is composer at Paramount.

Mr. and Mrs. Dolph Zimmer, son, June 9, at Glendale, Calif. Father is assistant director at Metro.

Mr. and Mrs. Thomas Hartman, daughter, June 11, in Lancaster. Father is assistant manager of Capitol theatre, Lancaster.

Mr. and Mrs. Frank Gill, Jr., daughter, June 13, in Los Angeles. Father is a radio comedy writer.

Mr. and Mrs. C. Graves Taylor, son, June 14, in Cleveland. Father is with WGAR, Cleveland.

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

Richard Lockridge, of the N. Y. Sun, and W. E. Oliver, Los Angeles Herald-Express, two of the judges in the PWA play contest. One to fill, Patricia Bowman will be vocal at the Louis Mumy opera. Has lines in 'The Pink Lady'.

Herbert S. Houston, to the Far East to dig up exhibits for the N. Y. World's Fair.

Hearst magazines threw a party for 1,000 ad men at the Waldorf-Astoria, Thursday. To create propaganda for the printed ad.

Mrs. Nick Kenney, wife of the radio ed, to the hospital. Was in an auto smash recently and in for a check-up.

Sinclair Lewis donates the first draft of 'It Can't Happen Here' to Yale university library. He is an alumnus.

Peaches rowning Hynes announces she is going to Reno; her second spouse, a Denver theatre man. He wants to live there. She prefers N.

Preparing to close up the current contest, the Bureau of New Plays, through Theresa Helburn, announces a new contest to start Oct. 1 and close Dec.

Museum of Modern Art, including the cinema collection, moves over to Rockefeller Center until a new building can be erected on the old site, 11 W. 53rd street. New building will cover five plots.

Bobby Sanford to have no show-boss this summer. Says he needs a larger boat than he can find. Next year hopes to have a tub he can tour south during the cold weather.

Harry Brown Cook, III, socialite, shot himself in a N. Y. hotel last Friday, following an argument with brought by Betty Jane, dancer in a sister act. Inflicted only slight flesh wounds.

Claire Windsor will have to pass up a picture engagement in Hollywood to return to N. Y. to testify before the Securities and Exchange Commission regarding an alleged stock swindle of which she was the victim. Charges two men caught her for \$16,000 in an oil swindle. Jo Mielziner to do the sets for

Rowland Stebbins' 'Anthony and Cleopatra'. Talullah Bankhead will decorate 'em.

Herman Shumlin has purchased from Robert Ardrey a play about Casey Jones. Will produce in the fall if he can find the right cast.

Katherine Cornell announces she'll make the world's tour if she can do it without losing more than \$100,000.

Mrs. Dorothy Carlucci, of Brooklyn, shot in the back as she was leaving the Bay Ridge theatre Sunday night. She was killed almost instantly. Shot was fired by a boy aiming at the electric sign.

Fortune Gallo planning special Sunday presentations in between the regular Shubert productions at Jones Beach.

Coast

Katherine McDonald Holmes, former screen actress, was named defendant in Santa Barbara in a \$400,000 action charging alienation of affections brought by Mrs. Virginia Ferguson Collins, who also filed suit for divorce. Miss McDonald married Chris Holmes, nephew of Max Fleishmann, several years ago. They are divorced.

Parents of Shirley Temple must file answer in the \$500,000 damage suit brought by Jack Hays, first manager of the child star, for a share of her earnings, according to a ruling by Superior Judge Kenny in Los Angeles. Shirley herself, 20th-Fox and the California Bank were exempted as defendants.

Jean Harlow's fortune, according to unofficial estimates, will merely total around \$100,000 mostly in insurance.

Wallace Reid, Jr., announced his engagement to Diana Beresford. Donnie Gay, actress, won a divorce in Los Angeles from Charles S. Hansen, actor.

Gaumont British Pictures Corp., answering Constance Bennett's \$65,000 suit for damages and an accounting, asked that the action be transferred to Federal court. Player claims an 18-picture contract was made. 'Everything Is Thunder' and 'The Hawk' for the company. First of these was completed but the second never was made.

Showmanship

(Continued from page 43)

papers and radio stations hot for news of settlement. Station KCOMO didn't want settlement to be made; they installed remote apparatus in an attorney's office where negotiations were underway.

Alfred Hitchcock and described pen flourishes that ended the strike.

Strawberry Festival on Air

Charlotte, N. C. Biggest spring social event in Eastern North Carolina is the annual strawberry festival at Chadburn. Known as the world's largest strawberry market, the little town annually entertains thousands of visitors just as the shipments of carloads of berries to the north and west get underway.

This year WBT broadcast a portion of the festival, including some of the music by Jan Garber at the grand ball.

Pack Plenty on the Roof

Charlotte, N. C. WSOC's pack transmitter and mobile unit has been very much on the go in the past few days. Points at which it has been set up for origination of remote programs recently have been on the roof of the tower in Independence Park, new municipal airport where plane service has just been resumed after a lay-off period because of construction work on the new terminal. The show of the Charlotte Garden Club.

CKY Roadside Ballyhoo

Winnipeg, CKY, the local government-owned station, recently erected a large traveling sign on the town's class thoroughfare. Is plenty big and stands out like a sore thumb from the rest around it. Sign carries two traveling panels, one plugging telephone system, other radio station and its programs.

D. P. Coats, public relations chief of the station, drew attention with special 15-minute blast from the street in front of sign at the supper hour.

Americana

St. Paul. KSTP outstripped itself in daftoid picking. Spotted a special events program for the Como park municipal zoo opening. KSTP sent Brooks Henderson and Roch Ulmer to the zoo, where they played true-to-life Frank Buck's 'monkey island' made themselves comfortably at home with nearly 100 simians, simply to tell listeners

what life was like among the monkeys. Money chatter into the mikes at times almost drowned out the human equivalent. Show developed beaucoup comedy angles, with Ulmer and Henderson crawling out of monkey island into an interview with a polar bear on how it feels to be a polar bear.

WEL's 'Show Window'

New Haven. Ben Cohen has engineered a deal with local WELI to boost his dull (Monday) nights at the College theatre. An 18-picture bill will put on an hour show (added to two film features), with extra talent supplied from studio's regular list. Billed as 'WELI Show Window', stunt rates plenty gratis air plugging out for house, with whole idea being handled at low cost to film spot. Band is Dave Yudin's.

MARRIAGES

Gloria Bengualit to Paul Francis Webster, song writer, Beverly Hills, June 11.

Heloise Martin to Ernest F. Bergmann, Jr., in Wheaton, Ill., June 11. Bride was 'Shower Bath' girl of Drake U., who afterward played niterias and vaudeville.

Flavia Weborg to Bill VARIETY mugg, June 12.

Marie Halpin to Robert Maguire, news man at WICC, June 12, Briport.

Jane Westerman, until lately WICC New Haven studios, to G. Forrest Riley, June 12, in New Haven.

Abbey Allen to Bob Marti, announcer at WHTT, Hartford, June 12.

Maria Matyas to Dr. Iki Wilson, June 1, at Washington, D. C. Bride is mezzo soprano of Chicago Civic Opera company.

Margaret Callahan to Lucian Self, in Chicago, June 11. Groom is stage manager with 'You Can't Take It With You' company.

Chicago, while bride is ingenue in same show. Carol Westwood to Fred Vess, in Pittsburgh, June 11. ride is a niterly dancer. Groom is captain of Four Laddies, circus acrobatic act.

Mary Catherine Haven to Maurice Ben Stad, June 9, in Philadelphia. Bride, artist and groom a musician.

Lucille Brothers to Lloyd Cockmore at Hollywood June 14. Groom is head of sound effects at KNX.

Old Man Box-Office says:

**"Some
proposition!"**



BOB BURNS • MARTHA RAYE
"MOUNTAIN MUSIC"

with John Howard Terry Walker
A Paramount Picture • Directed by Robert Florey



VARIETY

 PRICE
15¢

 Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, \$8. Single copies, 15 cents.
Entered as second-class matter December 22, 1935, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1937, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 127 No. 2

NEW YORK, WEDNESDAY, JUNE 23, 1937

72 PAGES

NO HOLLYW'D-RADIO 'DEAL'

Burley Theatres in N. Y. Would Try Self - Purged Comeback Campaign

New York's burlesque operators, reputedly with the co-operation of Mayor Fiorella LaGuardia, started late last week to lay the groundwork for a self-purging process which may permit them to reopen their theatres shortly, but under a tag other than burlesque. Latter is out for all time with the present city administration. Its new guise will be vaudeville-revue type entertainment. The line of girls will supplement the acts, under the new scheme of things, instead of making the acts stage wags between the bumpers and the strip-teasers.

New house-cleaning campaign is being cloaked with great secrecy. Major platform will be the setting up of an 'advisory board' (a polite name for censors) to control the flesh-shows within decent boundaries set up by Mayor LaGuardia, License Commissioner Paul Moss and church groups.

Three members of the board have been tentatively chosen; Marcus Heiman, Saul J. Baron and Sam S. Scribner. First two will represent the property owners, latter acting for the burlesque managers. When the mayor names the other two members, a secretary who will act under orders from the board will be chosen. That individual will not be in the guise of a censor but will

(Continued on page 69)

Prisoners' Songs Galore Flow Out From San Quentin

San Quentin, Calif., June 22. State prison here has its own tin pan alley and the boys are plenty active. Latest to go out from new Melody Lane is 'Sit Down, Strike,' by Pat Malone and Tony Costello. Team also turned out 'Kisses In Silk.' Malone went solo in composing 'When Your Sugar Salts You Down.' Other recent tunes out of this institution are 'You're Mine, All Mine, Almost,' by Frank Engler; 'Spirit of Education,' by Engler and Malone; 'Only You,' by Sal Anni; and 'Pre-tending,' by Tiny Sparks.

Swing Vs. Bard

With NBC CBS vying with Shakespearean dramatizations in competition against one another on Monday nights through the summer, WHN, N. Y., has arranged a strictly live jazz session to pit against the classics.

Labeled 'Darktown Strutters' Jam,' program starts Monday (23) with Bob Howard band, blues bawler, Edna Brevard, and the Three Jazzsters, harmony howlers.

It is the WHN contention many a refers swing to 'hakes-

The Vanishing Monk

Detroit, June 22.

Where has the organ grinder and his monkey gone?

After a futile two weeks' search among theatrical booking agencies, the speakers' bureau of the Detroit Community Fund appealed through newspapers last week for aid in finding an organ grinder and a monkey needed for a convention to be held here next month.

Plenty of monkeys in the zoo, but none with sufficient education to pass the hat.

THE LAMBS NOW DOMINANTLY RADIO

America's No. 1 theatrical club, the Lambs, is today gradually becoming a radio club. That is, radio membership appears more and more to dominate both in numbers and in active presence around the clubhouse on West 44th street, N. Y. Scores of members from the legit have gone to Hollywood. Those left behind are increasingly relying upon radio pick-up dates. They may also do a legit whirl now and again when a casting opportunity comes along but radio provides the bread and butter and makes it possible to pay the Lambs Club dues.

Aside from non-professional and non-resident members, largest body of frequenters of Lambs' club rooms today are radio players, announcers and scripters. Radio has taken legit players, musical comedy favorites, stock and vaudeville performers of former days and converted them into regulars before the microphone.

(Continued on page 71)

WORLD TO HEAR ABOUT McEVOYS' HONEYMOON

Peggy Santry, who is on a honeymoon trip around the world with her husband, J. P. McEvoy, author, expects to do a radio show with him featuring the story of the world-wide jaunt, moulded along the same lines as the yarns he does for the Saturday Evening Post. She will give the femi line side, while McEvoy will stress the male slant.

They probably will start work on the program soon after their return in the next few weeks to their homes in New City, N. Y. Peggy Santry has been on several network shows, genuine interview

LOHR AND HAYS STARTED TALK

NBC and MPPDA Presidents
Merely 'Exchanged Views'
on Radio and Pictures—
Rumors Scotched on Any
Pact Between Both Vast
Amusement Industries

NIX RADIO 'CZAR'

Two rumors that have revealed a tendency to hang on in the last couple of months and return at regular buzzing intervals are:

(a) That the film industry as an industry and the radio industry as an industry had agreed to be pals and not to ridicule one another.

(b) That the radio industry would have eventually—and the dopsters even mentioned 1937—a 'czar' to front for the industry and handle all matters of general concern.

Running down these rumors to what may be the tangible incident that gave rise to them 'in the first place' it appears that the possible roof are the conversations held in Hollywood recently between Lenox R. Lohr, president of NBC, and Will Hays, president of the film producer-distributors' association.

Lohr and Hays entered into no formal agreement. Conversation was 'essentially an exchange of views.' Lohr concurs with Hays that the two industries are and should be all not enemies. A view quite natural in the light of NBC-RKO cousinship. It is known, also, that Lohr is not too sympathetic with such radio programs as the Procter & Gamble-Jimmy Fidler series. It is authoritatively denied, however, that the meeting between Lohr and Hays occurred because of this situation. It's not deemed likely that

(Continued on page 59)

CHILLS AND FEVER

Hot Action Ups Pix Houses' Refrigeration Bills

June operator of four picture theatres at Charleston, declares that the type of pictures he shows have a direct effect on his ice bills. Comedies which cause the audiences to laugh heartily and tense, exciting pictures, he explained, were harder on the air cooling system. An increased consumption of ice is noted, too, at the end of pictures when audiences rise in large numbers to leave.

Gripping scenes, Sottile observed, are reflected in the ice bill and a good western with an audience of excitable small boys is the ice man's friend.

Chesterfield Ready to Quit NVA; End 21 Year Rule as Virtual Czar

'Bum' Theme Song

Local 802 of the American Federation of Musicians in New York, which concentrates on picketing the RKO Palace on Broadway, particularly on Saturdays, is being audibly combatted by the Palace's loudspeakers with a marathon recording of 'Hallelujah, I'm a Bum!'

Pickets can't take it. They parade furiously in tempo with the 'Bum' song and shout their 'unfair' part in loud voices in an endeavor to combat the loudspeaker recordings.

Henry Chesterfield, after 21 years, 18 of which he was under salary of \$250 weekly, Friday (18) in New York told a stormy session of National Vaudeville Artists' membership that he was willing to withdraw as executive secretary of the NVA. Membership, in the process of reorganizing the club prior to seeking new quarters, has evidenced a desire to be self-governing, rather than ruled, as the NVA has been for 21 years by Chesterfield.

Result of the reorganization will be an election of officers, balloting for the first time also including the post of executive secretary. Should Chesterfield fail to be nominated or elected, it will mean the finale of one of the most remarkable jobs ever created in show business.

Placed in a life-time position by E. F. Albee when the NVA was organized in 1916 as virtually a Keith-Albee company union, during the White Rats strike, Chesterfield was practically a 'czar' in the vaude talent field till the NVA Fund's resources dwindled to such an extent that the elaborate clubhouse on 46th street, now a restaurant-hotel, was abandoned in June, 1934. It was the former, richly-appointed White Rats habitat, taken over by the NVA, Inc., in 1916 on a yearly rental of \$30,000. Now the NVA is housed in a flat at 247 West 46th street, which rents for around \$5,000 yearly.

Chesterfield's position, though often attacked, was well nigh impregnable till the big clubhouse was evacuated. Though the NVA's resources and income dropped after 1930 to such an

(Continued on page 71)

Radio's Big Shows Again Irk AT&T— Cutting Phone Usage

renewed squawk from the American Telephone & Telegraph Co. concerns the sharp dropping off in phone calls during the half-hours or hours of the topnotch radio programs. It's noticeable particularly Sunday nights and also around the stronger Thursday night and kindred periods, when, seemingly, the nation lays off telephoning each other so as not to be disturbed while listening in.

This actually dates from the height of the Amos 'n' Andy vogue when, around the 7 p.m. period, AT&T noticed the first concentrated drop-off in phone calls.

The check is made specific in inter-urban communities, such as calls from N. Y. City proper to Westchester or Long Island spots, when telephone operators report that many residences leave word not to ring their phones until after a certain hour. These lapses usually coincide the spotlight radio programs.

BRITISH FILMS SMUTTIER, CAN. CENSOR SAYS

Toronto, June 22.

Annual report of O. J. Silverthorne, chairman of the Ontario board of film censors, states that 'a much greater number of cuts have to be made in British-made film than in those from Hollywood' and that 'the board noted a strange paradox—the best 'British' films are American made.'

Commenting on film cuts Silverthorne said that players in British made films used language that would not be attempted in Hollywood. In a recent Jack Buchanan release Ontario censors had to make more than 50 deletions, he said, and that there were such objectionable shots in other British releases that many had to be nixed.

The report suggests that British producers have not had the years of experience that have taught Hollywood studios that clean fil

BALTO'S HOME-MADE TRAVELOG ON WALLY

June 22.

Short subject, titled 'Baltimore, the Home of Wallis Warfield,' has been completed locally with plans to peddle it nationally underway. Two reels, made in manner of travelog, includes tour through former home of Duchess of Windsor.

Former Warfield residence is already a show biz, being offered to tourist sightseers at \$1 admission with takings n.s.g. to date. Understood promoters of house as museum are interested in the film which has had some newspaper build-up during filming by local Hearst-owned News-Post.

Newsreelers Uphold the Right Of Any Film Company to Edit Out 'Objectionable' Stuff as Par Did

Paramount was following the procedure or prerogative of other newsreel editors in its decision not to release any scenes of the fatal Chicago steel strike riot. That appears to be the opinion of newsreel circles and in the industry generally, although some competitive editors expressed the thought that they would have used the films in full or in part if they had possessed them.

Attention was directed to the Par newsreel because pictures in question were subpoenaed in Washington. Previously A. J. Richard, editor, in Chicago was quoted as saying the newsreel scenes of the battle between police and strikers were withheld because of danger of inciting riot.

Haysians had no comment to make, explaining that newsreels did not come under Hays office production code administration, and that the organization exercised no direct control over what or what did not go into issues. That was left for editorial judgment of various reel editors.

Trade industry spokesmen explained, however, that they were within the power of any distributing company to eliminate or squish any material considered detrimental to their exhibitor or distribution interests. Which brought up the angle of legal responsibility in case an audience rioted and wrecked a theatre, after seeing riot scenes.

Newsreels subsequently have covered the Chicago affair with views showing funerals of the victims without attempting to show or take sides on who was at fault.

Some officials expressed the opinion that the newsreels have as much right to play down strike scenes or views of violence, to the extent of total elimination, as newspapers exercise judgment in doing the same. As an example, they pointed to the manner in which many papers minimized or eliminated news of bank failures and runs on banks several years ago. They cited that few if any photographs of bank runs were employed because they figured it as stirring up excitement in other communities.

Individual Judgment

Mike Cioffe, editor of Metro's 'News of the Day,' explained that coverage of strike trouble such as Paramount had was a matter of individual judgment, though not attempting to play down Par instance. His idea was that a theatre audience was different from the audience as constituted by readers of a daily newspaper. The former, he described, is a mass audience and news- (Continued on page 70)

Those Eddie and Wally Newsreel Shots Their Own Fault, Say Lensers

Unfavorable comment from theatre audiences as to how unfatteringly the Duke of Windsor and his bride, the ex-Mrs. Wallis Warfield, showed up in newsreels when photographed after their marriage in Europe, was not the fault of the U. S. newsreel companies but attributable to restriction made by the wedding party. The view that only outside photographs could be taken.

The result was that the pair were 'shot' on a small porch and steps, after they had left the dwelling where they had been married. Straight camera work always is rated unfattering by newsreel officials and it is doubly so when photographed as here in glaring sunlight. It is impossible to retouch newsreel film as with still photography. Fact that Paramount was delegated to cover for all American reels meant that all newsreels here had the same views. All the good material caught by the camera was used.

Pay-off is that the newsreel scenes were barred from England and the Dominions because officials thought it would create feeling in favor of the Duke of Windsor. Now newsreel folks believe the opposite might have resulted.

Berger Aiding Cohn

Hollywood, June 22. Eugene Berger has been added to Harry Cohn's staff at Columbia as the press's personal aide.

Understood Berger will take up the reins now held by Kahane in the event the latter lands a job as intermediary in disputes between the Screen Actors' Guild and the producers.

TAY GARNETT BOWS OUT OF RENOVED

Hollywood, June 22.

Unable to arrange satisfactory terms with Louis Lurie, head of Renowned Artists, Tay Garnett has withdrawn from the setup and taken his story property, 'Trade Winds,' with him. Ronald Colman, named to star in the film, was committed to Renowned for that one only.

Garnett has negotiations on with Columbia and one other major to make and release the picture with Garnett taking around \$100,000 for story and direction plus a graduated percentage of the profits. Colman is in on any deal that jells.

\$20,000 OFFER FOR MG TALENT

Reported in New York radio circles last week that Colgate-Palmolive-Peet is negotiating with Metro-Goldwyn-Mayer for the exclusive use of the picture company's contract talent for a weekly hour broadcast. Price is to be \$20,000 per program.

Agency on the account is Benton & Bowles, while the William Morris agency has been doing the go-between for Metro.

MIKE MARCO'S U FILM PROD. TALK UP AGAIN

Talk is up again that Mike Marco, head of Fanchon & Marco, will personally go into film production, this time for Universal. It's something that has been on the griddle for some years with Marco angling for a production berth. Whether this means that Marco will shift his other business interests to others or step out of his other interest isn't known.

Talk is that Marco may make one or more films for Universal.

Radio Film Broadcasts

'Last Train from Madrid' Stalls On Air
That 'Hollywood Hotel' program over CBS, Friday (18) last was an amazing example of plugging a picture. Whether that kind of hodge-podge mixture of music, song and catch-as-catch-can chatter can sell a picture is something to be questioned, particularly a war film, timely or otherwise, as Paramount's 'Last Train from Madrid' is. There is no doubt that Louella Parsons' kind comment about the picture, following the re-enactment, in the form of a brief review, is helpful. However, the re-enactment of scenes was a disconnected affair and the incidental narrator who undertook to describe the backgrounds of the scenes was not always distinct. One of the noticeable points which further served to offset reception was that for some reason during the program there was mention of companies other than Paramount, thus causing a confusion of credits.

Gilbert Roland, Helen Mack, Lionel Atwill and Lew Ayres were brought together before the mike for the film end of the program. There was no distinction to their performances, in whole or part, and not a distinctive point of quality in the production.

Whether 'Last Train from Madrid' is the kind of film requiring a push such as proper broadcast can perform for it, something for the makers to determine. But to place the subject as a catalog item on a song and orchestra broadcast hardly serves that purpose constructively. It's of secondary moment in this instance whether, in such a transient parent situation as 'Last Train from Madrid,' the story ending is revealed or not.

GB'S 12 Next Year, N. Y. Convention July 8-11

Gaumont-British will release at least 12 pictures in America for the coming 1937-38 season. The company's first of a series of regional conventions will be held in New York at the Hotel St. Moritz July 8-11.

Announcement of the product probably will be held within a week. Arthur L. Lee and George W. Weeks will top the roster of those present.

London, June 22.

Gaumont-British will reopen its shut-down when G-B whittled its program and handed distribution over to C. M. Woolf's General Films. Plan is to transfer productions currently scheduled for the smaller Islington studio and made by the subsidiary Gainsborough unit, with the balance of product continuing to come from Pinewood.

Islington plant will then be handed over to G-B Instructional, which shoots non-theatrical, educational and publicity shorts. Gainsborough is responsible for half the G-B picture program.

Shepherds Bush went completely dark in the winter, with only the laboratories remaining in work, chiefly printing and processing the G-B newsreel.

SAG Interested In Equity's Air Unionization

Attitude of the Screen Actors Guild, as informally expressed at a confab last week, on the union situation in radio is that Actors Equity might as well do the organizing of airwave performers as some other labor unit. Guild naturally is behind this Equity effort because of holding a charter from Equity, and will do all it can to see that Equity is firmly established in its campaign to secure radio actors as members. While the Guild attitude has been strictly hands-off on the matter of labor union, appearances on radio network programs, officials are opposed to unpaid guest star appearances. They realize that this is a matter of jurisdiction and entirely in the province of studio officials for decision.

JR. LAEMMLE TO PROD. FOR M-G IN LONDON?

London, June 15.

Carl Laemmle, Jr. is set to go in with the Metro British outfit, reported here. Plans are for him to open with an adaptation of 'The Amazing Dr. Clitterhouse,' which ran in the West End and on Broadway, and is still satisfying the local populace.

Hollywood, June 22.

Carl Laemmle, Jr. is back from New York readying his initial production to be made under his Metro contract.

Laemmle brought along scripts for 'The Amazing Dr. Clitterhouse' and 'Nine Officers,' latter a Continental play.

Al Boasberg Does an 'Off to Buffalo'; Gagsters Will Miss His Ready Wit

Rogers Memorial Rodeo

Colorado Springs, June 22.

Will Rogers Memorial rodeo will be held Sept. 4-6 on the Broadmoor polo field in conjunction with dedication of the already famous Will Rogers Shrine of the Sun which has been built on Cheyenne mountain, half a mile above the rodeo grounds. Leonard Stroud will be in charge of the rodeo contests. Prizes and trophies are being offered.

U. S. TELLS OFF NAZIS ON PIX MEDDLING

Washington, June 22.

German diplomatic representatives in this country promised to respect international protocol last week as consequence of State Department squawks against butt into American film affairs.

Pledge to refrain from attempting directly to influence picture business satisfied the U. S. and closed incident over Nazi diplomats applying pressure to prevent American actors from playing in 'The Road Back,' dramatization of novel by Erich Maria Remarque, ousted German author. Hollywood bleats had stirred State Departmenters into reminding the embassy that this country does not care to have foreigners meddling on their own hook.

Minor sensation was created when film people protested that Dr. Georg Gysling, Nazi consul at Los Angeles, had threatened to blacklist all actors appearing in the picture, which is considered antagonistic to the Hitler regime. The embassy back-stopped the West Coast subordinate, saying instructions from the Ministry of Propaganda had been the genesis of his action. In the end, however, Ambassador Hans Dieckhoff apologized for the direct interference and said that in the future any such matters would be taken up with the State Department. He told Gysling to quit turning the heat on either producers or talent from now on.

Both Dieckhoff and his recently-departed predecessor, Hans Luther, have consistently refused to review 'Road Back,' despite pleas that they help avoid anything distasteful to the Nazis. Diplomats played hands off on the ground they have no authority to approve or reject films for German consumption and their comments might prove embarrassing from both personal and official viewpoints.

Uncle Sam After Menjou And Wife for More Taxes

Washington, June 22.

Tax disputes between the government and Adolphe Menjou and Verne Teasdale, his former wife, were laid before the Board of Tax Appeals Monday (21).

Internal Revenue Bureau held the suave actor and ex-fraud underpaid the government in taxes on 1934 earnings. Claim against Menjou involves \$30,080, while Miss Teasdale is being hounded for \$938.

N. Y. to L. A.

Jack Cohn.
Herschel Deutsch.
Donald Douglas.
Perry Ivins.
Garson Kanin.
Burgess Meredith.
Leo Morrison.
Margaret Perry.
Jimmy Savo.
Nate Spingold.
Harry Tierney.

ARRIVALS

Fred Perry, Mr. and Mrs. rank Capra, Julius Tolch, Setsuko Hara, Nagamasa Kawakita, Max Milder, Robert Riskin, Charles D. Lederer, Edna May Oliver.

By ARTHUR UNGAR

Hollywood, June 22.

Al Boasberg, 45, the triple-threat writer of gag and comedy in all branches of show biz—radio, screen and vaude—died here early last Friday morning (18) with his boots on. His passing was sudden.

Boasberg had been working on the script of the Jack Benny show for last Sunday (20) aided by Al Klein. Boasberg had not been feeling well all day Thursday and as the midnight hour approached complained about pains in his left shoulder. He decided to rest a few minutes and suddenly Klein heard a rattle in the throat of Boasberg. Stop gagging, Al! he cried. Instead Al dropped to the floor and before medical aid arrived he was dead.

Boasberg, who came from Buffalo, in his early life heard nothing but show biz from his dad and uncle who were jewelers to the profession. From the difficulties the family had with their customers Al managed to get plenty of laughs. It was all a fun to him and throughout his life he clowning about the Boasberg customers who did not come through with coin, as promised, for the 'ice' they were proudly wearing.

'Ice' Biz Too Dull
His dad wanted him to stick to the family trade. But it was too dull, he claimed, so he decided to become an actor. With a local boy named Sherwood they framed a comedy act which Boasberg wrote, and after trying to amuse the locals at a few amateur night shows, split. Then he decided to get away from (Continued on page 28)

Par Elections Monday

Election of officers for the ensuing year will be on the agenda at Paramount's next meeting of its board of directors Monday (28). No changes to the upper setup of official contemplated, according to official advice.

Cochrane's 35th Anni

R. H. Cochrane, president of Universal, was absent from his office last Friday (18). It was his 35th wedding anniversary.

SAILINGS

July 21 (Paris to New York) Bernard Sobol (Queen Mary).
July 9 (London to New York) Alfred de Llagre, Jr. (Conte de Savoie).
July 9 (Norseland Cruise) Mr. and Mrs. O. M. Samuel (St. Louis).
July 7 (Paris to New York) Gus Eysell, Russell Markert, Gene Snyder, 48 Rockettes (Normandie).
July 3 (New York to Paris) Auri Lee, John van Druten, Bernard Sobol (Berengaria).
June 29 (New York to London) Mr. and Mrs. Peter Donald, Jr. (Lafayette).
June 26 (Los Angeles to Honolulu) Mr. and Mrs. George Raymond (Jeanette MacDonald), Mary Pickford, Buddy Rogers (Lurline).
June 26 (San Francisco to Sydney) Charles Munro, Ray Henderson, Stanley Crick, Herc McIntyre, Ken Asprey (Mariposa).
June 26 (New York to London) Jimmy Campbell, Irving Mills (Rex).
June 23 (New York to London) Bert Kalmar (Queen Mary).
June 22 (New York to Bermuda) Eddie Wittstein (Queen of Bermuda).
June 19 (New York to London) Mr. and Mrs. Lawrence Wei (Berengaria).
June 19 (New York to London) Edith Meiser (Normandie).

L. A. to N. Y.

John Boles.
Ben Camack.
Jack Cosgrove.
Ned Depinet.
Ben Hecht.
Joseph Iturbi.
Bert Kalmar.
George S. Kaufman.
Louise Latimer.
Anita Loos.
E. K. Nadel.
W. J. Pineau.
George Raft.
Phil Reisman.
Douglas Shearer.
Betty Starbuck.
F. Ward Wheelock.
John Hay Whitney.

LABOR SOCKS AMUS. STOCKS

Musicians' Union Concentrating Its Picketing Attack on RKO N. Y. Houses

Bilked in efforts so far to force employment of live talent in stage-equipped theatres in Greater New York, Local 802 of the American Federation of Musicians is developing new lines of strategy and promises to swoop down on straight film houses at any moment, without warning, to test new offensives.

The temporary sit-in at the Palace, N. Y., two weeks ago when no violence occurred, was only a beginner but will not be repeated in this manner, according to present indications. Relying on the surprise element as important, leaving theatre victims without time to prepare against invasion or attack, the musicians are revealing nothing more than that RKO is the major enemy for the time being.

Instead of spreading its forces against other chain and independent theatres which do not play stage shows or use bands, the union will concentrate on RKO with all its might. Pending completion of plans for additional sit-ins or other action of a surprise nature in hopes of catching RKO with its pants down, 802 is massing its picketing strength against the theatres of this chain that are stage-equipped. Pickets which were on duty in front of Loew, Skouras and other houses have been temporarily withdrawn in line with the determination to go at RKO hammer and tongs.

It isn't promised whether the next ill be a permanent one around the clock, for one day or longer, or when fresh moves consequent upon the Palace test will be attempted. Learned, however, that since Saturday is the best theatre day of the week, this day will probably be the one on which RKO—and later on, other theatres—may expect something to happen besides routine picketing.

PAR-GOLDWYN'S TRUCE TERMS OVER GARY

Hollywood, June 22. In consideration of obtaining the services of Gary Cooper for two films, first of which will be next year, and the services of Henry Hathaway, to direct a couple of pictures for Par, Paramount may call off its \$5,000,000 suit against Samuel Goldwyn.

The suit started out of Goldwyn's grabbing Cooper, when that star's contract at Par was about to expire. There was great to-do in the Paramount camp alleging talent-raising before contracts expired.

BERT BLOCH RESIGNS M-G; WANTS TO WRITE

Hollywood, Jan. 22. Bertram Bloch, story editor for Metro in the east, suddenly resigned his post over the weekend. Bloch, it is understood, wants to be a writer himself and is tired of editing.

Bloch resigned his post several times previously for the same reason and, twice, was brought out by the studio for temporary writing flings in between editing. But now, it is understood, he is serious about sticking to it.

In the absence of J. Robert Rubin in London, where he is attending to sundry M-G matters including that prolonged Gaumont-British deal, the New York office claims to know nothing about Bloch's departure or future plans.

Add: New Faces

The east endorses Hollywood's program of mass development of unknowns to keep down increasing spotlight star salaries. It may have been considered a hazard, at one time, to cast even a single embryo in a film, without the best of reasons, but now it's the trend to cast the virgin talent in groups whenever there is opportunity.

U's Practical Training Ideas For New Talent

In connection with Universal's new policy of shipping all new talent prospects to the Coast for testing, Charles Beahan, studio story and talent head, figures practice will save considerable expense in addition to making better tests.

According to Beahan, renting a studio for testing in the east costs around \$1,000 a day, besides the expenses of cameramen, makeup men, etc. Attempting to cut down the overhead by testing several prospects in a day merely spoils the quality of the tests, he says. Beahan figures cost of sending a player to the Coast at about \$150 round trip (summer rates), with salary outlay of \$10 a day, or about \$100, to the prospect. Maximum expense is about \$500.

Major reason for testing on the Coast, however, is superior tests due to better technical facilities.

Beahan hopes ultimately to test all screen talent in actual film work. Idea would be to send players to Hollywood under option, give them a part in a picture and, if they click, to sign them to terms. Talent head used that method with Alan Baxter. Took the actor from 'Gold Eagle Guy,' Broadway legster, and put him in 'Mary Burns, Fugitive,' with Sylvia Sydney. Baxter scored and was pacted by Par, with whom Beahan was at that time connected.

If prospects don't click in the one picture they could be shipped back east without their options being lifted, Beahan figures. Believes actual film work would be more revealing than present method of testing.

8TH (FINAL) H'WOOD CONV., COLUMBIA, 28TH

Hollywood, June 22. Eighth and final of the Hollywood sales conventions brings Columbia here Monday (28) for a four-day pitch. Attendance will be around 200.

It is expected that company will announce during the convention a block of 42 features for next season.

20th-Fox Flirting With Cinda Glenn For H'wood

London, June 22. Cinda Glenn, American nitery performer who has made considerable of a rep on this side, is probably going to Hollywood for 20th-Fox. Deal depends on the picture company getting together with Clifford C. Fischer, who has her on an exclusive personal contract.

20th-Fox made extensive tests of Miss Glenn here about a month ago and found them satisfactory.

ISSUES FOLLOW REST OF MARKET

Show Biz Securities Below True Valuations Because of Strikes, Etc., Which Are Harassing the Rest of the Country—Furthermore, It's Jamming Up Financial Progress With in Picture Companies

NO TRADING

trikes in the steel and automobile industries, with absence of law and order and possibility of their spreading, have cast a shadow over Wall Street in recent weeks. Not only has interest dwindled almost to the vanishing point in many stocks but numerous issues have sagged to successively new lows for the year. Though picture company shares doubtlessly would be affected only if plans were closed over an extended period, many film stocks have followed the stock market downwards on a modified scale.

Worst feature of these declining markets is that traders have shown so little interest in issues that were extremely active earlier in 1937 such as Paramount common, Warner Bros. common and even the leader, Loew's common.

Both Paramount common and second preferred, Columbia Pictures (certificates), General Theatre, Radio common, RKO, Warner Bros. common, Grand National and Universal pfd. are among the most active stocks to register new lows for the year in recent weeks. Both Par shares were hanging near their low marks this week as were RKO and Radi.

Loew's common has held up remarkably well, ranging from \$75 to \$80 per share, even during the dog days and more recently as it sold minus the \$2 dividend (\$1.50 extra) made payable this month. This is not far from the peak price. Same (Continued on page 57)

BILL FOX'S 750G 'PEACE' OFFER NIXED

Hollywood, June 22. William Fox's peace proposal to 20th Century-Fox, seemingly, was for that company to pay him \$750,000, to call off claims pro and con, those which the company may have against him, and whatever claims William Fox may have against the 20th Century-Fox firm. This proposal, was nixed, according to official indications.

Nor was William Fox able to make any progress towards easing his predicament in San Francisco, because he is accounted as having been unable to obtain an interview in regard to this matter, while on the Coast.

It is understood that A. P. nini, head of the Bank of America, would not see Fox while the latter was on the Pacific slope.

William Fox's peace hopes, therefore, appear to be remote as ever. The former magnate is understood to have had Nicholas M. Schenck, president of Loew's, as his intermediary in that 20th Century Fox matter.

William Fox's personal and voluntary bankruptcy action, in the New Jersey courts, is still knotted, too.

St. Louis, June 22. Fees aggregating about \$13,000 were allowed last week by Federal Judge George H. Moore to trustees (Continued on page 57)

Selznick-Wanger Switch Away From UA Releasing Denied East; Pickford May Partially Stay In

Clark-Zanuck Confabs

John D. Clark, general manager of distribution for 20th-Fox, left for the Coast yesterday (Tues.) by train for a final production confab with Darryl Zanuck in Hollywood. He will stop in Chicago for a brief visit and confer with Herman Wobber in San Francisco before arriving on the Coast.

Following parley, Zanuck plans to go on a belated vacation, flying to Java on a hunting expedition. Clark expects to be back in New York by the middle of July.

In Other Words, The Academy's Just Bowing Out

Hollywood, June 22. Request to major producers by the Academy to cancel the actor-producer basic agreement and the assistant directors code, in view of the Screen Actors Guild's takeover, was approved by a majority of studio heads. Screen writers are also included in the Academy divorce.

All contractual relations now are out of the Academy's hands, and the organization will devote itself henceforth to research the Oscar awards, and inter-branch work of a non-economic character.

ENGLAND NIXES 2,000-FT. REELS

London, June 15. Motion picture industry here won't stand for the 2,000-ft. reel adopted in the U. S. last fall. British Standards Institution, which has a committee to decide picture problems, has been weighing the pros and cons and the latter won.

View is that changeover of equipment necessitated by scrapping the present 1,000-ft. standard is not justifiable. Decision will be transmitted to Fayette W. Allport, representing the Hays Office here.

If the M.P.D.A. accepts the finding, American studios will have to indicate half-way marks, so that reels can be split for the U.K. market. They are doing so at present, anyway, but threatened to cease the practice in September.

TALLY-CORBAR APPEAL TO D.C. ON F-WC BKPTCY

Hollywood, June 22. The last effort of T. L. Tally and the Corbar Corp. to have the Fox-West Coast bankruptcy voided on alleged fraudulent grounds is the petition for rehearing by the U. S. Supreme Court.

The highest trial to which Americans may have recourse recently declined to reverse the court of appeals' ver

Raymonds and Rogerses On Honolulu Honeymoons

Hollywood, June 22. Two famous honeymoon couples sail on the Lurline for Honolulu this Saturday (26).

They are the Gene Raymonds (Jeanette MacDonald) and the Charles (Buddy) Rogerses-to-be (Mary Pickford), as their nuptials are slated for the same date as the sailing.

Hollywood, June 22. David O. Selznick and John Hay Whitney huddled over last weekend in conferences to determine the future releasing policy of Selznick International Pictures.

Question is whether present pact with United Artists will continue in force after studio has delivered its quota under the existing agreement. Paramount is reported to have made a flattering tender for the S-I product.

Whitney winged in for the conference last Friday (18) and left Monday (21) for the East.

Likely no new distribution deal will be struck until after delivery of the five pictures on UA contract. Execs marking time to see what happens on the Sam Goldwyn-Alexander Korda buyout of the Pickford-Chaplin-Fairbanks holdings in UA, before talking renewal with UA.

Understand Korda-Goldwyn will have the needed coo to swing deal within 60 days.

Selznick meanwhile is going ahead with fall and winter production plans, which includes 'Gone With Wi' to be tied in on new releasing arrangement.

Par Unaware. Paramount officials, at the company's home office, were queried regarding Selznick and they indicated that if any offer, as such, was made to Selznick, they were not aware of (Continued on page 28)

Rogers, Normanly Back

Charles Rogers, production chief for iversal, accompanied by James Normanly, studio business manager, left for the Coast Sunday (20).

Two had been in N. Y. one week for home office conferences and to attend the opening of 'The Road Back,' U's roadshow picture at the Globe, on Broadway.

VARIETY	
Trade Mark Registered FOUNDED BY SIMS SILVERMAN Published Weekly by VARIETY, Inc. 154 West 46th Street, New York City	
Subscription Annual.....\$6 Single Copies.....15 Cents	
Vol. 127	No. 2
INDEX	
Advance Production	23
Bills	60
Chatter	67
Concert	66
Dance Tours	54
Exploitation	31
15 Years Ago	56
Film Book	21
Film	12
Forum	71
House Reviews	59
Inside—Legit	64
Inside—Music	52
Inside—Pictures	10
Inside—Radio	44
International News	19
Legitimate	65
Literati	66
Musi	54
New	57
News from the Dailies	70
Nite Clubs	55
Obituary	70
Outdoors	60-69
Pictures	2-31
Radio	51
Radio—Paci	46
Radio Reviews	40
Radio Showmanship	42
Sports	70
Units	57
Vaudeville	55-57
Women	6

Abbott's Picture Deal Gives Him A Percentage in All His WB Films

George Abbott goes out to Hollywood for pictures this summer on a producer-director pact with Warner Bros. First picture he will make on that arrangement will be 'Brother Rat', from his own production of the current season, which Warners finally closed for, ing \$145,000 for the film rights.

Understanding is that Abbott will get \$3,000 weekly plus a percentage on all his pictures, of which, however, he will only do two a year. His pact, it is understood, is but for these two with an opti, however, of five more years.

Deal was all set for some time but not finished because of the working out of details. Warners wanted to get 'Room Service', another current Abbott comedy legit click on Broadway, with that in mind, in which case Abbott would have made 'Rat' and 'Room' as his first two pictures. Inasmuch as RKO-Radio outbid Warners for the film rights to 'Room Service', Abbott's second picture is not set and its subject will have to wait decision.

Under terms of the deal, it is understood, Abbott has complete choice of story, talent, etc., as well as production. He will both produce and direct his own films. He will work in Hollywood only during the summers, however, spending his winters in New York on his legit productions, which he refuses to give up.

Deal is an outgrowth of the former Abbott deal with the Warners to produce plays on Broadway. Under that pact he produced 'Three Men on a Horse', 'Boy Meets Girl' and 'Brother Rat'. With the coming of the war between dramatists and Hollywood last year, this deal had to be broken off, since Warners refused to finance any more legit production under the new Dramatists Guild terms. Thus 'Room Service', fourth click in a row, was produced by Abbott on his own.

Meantime Radio last week pacted John Murray and Allen Boretz to a writing contract, which calls for the duo to adapt their own play, 'Room Service'. Deal is for that one play only and, again, it's a peculiar one in that it gives the writers the final say on talent for the play. Duo split \$153,000 between themselves as their share of the \$225,000 which the play brought in film rights from RKO; management (Abbott) getting the other 40% or \$102,000. They will be paid extra by Radio for adapting it, although the terms of this payment are not available.

Picture will be made next summer, under terms of the purchase and not released until the '38-39 season.

Hollywood, June 22. Garson Kanin, former assistant to George Abbott, has joined the Samuel Goldwyn organization and will work into a producer or director berth under Goldwyn's personal training.

Kanin aided Abbott in staging three Broadway plays and is understood to own a piece of 'Room Service'.

BOYER-COLBERT HEAD WB'S 'TOVARICH' PIC

Hollywood, June 22. 'Tovarich' goes into production at Warners this week under a heavy budget with Anatole Litvak directing, cast topped by Charles Boyer, Claudette Colbert and Basil Rathbone.

Robert Lord is in the producer spot with Bob Fellows as unit manager. Best may top all films on the current list.

Another Foran Goes Pix
Jimmie Foran, who is being graduated from Princeton this spring, shortly leaves for the Coast to appear in 'Merry-Go-Round of 1938', for Universal.

Young Foran, who is younger than Dick Foran, already in films (WB), is the son of Senator Foran, of Fleming, N. J. He was signed by T six months ago.

Dude Ranch Forgets It
Moon Lake Dude Ranch, New Port Richey, Fla., will change its name to Moon Lake Gardens.
Plans extending next season to an all-year policy and book name bands and attractions.

'Wells Fargo' Due to Roll in Two Weeks

Hollywood, June 22. With preparations nearing completion, Paramount will give the gun to the Frank Lloyd production, 'Wells Fargo', in two weeks. Advance camera units are already shooting atmosphere footage in the Mother Lode country, Kernville and San Francisco.

Lloyd has borrowed Lionel Barrymore from Metro for a featured role. Other cast toppers are Joel McCrea, Bob Burns and Frances Dee.

Mr. Cromwell Takes Walk on 'Marco Polo'; Archie Mayo Switches

Hollywood, June 22. After the film was four days in production, John Cromwell chucked the directorial assignment 'Marco Polo' (UA).

Walkout is said to have occurred after story differences with Sam Goldwyn. The director says that on account of the disagreement it was only fair for him to check out of the spot as Goldwyn would have had \$1,500,000 tied up in the production.

Archie Mayo directs the Gary Cooper-'Polo' starrer instead, being pulled off 'Goldwyn Follies', to which he was assigned as the first on his new five-year exclusive contract. If Mayo completes 'Polo' in time he returns to direct 'Follies', which is slated for a mid-August start. Otherwise Goldwyn picks another pilot.

Cantor to 'Go to Town'

Hollywood, June 22. Cast of principals has been completed for Eddie Cantor's 'Ali Baba Goes to Town' at 20th-Fox, which got the gun yesterday (Mon.), with David Butler at the controls.

Roster includes Virginia Field, June Lang, Roland Young, Tony Martin, George Sanders and Alan Dinehart.

'Rosalie' to Del Ruth

Hollywood, June 22. Roy Del Ruth has been set to direct Metro's 'Rosalie', with William Anthony McGuire at the production helm.

Albertina Rasch will handle dance sequences.

SWEET FOR METRO

Hollywood, June 22. Metro has signed Roxana Spreckels to a term contract.

Gal is the Coast sugar heiress.

Loew's and Kendall Buy Up Property Of Capitol, N. Y., in \$1,500,000 Deal

Messmore Kendall, Major Edward Bowes, Metro-Goldwyn-Mayer and Loew's, Inc., now own the ground on which the Capitol theatre, Broadway and 51st street, N. Y., is situated. They own the theatre, of course, which is now 20 years old. Deal was closed for \$1,500,000 for the property. It takes effect in November of this year, when the Cap's original 21-year leasehold on the site expires.

It develops, with consummation of the Loew-Kendall deal for the Cap property, that the showmen's interest in the Roky, N. Y., was more or less vague and, some aver, a smoke-screen in view of a major interest in retaining the Capitol as a showcase for Loew pictures. Roky has since gone over into 20th-Fox control.

Loew's-Kendall, et al., which owns the Cap, had been paying \$55,000 per year rental on the ground on a 21-year lease from 1926, plus taxes and income taxes, which is a peculiar condition all Wendel property deals insist upon. It's called the Wendel Foundation, ever since the two reclusive sisters died in their Fifth avenue mansion which recently

Gone with the Title

Hollywood, June 22. Paramount company filming 'Ebb Tide' in technicolor is aboard, the three-masted schooner Golden Gate cruising around within 50 miles or so off Catalina Island getting marine and shipboard shots under supervision of Robert C. Bruce, outdoor color expert.

Cast principals, including Oscar Homolka, Frances Farmer, Barry Fitzgerald and Director James Hogan, will go aboard this week-end for bounding main sequences.

GOULDING WILL DO 4 ON HIS NEW WB PACT

Hollywood, June 22. Warners has pacted Edmund Goulding to direct four pictures with Goulding passing on stories.

Director recently finished 'That Certain Woman' with Bette Davis, which is virtually a reissue of Goulding's original story, 'The Trespasser', made with Gloria Swanson for Producers Distributors Corp. several years ago.

Papal Honor for Farrow

Hollywood, June 22. John Farrow, Warner director, is to be awarded a papal knighthood for his writings dealing with the Catholic Church, chiefly his volume titled 'Damien the Leper', published recently.

Honor will be conferred by the Most Rev. John J. Cantwell, archbishop of Los Angeles, in case Farrow is unable to go to Rome to receive the title from the hands of Pope Pius XI.

JUVES' DAY IN COURT

Goldwyn Contracts Okayed for Six Pic Minors

Los Angeles, June 22. Half a dozen juvenile players' contracts were approved for Samuel Goldwyn in Superior court last week.

Virginia Verrill goes into featured role in 'Goldwyn Follies' on a pact that starts at \$400 a week with options. Bernard Punsley, Gabriel Dell, Bobby Jordan, Hunt Hall and Leo Gorcey, New York moggers who played in 'Dead End', also won official okay on their agreements.

Crooner Goes Pix

Jimmy Newill, former vocalist with Gus Arnheim's orchestra, has been signed by Grand National for pictures.

First assignment will be as a member of James Cagney's swing band in Cagney's forthcoming musical, 'Something to Sing About'. Following that Newill will have the lead in a four-picture series based on the exploits of the radio character, 'Renfrew of the Mounted.'

When Royalty Goes Layoff It Goes H'wood, Usually as Asst. Directors

Jenkins, Herbert as New WB Comic Team

Hollywood, June 22. New comedy team consisting of Hugh Herbert and Allen Jenkins is to be developed by Warners with hopes for starring brackets for duo. First film co-featuring the pair will be 'Shhh! Octopus!'

George Bricker screenplayed and Frank McDonald will direct. Comics are spotted as underhead icks.

Washer Ahead of 'End', Creating Pic Precedent; To Succeed Lint Wells

Ben Washer is set to succeed Linton Wells as Samuel Goldwyn's New York publicity and advertising representative. Wells, vet war correspondent, whose autobiography, 'Blood on the Moon' (Houghton-Mifflin) is a current best-seller, will devote himself to a radio series, using excerpts from his book.

Washer has been on a tour of 60 key cities in advance of 'Dead End', which Goldwyn is now completing as a film. Washer also handled publicity on the play.

Idea of doing advance ballyhoo on films which are still in production, and considerably in advance of their release, is part of a new scheme in picture merchandising which may become a general industry policy. Goldwyn created it with 'Dead End' and it's a stunt which other companies are watching closely.

Sonja's 3d on Ice

Hollywood, June 22. Third film for Sonja Henie at 20th-Fox will be 'Bread, Butter and Rhythm'. The champ skater will vacah for several months after completing her current 'Thin Ice'.

Margo May Resume Terms With Jose Iturbi Ballet

Margo may make a brief return sortie into dancing next winter, if tentative plans for a legit show for Guthrie McClintic do not interfere. Jose Iturbi has asked the actress to do a pair of ballets, 'Three Corners Hat' and 'Love the Magician', with the Philadelphia orchestra. She was a dancer before going into pix and legit, but has never done ballet.

Now in Hollywood, Margo will spend a three-week vacation at her home in Mexico City during July and plans returning to New York in the fall. Was set for Samuel Goldwyn's 'Hurricane', but stepped out when the part was scissored.

Capra Goes Fishing

Frank Capra, Columbia producer-director, gets in from a European vacation this week and goes directly to the Thousand Islands for some fishing at Max Winslow's shack. Capra, when sailing, made mention of possibly doing a film abroad, but instead it turned out to be a 100% vacash.

Radio Scribes Assigned

Hollywood, June 22. Radio handed out a number of writer assignments over last week-end.

Jack Mintz goes on 'A Love Like That'; Allan Scott to 'An Apple a Day'; Jacques Thery scripts 'They Didn't Want Love'; John Twist draws 'She Married for Money'; and William W. Watson scenarizes 'She's Got That Swing'.

Another 'Love' Title

Hollywood, June 22. Radio has set June 28 as starting date for 'A Love Like That' and matched Herbert Marshall and Barbara Stanwyck into the featured spots.

Film, made from David Garth's story, ill be directed by Al Santell. Charles Kaufman scripted.

SANDRA STORM SET

Hollywood, June 22. Sandra Storm wins her first featured role in Paramount's 'Sophie Lang in Hollywood'. Gertrude Michael tops cast.

By FRANK SCULLY

Hollywood, Working formula don't seem to be: know what to do with a royal rebel, exile him to Hollywood as an assistant director. Studios play ball on this, not because when Agriola troubles arise abroad, studio exchanges can point out to foreign cabinets, from the studi side at least, that money isn't everything. Average pay of these eminent exiles is \$150 a week—less the agent's 10%. No deal, even a royal flash, would be legal without a 10%er. Policy has been to absorb anybody above the rank of count in a working monarchy. Of course, if the Duke of Windsor would want to bury his past in a studio, the price would probably be several cuts above that century-and-a-half, but Prince Nicholas of Roumania, too a brother of a king and equally married to a commoner, couldn't get any more, even if he is related, like the Duke, to the present King of England.

Once on the lot, these uncrowned royals lose their regal billings pretty fast. Prince Sigvard Bernadotte, for instance, who passed up his right to the Swedish crown by marrying a German commoner, isn't 'prince' or even 'Bernadotte' on the lot, but 'Siggy'.

At first he was at Metro, Louis Mayer being the unofficial ambassador on these foreign relations. But now Siggy is at Selznick-International. He wears pin-stripe oxford gray suits, which make him look like an actor enduring a layoff, but otherwise he has no distinguishing marks from the run-of-the-mill assistant directors.

William von Brincken, former German consul of San Francisco, known as 'Brinkle', isn't rated so hot as an exchange pawn because (1) nobles are officially off the payrolls in Germany, and (2) Hollywood is unofficially off the payroll of Germany. Town is more anti-Nazi than Palestine.

While it is much easier for a foreign youth who belongs, but can't seem to retain the regal routines, to get a job as assistant director in Hollywood, American youths are not barred if their dads have dough enough and they really can't be absorbed in the old family biz.

One of these is Robert Guggenheim, assistant director of 'The Prisoner of Zenda'. On the lot he's known as 'Guggie' to distinguish him from a game of the same name. On 'Zenda', incidentally, 'iggy' Bernadotte is rated as 'technical advisor' instead of assistant director on account of 'Zenda' is all about royalty in heart trouble and 'Siggy' is figured as knowing the right answers to that one, if not other.

Harry Puck at Par

Hollywood, June 22. Harry Puck, former legit musical comedy juvenile and producer, has a staging-production deal with Paramount. He'll work with Harlan Thompson as his first picture, the new 'Big Broadcast'.

This reunites an old partnership of former Broadway stage days when Thompson wrote books and Puck appeared in his musical shows.

Bea Lillie in Crosby Pic for Par Aug. 15

Beatrice Lillie starts her first Paramount assignment Aug. 15. It'll be the next Bing Crosby film for Emanuel Cohen, crooner's first 'outside' film for Cohen since the latter's return to Paramount release.

Crosby-Cohen's 'Fannie from Heaven' was for Columbia distribution. The Lillie-Lahr revue, 'The Show Is On' at the Winter Garden, N. Y., continues for another week, closing Saturday (26). Lahr too has film commitments.

Hollywood, June 22. Bert Lahr drops out of the current Broadway revue, 'The Show Is On', Saturday (26) to leave for Hollywood and the Universal lot. Comic reports for an assignment in Buddy de Sylva's 'Merry-Go-Round of 1938', which goes before the amers on July 5.

DON'T WAIT FOR TELEVISION

NBC-RCA Tele Demonstration Again Points Up It's Still in the Future

Television test program Friday (18) at the RCA building, N. Y., conducted by Radio Corp. of America and the National Broadcasting Co. for the press was the tip-off on the course the sight-sound broadcasting is to take in the next two or three years. It was interesting to theatre exhibitors because the experimental televisual broadcast showed in more ways than one that it would be nine to 10 years before television might be feasible for theatre use, and then of dubious value except as a novelty.

Set up is comparable to a large-size radio outfit, with RCA insignia on the front, the only difference being that the word 'television' is given prominence. The small 9 by 12-inch picture was reproduced in greenish hue with the same fidelity as the average 16-millimeter amateur picture outfit showing a picture of comparable size. Only difference was that this picture talked.

Smallest, practicable talking picture projection equipment, and the cheapest one, costs \$450, without the screen or the film essential to use. This throws a 5-foot picture on the screen.

Present RCA television set can be made for an estimated cost of \$400 and considerably less with production in any sizeable quantity. This forecasts the use of these outfits in the home, according to television experts, who expect other companies to become interested in the manufacture of sets at a figure below \$400 a few years hence.

Home Angle

Installation in a negligible number of homes of these sets is predicted in the next two or three years. There are some 75 to 100 of these. (Continued on page 23)

Paxton Sisters' H'wood Metamorphosis; Now It's Jean Dale Gone Warners

Charlotte, N. C., June 22. Virginia Dale, 20-year-old blonde who last month was given a term contract by Warner Bros., has started on first screen role in 'Missing Witness'.

Virginia Dale is Charlotte's Virginia Paxton who, with her sister Frances, left the city about two years ago for New York. As a dancing team, the Paxton Sisters were lamped by Darryl F. Zanuck of 20th Century-Fox, who first brought them to Hollywood where they appeared in several pictures.

Virginia married Dave Gould, dance director, but they were divorced within a few days. Then it was decided to break up the sister team. Virgi is changed her name to Dale. On the strength of a camera test, there has been another change to her name, Warners deciding to call her Jean Dale.

Johnston, Sigler Teamed For Gracie Fields Pic

Monty Banks is prolonging his sojourn in Hollywood another four or five weeks, before sailing to produce and direct Gracie Fields' debut film for 20th-Fox, which will be made in London. Meantime Maurice Sigler and Arthur Johnston have sailed to ready new songs for this film and for a new Jessie Matthews picture for Gaumont-British.

Con Conrad, who collaborated with Sigler on some of the Fields film songs, is being kept on the Coast under doctor's orders. Because of that, Jimmy Campbell, head of Cinephone Music Corp. of London, who recently returned to N. Y. from Hollywood, mated Johnston with Sigler as a writing team. Latter sailed for London last Saturday (19) and Campbell sails this Sat. (26).

For the Fields-20th film, Victor McLaglen and Adolphe Menjou go to London in support. Sam Engel and Phil Dunne did the story.

'Brother Rat' Authors Writing Pic Campuser

Hollywood, June 22. David O. Selznick signed John Monks, Jr., and Fred F. Kinklehoffe, authors of the current Broadway hit play, 'Brother Rat,' to write a story of college life for Selznick International.

Film will be made in Technicolor with William Cameron Menzies and Robert Sinclair as co-directors, sked for fall production.

Spot in Next Astaire Pic for Burns-Allen; Ruby Keeler In Also?

Hollywood, June 22. George Burns and Gracie Allen will be featured in Radio's next Fred Astaire starrer, 'A Damsel in Distress.' Air comics over on loan from Paramount.

Ruby Keeler is still being tested as Astaire's vis-a-vis, since she bowed out of Warners.

MEREDITH NO LIKE HIS NEW RKO ASSIGNMENT

Hollywood, June 22. Casting switches at RKO shuffled Burgess Meredith into the featured spot in 'Don't Forget to Remember,' opposite Ann Sothern, and John Boles into the starring role in 'Fight for Your Lady.' Meredith recently closed in 'High Tor' and arrives early in July for his film chore. Joseph Santley directs 'Remember,' with Al Lewis producing. Ben Stollhoff gets the direct signment on 'Fight.'

Apprised of the Sothern co-starring story assignment, Meredith spoke to his agent, Leland Hayward, on the phone from N. Y. and expressed himself as not liking the story idea. Meredith with his wife, Margaret Perry, left for Hollywood yesterday (Tues.).

Meredith's plans for the fall are believed to be still in the air. May do a Maxwell Anderson play if the playwright is working on for him is finished in time. Other possibilities include a Guthrie McClintic production, new translation of a Pirandello play or an engagement at the Old Vic, London. Wants to return from the Coast early in the fall for rehearsal in whatever is set by then.

There's Always Somethin' New in the Picture Biz

Delmar, Cal., June 22. When Bing Crosby and his syndicate open the new Delmar racing track season here next month, it will introduce new feature—a photo-finish enlargement at the judges' stand. Unlike the camera finishes which are quickly developed and voted upon by the judges, the new invention will permit projection on a large screen, so that everybody can see the photo-finish proper.

Rapid camera also will permit lensing the nag at the quarter, the half-mile and into the back stretch, as well as at the finale.

It's a new device which Bogart Rogers, Paramount producer, controls. Rogers, among other Hollywoodites, is interested in Crosby's track syndicate.

Lil Hellman's Washup

Hollywood, June 22. Lilian Hellman is washing up her four months writing stint with Samuel Goldwyn and returns to New York.

Scripter filed on 'Dead End' and did polishing job on 'Marco Polo.'

STILL A LONG WAY OFF, SAY EXPERTS

Insiders Claim This Generation Will Never See Visio Commercialized — Stock Manipulations?

JUST CHATTER

Television talk is just that. Hard-boiled engineers and insiders with no stock to peddle and no enthusiasms to indulge are of this opinion. They see the rumors and speculative stories launched by two groups:

a. Business cliques with ultimate notions of making a profit through stock manipulation.
b. Individuals who hail the new toy with all the zeal of a discoverer. Television has at least three major engineering hurdles to jump. These are so great that one high-ranking radio engineer recently informed VARIETY that his research and information led him to believe that commercial television broadcasting would not come during this generation.

Technical difficulties include (1) the extreme width of the wavelength required for good definition; (2) high susceptibility of television to interference of all kind and (3) the limited distance that television will carry.

Even should the engineering be straightened out the production or showmanship expense of providing a schedule of entertainment for an hour or two each night is a fiscal problem of staggering proportions.

Many 'Systems'
It is pointed out by the technicians that radio has developed along one line. There is relatively little change—except refinements—in radio of today over the old 'radiophone.' Whereas television has already tried out and discarded several 'systems,' the Germans are now putting around with a mirror system, an outgrowth of the cathode ray.

Television rumors have been spread with frequency in the last year. It is stated that once the public is whipped up to a state of belief. (Continued on page 28)

Berman's 'Time' Quintet

Pandro Berman is interested in five minor players in 'Having Wonderful Time,' Arthur Kober comedy at the Lyceum, N. Y. They are Frank Gould, Mona Conrad, Solen Burry, Sandra Gould and Shimen Ruskin.

RKO producer is expected east in a couple of weeks and is arranging to test the five at that time.

Who'll Be Chief?

Pic Writers Want to Play Along But Split on Leadership

Hollywood, June 22. Preliminary skirmishing was still the order last week in maneuvering of the Screen Writers Guild and Screen Playwrights, Inc., for the right to represent Hollywood writers in collective bargaining with the producers.

Anthony Veiller, chairman of SWG's membership committee, reported success in the drive for new members. Directors sked a meeting for tomorrow night (Wed.) to discuss further negotiations with the National Labor Relations Board and the Authors League of America.

Leonard S. Janofsky, SWG attorney, is sked to present a constitutional amendment at Wednesday night meeting providing for the granting by the Authors League, of autonomy to the local SWG.

Schenck and Zanuck Discuss Color, Radio, Talent and Other Pix Ideas; Cool on Color, Favor Air Bally

Meet Von Howard

London, June 15. They have renamed Bill Howard at the Denham studios. Appears he drew the room previously occupied by Josef von Sternberg, which meant the old name had to be rubbed out and replaced with the Howard moniker. But the bloke who did the job didn't wield the brush hard enough; left the 'Von' and painted in the name 'Howard.'

Now, therefore, Denham glorifies in a new international director, Wm. K. 'Von' Howard.

Tierney's 'Irene' and 'Rio Rita' Chores for RKO, Latter a Remake

Harry Tierney is the latest composer to join the corps in Hollywood, going there under contract to RKO for the filming of 'Irene,' intimate musical comedy hit which he wrote with Joseph McCarthy. Show was presented in 1918 at the Vanderbilt, N. Y., and established the run record for that house. Film version for which Tierney will add new numbers to the original score, will have Ginger Rogers in the name part.

Arrangement with RKO also calls for the author to work on a new score for 'Rio Rita' which will be filmed with Irene Dunne in the lead. This too was made once before by RKO.

WHEN AGENT BITES AGENT—LOOK OUT!

Hollywood, June 22. Smaller agents are banding together working out a campaign to resist encroachments of biggies in the 10% biz. Big fish are forming a mutually protective body with sole voting power restricted to themselves, and little fellows allowed the privilege of accepting protective membership.

Small fry, however, will have no voice in the conduct of affairs relating to agent welfare in dealings with clients and producers. Talking of one important agent about what's going to happen to minor agents has the latter burned to a crisp.

ABEL GREEN

Hollywood, June 22. Looking ahead and reviewing the immediate past, Joseph M. Schenck and Darryl Zanuck, head men at 20th-Fox here, have their own ideas on color, radio in relation to films, filmicals, new faces, dualing, etc.

Neither can see color as an inevitable 'must,' despite the local hullabaloo arising from enthusiastic advance reports on Walter Wanger's 'Voices.'

Zanuck is committed to filmicals on a one-a-month basis. With it comes the thought that new faces and new box-office potentials must arise from that. Supplementing this, Schenck contributes the observation that the Zanuck program of new faces—filmicals has created a number of b.o. potentials from the ranks. Heretofore, relatively obscure recruits from radio, vaudeville and niteries, among these are the Ritz Bros., Alice Faye, Tony Martin, Don Ameche, Dixie Dunbar and Jack Haley among others.

Zanuck and Schenck both see the future of vaudeville on the screen, and point to the roster of minor people whom they've spotted into the succession of filmicals. Past year's parade of 20th-Fox tunefilms are studded with an array of vaudeville recruits.

On the subject of vaude, Joe Schenck, with his show biz background. (Continued on page 71)

Faye Draws Harlow Role in 'Old Chicago'; Remaking 'Sarotoga'

Hollywood, June 22. Definite decision was announced last week by Darryl Zanuck to place Alice Faye in the 'In Old Chicago' role, vacated by the death of Jean Harlow, at 20th-Fox.

Film went into work with the following cast: Alice Brady, Andy Devine and Tom Brown borrowed from Universal; Tyrone Power, Don Ameche, Virginia Fields and Phyllis Brooks. Location units shot atmosphere footage at Modesto and Yuma last week.

Plans for reshooting 'Sarotoga,' interrupted by Jean Harlow's death, are going ahead at Metro with several female players undergoing tests for Miss Harlow's role. Film was around 80% completed.

LOMBARD'S ONE-A-YEAR ON SELZNICK CONTRACT

Hollywood, June 22. Carole Lombard has signed an agreement to make one picture a year for Selznick International, pact not including her current assignment in 'Nothing Sacred.' Deal also is separate from her Paramount contract.

Miss Lombard's initialer for S-I will be 'Of Great Riches,' Rose Franken story to be made in technicolor.

Turning the Other Cheek

Hollywood, June 22. John Balderson is screenplaying 'He Who Gets Slapped' for remake at Metro.

film was done as a silent.

Dick Barrie Joins M.C.A.

Lincoln, June 22. Dick Barrie orchestra and Anita Barker, left Frederick Bros., Kansas City bookers, with date here at the Turnpike Casino, and immediately joined MCA.

Will be routed in Pittsburgh territory first under the new banner.

SAMENESS OF PIX ANALYZED

S.E.C. Uses Par Reorganization as 'Example' for Congress to Tighten Up on Prot.-Committees in Future

Washington, June 22. Connection between bankers and old Paramount in reorganization matters was rapped by Securities and Exchange Commission Monday (21) in a report suggesting Congress tighten up on composition and activities of protective committees.

Following up prior complaints, S.E.C. experts questioned need for and value of protective bodies in many reorganizations, asserted conflicts of interest often occur, pointed to opportunities for conspiracy and selfish interest, and burned Kuhn, Loeb & Co. and their Par director-partner, Sir William Wiseman. Lengthy report was filled with additional references to investigation of the film company housecleaning.

As in previous installments, the S.E.C. group mostly passed indirect and roundabout criticism of personalities involved in the Par affair but on several points the principals denounced the bankers for their attitude toward important moral and ethical questions typified in the film company muddle. The entire report questioned whether representatives of management and of bankers are entitled to places on protective committees, raising the point that such individuals frequently fail to make conscientious efforts to help investors.

With the assertion that in many reorganizations there seems to have been little appraisal of the qualifications of the old management, the S.E.C. said that Par affords a "graphic illustration of the type of management policies and activities which should be examined in any reorganization." One of the principal points made by the Commission was that management forced Hertz to leave the board, thus thwarting his efforts to stamp out nepotism and curb extravagance.

Negligence of various protective groups, notably those dominated by or created through inspiration of Kuhn, Loeb, to press charges preferred by stockholders, drew comment. The Commission remarked that these groups failed to take any active steps in investigating or urging suits against the management or the bankers, adding, "Action less than this under the circumstances is not a full discharge of a protective committee's obligations to investors."

Sir William Wiseman's presence in inner councils of the reorganizers was the topic upon which most S.E.C. emphasis was placed. Report pointed out that the Kuhn, Loeb partner's presence had been protested for months before he finally resigned, said critically that his withdrawal was not in deference to these kicks, and turned fire on Kuhn, Loeb's financial operations in Par during the overhauling process.

The Kuhn, Loeb market operations in Paramount paper in 1933-34 infuriated the S.E.C., which appeared unsatisfied by explanations that the purchases of bonds and deposit certificates were inspired by desire to make a long-range investment and which challenged the theory that simultaneous purchases and sales were in an effort to maintain "stable" market. The report pointed out that the brokerage firm's speculation netted a profit of \$334,995, and called attention to the fact that during this period Sir William was sitting in a committee proceedings as well as conferring frequently with the trustees.

Considerable mention was made of the stock bonuses paid execs and the sale of part of these rewards to Kuhn, Loeb. Questioning whether it was justifiable to allot 12 insiders 139,800 shares far below the market value, the Commission reviewed in detail this part of the Par history. Report emphasized that the paper was grabbed up by the fair-haired execs when the market price was materially higher than the amount they paid, giving them a paper profit at the start of \$3,320,250. Sale of 12,520

Flacks Into News Guild

Hollywood, June 22. Publicists will be invited to join the Los Angeles Newspaper Guild with full membership privileges.

Newspaper admen, biz office workers and circulation men also admitted to membership on same basis as editorial staff.

SIT-DOWN STRIKE VS. PAR; NON-DELIVERY

Columbus, Pete J. Wood, secretary of the Independent Theatre Owners of Ohio, has sent invitations to 24 exhibitors organizations to send representatives to Washington Thursday (24) to attend a meeting to decide action to be taken against Paramount for failure to deliver seven pictures allegedly promised in 1937 work sheet.

In communications to exhibitors, Wood suggested a sit-down strike of 4,000 independent theatres against Par.

TALK LOEW-F&M POOL ON MISSOURI, ST. LOO

is, June 22. Talk here has Loew's taking over the Missouri, now in hands of Fanchon & Marco. Presumably, Missouri would go second-run or continued-run policy. If it happens, this will alter this town's operating setup and outlook. Loew's now has the State. Another angle is for Loew's to join in the operation of the Missouri. That's where the continued-run angle would come in.

All Set Now for Skouras To Take Over Fox, Detroit

Detroit, June 22. Final decree approving reorg plan for Fox theatre here, handed down last week by Federal Judge Ernest O'Brien, opens way for National Theatres (Skouras) to take over control of house sometime between Aug. 15 and Sept. 1. Court had informally okayed plan several weeks ago, but technical changes in setup of new Fox Michigan Corp., which will be controlled by Skouras and operates local spot, delayed the final decree.

Slow process of organizing new company expected to require couple of months, but it's figured everything will be in readiness for National to step in at least by Sept. 1. There's also the possibility of an appeal from the okay by minority stockholders, but this is considered improbable in view of the heavy cost entailed.

FBT Washed Up

Last vestige film Boar of Trade will be wiped out in the next few weeks. Id matters handled by these boards then will be strictly left up to the local branch managers for settlement since there is no immediate prospect of the Conciliation Plan of the Motion Picture Theatres Owners of America being placed in effect.

Im. boards have been virtually inactive since 1930, an adverse court ruling took away much of their authority.

shares to Kuhn, Loeb by Zukor, Jesse Lasky, Sidney Kent, Sam Katz and Ralph Kohn, giving the brokerage house a profit of \$290,937.

EXIGENCIES NOT WITHIN CONTROL

Flood of Musicals or Certain-Type Mellers Answered by Key-City Booking Setups—Must Rush Through All Product—Can't Stagger It—Loan-out Stars Further Complicates Matters

H'WOOD ANGLE ALSO

The answer to sameness in product and the charge that circuits are too highly mechanized is found in the picture print situation, major exhibitor observers and circuit officials contended this week. This in turn is wrapped up in the producing setup on the Coast, they aver.

Ituation which forces the booker of an exchange to clear a whole circuit in one exchange's city territory in the shortest possible time naturally puts the same feature in numerous houses at the same time. The producing lineup often spots the same star in a different picture in a competitive house and more often deluges a certain locale with musicals, a flock of melodramas or a large group of comedies at the same time.

Average big exchange, as in New York, must clear 60 pictures through its offices each year. With a large major circuit booked for the same picture, it means that the booker must push the feature through on virtually the same date because the local circuit has 250 playing days. If the engagement were split up to give the circuit variety in the matter of films, it would require 60 to 90 days to clear. Result is that the circuit is booked solid so that other (competitive) houses may have the picture.

Major representatives absolve bookers of blame for this sameness of product, because he can't follow his own inclinations. Typical example is that of having 10 pictures

(Continued on page 31)

Kuykendall Has His Own Ideas On Tilting Pix House Grosses; Certainly Not by Upping Prices

Set 'High, Wide' 2-a-Day

Hollywood, June 22. Paramount has booked 'High, Wide and Handsome' into the Carthay Circle here, a roadshow attraction opening Aug. 4, following 'Wee Willie Winkie' (20th), which opens this Friday (25).

It's set two-a-day at the Astor, N. Y., opening July 21.

MAY AMUS. TAX INCOME DIPPED UNDER APRIL

Washington, June 22. Although still pacing 1936, admissions tax revenues slid in May, Treasury reported Monday (21), revealing contra-seasonal dip in theatre business during April.

Collections last month hit \$1,537,119, a rise of \$218,354 over the figure for the same month of 1936, but down \$52,563 under the April take. Total for 1937 is \$7,645,237, or nearly \$1,000,000 better than last year. Each month this year has been better than the same frame of 1936, although the Treasury has witnessed month-to-month drops in three of the first five stanzas.

WB Studioites Organize For 40-Hr. Week, Tilts, Etc.

Hollywood, June 22. Warner studio office workers drew up by-laws at a meeting Monday (21), which calls for a 40-hour week and a 15% wage hike.

Also demanding straight time for overtime and promotion from within ranks. Earl Davis elected president.

UA's 50% Buy-In on R. & R. Augurs Latter Duo's Ultimate Retirement

Acquisition by United Artists Theatre Circuit (Joe Schenck, president) of a 50% interest in the Robb & Rowley chain in the southwest is expected to lead to a sale of the other 50% at a later date to UA or to other parties, ith Harold B. Robb and E. H. Rowley retiring from show business entirely. They are known to want to step out and, it is presumed, if disposing of the other 50% interest retained by them, that UA will get first call. Paramount or some of its partners may also be considered in such an event, notably the Karl Hoblitzelle-Bob O'Donnell combination, which operates in the R. & R. territory.

figure for which UA obtains a half interest in the Robb & Rowley theatres in Texas and Oklahoma numbering close to 60, but excluding four houses. Little Rock in which Par is interested, is declared to be well over \$2,000,000. Whether or not it carries with it a positive option for acquisition by UA of the other remain 50% has not been indicated, but an understanding may exist ith UA in that connection in view of the desire of Robb and Rowley to retire from active operation of theatres.

to Operate

Under the deal granting a 50% interest to UA, Robb, and Rowley continue in complete charge of their

theatres. Until such time as UA might acquire full control, the 50% interest in R. & R. is strictly of an investment character. UA's policy throughout the years, with such exceptions as the Rivoli, N. Y., which it operates itself, has been to make management deals with others for its houses. Thus, Loew operates the UA theatres in Columbus, O., Pittsburgh, Los Angeles and Louisville. George W. Trendle operates the United Artists in Detroit, Balaban & Katz the UA in Chicago, and Fox-West Coast the UA house in San Francisco.

Robb remains president of his firm, while Rowley continues as secretary and treasurer. Their avowed desire is to see the world and travel around a great deal, this largely explaining their desire to retire, has largely left the management and operation of the R&R theatres in other hands of late years. Meantime, Robb and Rowley are always difficult to locate at headquarters, Dallas, where their appointed operators run things.

Interest of the two partners in retiring dates back several years when they thought they had sold out to the Howard Hughes-H.B. Franklin combination. The Hughes-Franklin interests made a deal with R. & R. Under the contract drawn, if payments were in default, Robb & Rowley get the chain back. This occurred when Hughes withdrew support in the H-F chain project and Robb & Rowley had their theatres back on their hands.

Any general rise in admission prices, as suggested by the major distributors, is out of the question except in first-run, in a few key cities. That is the answer of Ed Kuykendall, president of the Motion Picture Theatre Owners of America, to recent statements by producer-distributor leaders that increased production costs in the industry would have to be passed along to the exhibitor and ultimately to the consumer.

The problem of the small exhibitor is to increase his film-going public, according to Kuykendall. There are various ways he may go about that, the MPTOA prez points out. May use better exploitation methods, may use shrewder scheduling of pix or, in some cases, he may even increase his grosses by lowering admissions.

But a lift in prices at this time would be a disaster for the indie exhibitor, Kuykendall believes, "indie exhibs, particularly in the small towns and neighborhoods, are just about getting by for the most part. Any admish hike would drive down attendance and result in a sharp drop in grosses. Considering that the exhibs are already faced with increased operating costs due to wage boosts and other expenses, their only hope is a greater turnover and increased grosses, th MPTOA exec argues.

Proposals that the exhib increase his admission scale to offset increased production costs are an old story, Kuykendall claims. Says they are always heard just before the selling season opens. Also insists there is nothing to producer-distributor predictions that almost 90% of the new season's pictures will have to be sold on percentage.

Percentage Pictures

"I have always been in favor of percentage pictures," he declares. In my opinion, a picture should be percentage pictures—not just certain ones. What I favor and always have favored is a straight percentage deal that should cover all pictures. But it should be a fair percentage.

"What the exhibitors object to is the present system—and apparently the producer-distributor has determined to extend it, and not—of having a double standard. In that way they get the exhibitor both coming and going. They rent him the poor films on a straight basis. Then, when they produce a good picture, they put it on the percentage list."

"Not only that, but if by some accident they find by early reports that a flat rental picture is drawing good grosses in first runs in the major cities they shift it to the percentage list, replacing it with a percentage picture that is flopping."

"If we can't get all films on percentage—and I mean it fair percentage—then let's have them all on flat rental. Either way the exhibitor will have a chance to look ahead and possibly show a legitimate profit. At present he never gets his nose above water. Understand, I mean the small town and neighborhood exhibitor," he added. "The first run is the bigger cities may be able to get by under present conditions."

Only hope the MPTOA head could see for the indie exhib is in playing cagey in negotiating deals. As long as the exhibs feel they have to buy the whole schedule of any one distributor they haven't a chance, he believes. Kuykendall asserts, however, that if the exhib negotiates picture deals shrewdly and refuses to be stampeded by distributor salesmanship, he can get his season's film lineup on a profitable basis.

In New York for a few days after the Virginia MPTOA convention in Norfolk, Kuykendall left Friday (18) for a brief vacation at his home in Columbus, Miss. Expected to attend the Southeastern meeting at Birmingham next Sunday to Tuesday. Plans after that are indefinite, but he will probably return to his home for at least a couple of weeks.

Marxes Off to Races and Under Wire at \$28,000; 'Slim' Takes on 15G; Stage Plus 'Haywire' 15G; L. A. Dull

Los Angeles, June 22. Due to heat, lack of tourists and graduation of kids from school, trade here is off 20 to 30% this week. The dip takes business to below that of same week last year.

Marx Bros. current release, 'A Day at the Races', is piling up a substantial gross at the day-date State and Chinese for a combined \$28,000, which is great considering the balance of the town.

Trade at the Paramount is below average, but a stage unit headed by Ben Blue and the Phil Harris orch is helping. Columbia's 'Lost Horizon' winds up 17% weeks (9), the biz currently aided by closing announcements.

Rest of the town is pretty much in the doldrums.

Estimates for This Week

Chinese (Grauman) (2,028; 30-40-55-75)—'Day at Races' (MG) and 'That I May Live' (20th) dual. Hitting for better than average trade at least \$12,500. Last week, 'Parnell' (MG) and 'Big Business' (20th), not so hot at \$9,700.

Criterion (Tally) (1,640; 30-40-55)—'Two Who Dared' (GN) and 'Man in Mirror' (GN) dual. Little in sight for the current bill, so probably \$2,500 tops. Last week, 'Fire Over England' (UA) and 'Jim Haney' (Detective) (Rep) around \$2,400, as expected.

Downtown (WB) (1,800; 30-40-55-65)—'Slim' (WB) and 'Rhythm in Clouds' (WB) dual. Looks like satisfactory \$8,000. Last week, 'Kid Galahad' (WB) and 'Man's Here Again' (FN) (2d wk.), excellent \$7,300.

Four Star (Fox) (900; 55-83-110-165)—'Lost Horizon' (Col) (15th week). Announcement of final two weeks helped biz, which spurred excellent \$4,000 last week brought satisfactory \$3,900.

Hollywood (WB) (2,756; 30-40-55-65)—'Slim' (WB) and 'Rhythm in Clouds' (WB) dual. Nothing to kick about at \$7,500. Last week, second stanza of 'Kid Galahad' (WB) and 'Man's Here Again' (FN), oke at \$6,800.

Panthers (Pan) (2,700; 30-40-55)—'There Goes My Girl' (RKO) and 'Can't Beat Love' (RKO) dual. Lucky to garner \$4,500 currently. Last week eight days of 'Manhattan Melodrama' (MG) and 'Magnificent Obsession' (U), reviled, weak \$4,500. Paramount (2,000; 30-40-55-65)—'Hotel Haywire' (Par) and stage show. Phil Harris orch on stage, with Ben Blue in person, get credit for bulk of fair \$15,500. Last week nine days of 'Meet Him in Paris' (Par), very good \$17,800.

RKO (2,950; 30-40-55)—'There Goes My Girl' (RKO) and 'Can't Beat Love' (RKO) dual. Won't be much by the way of dividends on this pair at \$5,000. Last week eight days' revival of 'Manhattan Melodrama' (MG) and 'Magnificent Obsession' (U), very poor, \$5,400.

State (Loew-Fox) (2,024; 30-40-55-75)—'Day at Races' (MG) and 'That I May Live' (20th) dual. Marx Bros. are giving the house a corking good week, which looks like sweet \$15,500. Last week 'Parnell' (MG) and 'Big Business' (20th) fair \$11,400.

United Artists (2,100; 30-40-55)—'Parnell' (MG) and 'Big Business' (20th) dual. Moveover of this brace spells little at \$3,000. Last week another moveover, 'My Affair' (20th) and 'Pick a Star' (MG), fared little better at \$2,800.

Wiltshire (Fox) (2,296; 30-40-55-65)—'Parnell' (MG) and 'Big Business' (20th) dual. Trade off at this house, so best in sight for \$4,200. Last week, 'My Affair' (20th) and 'Pick a Star' (MG), so-so \$4,900.

'Fly Away,' Radio Revue, Big \$11,500, Ind'polis

Indianapolis, June 22. National convention of Kiwanis clubs is bringing thousands of visitors here this week and the downtown first-runs are reaping a nice benefit, with strong attractions in three of the four main spots. WLW radio revue on the stage at the vaudeville Lyric is out in front, with 'Captains Courageous' at Loew's pushing it for honors.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-40)—'Sing and Be Happy' (20th). Opposition is too strong this week and gross looks \$2,000. Last week, holdover sessions of 'My Affair' (20th) was passable at \$3,400. Circito (Monarch) (2,800; 25-40)—'Mountain Music' (Par). Bands-Ragtime combo looks good in this territory and take will be okay at \$7,000. Last week dual of 'There Goes My Girl'

(RKO) and 'Outcasts of Poker Flat' (RKO) was light at \$3,800. Loew's (Loew's) (2,600; 25-40)—'Captains Courageous' (MG). May stick a second week if it continues at pace it started. Gross may hit \$10,000, dandy. Last week, 'Parnell' (MG) on dual with '13th Chair' (MG) was very good at \$9,000. Lyric (Olson) (2,000; 25-30-40)—'Fly Away Baby' (WB) and WLW radio revue on stage. Stage show pulling them in, well-exploited both by radio station and theatre management. Gross probably \$11,500, excellent last week \$11,500. (WB) and vaude was good at \$8,700.

IT'S ALL 'RACES' IN MPLS., \$10,000

Minneapolis, June 22. With only minor opposition from new attractions, 'Day at the Races' is having things pretty much its own way currently at the Minnesota, which leads the b.o. procession for the first time in three weeks. First-while topper, Orpheum, offering 'They Gave Him a Gun', has to play second fiddle. Considering the hot, dry weather, and in the face of present generally adverse conditions, the Marx Brothers' picture is en route to big things.

'Kid Galahad' socked 'em so hard at the Orpheum that it was moved to the Century for a second downtown week and is still giving a good account of itself.

Estimates for This Week
Aster (Publix-Singer) (900; 15-25)—'Internes Can't Take Money' (Par) and 'Crack Up' (20th) dual. Split with dual first-run bill. 'Big Business' (20th) and 'North of Rio Grande' (Par). Fair \$900 indicated. Last week '50 Roads' (2d runs) split with dual first-runs, 'Great Hospital Mystery' (20th) and 'Land Beyond Love' (WB). Fair \$900.

Century (Publix-Singer) (1,600; 25-35-40)—'Kid Galahad' (WB) (2d week). Moved here after whamming 'em at the Orpheum and still seems to pack powerful punts. Look like \$5,000. Last week 'Make Way for Tomorrow' (Par). Poor \$3,000.

Minnesota (Publix-Singer) (4,200; 25-35-55)—'Day at Races' (MG). Marx Brothers' personal appearance in try-out scenes of this one here last summer probably affecting picture's pull adversely. Nevertheless, will top \$10,000 okay. Last week, 'Parnell' (MG). Only fair at \$9,000. Orpheum (Publix-Singer) (2,800; 25-35-40)—'They Gave Him a Gun' (MG). Cast line-up, including Gladys George, long a dramatic week leading lady here, fair, but attraction lacks b.o. strength; prospects point to mid \$8,000. Last week 'Kid Galahad' (WB). Very big \$10,500.

State (Publix-Singer) (2,300; 25-

'Courageous' Wow \$22,000 May Set Pittsburgh Record; All B.O.'s Up

Pittsburgh, June 22. Live downtown Pittsburgh one smash attraction and one ill benefit, too. That's been proven in the past and is so again this week. Lure is 'Captains Courageous', at the Penn. heading that house for its wisest week since 'San Francisco'. Climb to stick around for another week, moving over to the Warner to top off the fortnight. Similar move with 'Day at the Races' is giving the Warner a sock stanza, but presenting a booking jam.

Estimates for This Week
Alvin (Harris) (2,000; 25-35-40)—'Devil is Driving' (Col) and 'We Have Our Moments' (U). House gave 'Devil' a nice campaign and theme tied in nicely with recent front-page campaign against drunken driving. No help, however, and going out tomorrow (23) after only six days to week \$3,750. Last week, 'Thunder in City' (Col) and 'Let's Get Married' (Col) n.s.b., either at \$4,350. Fulton (Shea-Hyde) (1,750; 25-35-40)—'This Is My Affair' (20th) (2d week). Will show some profit at \$4,500. 'This' is being expected, so there'll be no extra h.o. Goes out tomorrow (23) for 'Wings'

1st Runs on Broadway Week of June 24

Astor—'Captains Courageous' (MG) (7th week).
Capitol—'Day at Races' (MG) (2d week).
Central—'Damaged' (Wendell) (3d week).
Criterion—'Last Train From Madrid' (Par) (2d week).
Globe—'Road Back' (U) (2d week).
Music Hall—'Ever Since Eve' (WB).
Paramount—'Mountain Music' (Par) (23).
Rialto—'Fury and the Woman' (Rialto) (21).
Rivoli—'Slave' (20th) (2d week).
Roxy—'Riding Air' (RKO) (25).
Strand—'Slim' (WB) (23).
Theater—'West of 11' (2d week).
Capitol—'Day at Races' (MG) (2d week).
Central—'Juggernaut' (GN) (3).
Criterion—'King of Gamblers' (Par) (3).
Globe—'Road Back' (U) (3d week).
Music Hall—'New' (RKO).
Paramount—'Mountain Music' (Par) (2d week).
Rialto—'Fight to Finish' (Col) (29).
Rivoli—'Slave Ship' (20th) (3d week).
Roxy—'King Solomon's Mines' (GB) (2).
Strand—'Singing Marine' (WB) (30).

35-40)—'King of Gamblers' (Par) and 'Breezing Home' (U), dual. Headed for pretty good \$3,000. Last week 'Mountain Justice' (P), and 'Song of City' (MG), dual, \$2,800 fair. Time (Barker) (290; 15-25)—'Dark Angel' (UA) (2d week). Mild \$500 indicated. Last week \$600 light. World (Steffes) (350; 25-35-40-55)—'Thank You, Madam' (Foreign). Banking on the Jan Kiepura name, but this foreign language film is pretty lightweight. Light \$1,000 indicated. Last week 'Forever Yours' (GN). Bad \$500.

Portland Biz Perky; 'Parnell,' 'Accused' \$7,500, 'Captain' 7G's

Portland, June 22. Three big are running up a good score here this week with the aid of mild weather. Winners are 'Parnell' the Broadway, 'Captains Courageous' at the Parker's UA, and 'This Is My Affair' at the Orpheum.

Estimates for This Week
Broadway (Parker) (2,000; 30-40)—'Parnell' (MG) and 'Accused' (UA). Answering to exploitation for extra big \$7,500 and may hold. Last week, 'Hit Parade' (Rep) and 'Oh, Doctor' (U), strong and held for 10 days, getting \$7,000.

Mayfair (Parker-Evergreen) (1,400; 30-40)—'Star is Born' (UA) (4th week). Moved in from the UA and holding up for okay; \$2,000. Last week, 'The Great Gatsby' (WB) and 'Wife vs. Secretary' (MG), revivals.

Over Honolulu (U) unless house lands Bradock-Louis film picture in which case 'Affair' will stick. Last week, first of 'Affair', in the money at \$7,800. Penn (Loew-UA) (3,300; 25-35-50)—'Captains Courageous' (MG). Cricks are still tossing their hats in the air and the paying public is backing 'em. Looks like \$22,000 or slightly better and moves to the Warner Friday (25) for another week. Last week, 'Day at Races' (MG) another sock, winding up just shy of \$21,000.

Stanley (WB) (3,600; 25-40-60)—'Woman Chases Man' (UA) and 'Paris on Parade' unit. Indications point to \$15,500, neither bad nor good. Last week Benny Goodman's band came home with wallowing finish and dragged 'There Goes My Girl' (RKO) along to whacking \$25,000.

Warner (WB) (2,000; 25-35-50)—'Day at Races' (MG). Marx Bros. comedy brought here for second downtown week and has plenty of stuff left. Heading for a mark mid-way between \$7,000 and \$8,000, real money. Last week, Draegerman (WB) and 'This' from Scotland Yard' (Par) in the dumps at \$3,800 for eight days.

Philly Asleep at Switch, 'Night' Only \$12,000; 'Races,' H.O., Oke 14G

Philadelphia.

Local film crix have been going to town in praise of recent pic, with such films as 'Night Must Fall', 'Phantom Boy', 'Slim', 'Mountain Music' and 'A Day at the Races' all getting bang-up notices.

'Biz' hasn't been commensurate with the critical hurrahing, however, mainly because of hot and humid weather.

Warners hesitated a long time before spotting 'Night Must Fall' at the Boyd. Crix had a preview of it a month ago, but Warners were admittedly afraid of it as b. o. fare. They were, right but, fine notices must be paid it. 'Mountain Music' at the Stanley was also well treated by the dailies and needed everything it could get. Opening pace was passable.

Erlanger reopened yesterday (Monday) with 'Damaged Lives', propaganda pic about social disease. Using continuous showing policy 25-40-50-60-70-80-90-100.

CINCY HOTCHA; 'PARNELL' 15½G

Cincinnati, June 22.

Readings of biz thermometers along with front this week are all in black figures, easy on the eyes of exhibs. Highest take is on 'Parnell', registering a smash \$15,500 for the first week. A closer, 'The Palace Alibi', is a heavy for the Lyric at \$5,000 and the Shubert is fetching a comfy \$7,000 on 'Pick a Star'.

Sixth downtown week for 'Wake Up' is a rate run for this town; its collecting \$3,200 at the Grand.

Estimates for This Week
Albee (RKO) (3,300; 35-42)—'Parnell' (MG). Smash, \$15,500. Last week, 'My Affair' (20th), \$14,000, ve good.

Capitol (RKO) (2,000; 35-42)—'My Affair' (20th) (2d run). Okay, \$4,500. Last week, 'Met in Paris' (Par), \$4,000, fair.

Family (RKO) (1,000; 15-25)—'Chan at Olympics' (20th) and 'Off to Races' (20th), split. Normal, \$2,200. Same last week on 'Poker Must Go' (RKO) and 'Song of City' (MG), split.

Grand (RKO) (1,200; 25-40)—'Wake Up' (20th). Sixth downtown week, exceptionally long stretch for \$3,200, swell. Last week, \$4,000.

Keith's (Libson) (1,500; 25-40)—'Day at Races' (MG) (2d run). Strong, \$5,500. Last week, 'There Goes My Girl' (RKO), \$3,700, mild.

Lyric (RKO) (1,400; 35-42)—'Angel's Holiday' (20th). Excellent, \$5,000. Last week, 'Elephant Boy' (UA), \$4,500, dandy.

Palace (RKO) (600; 35-42)—'Kid Galahad' (WB). Fine, \$12,000. Last week, 'Day at Races' (MG), \$16,000, socko.

Shubert (RKO) (2,200; 35-42)—'Pick a Star' (MG). Good, \$7,000. Last week, 'Damaged Goods' (GN), \$5,000, fair.

'Parnell,' at \$3,600, Is Best in Lincoln

Lincoln, June 22. 'Parnell' is getting all the breaks, and looks like the best gale bet of the week, at the Stuart. Others are riding so-so or a little better.

Estimates for This Week
Liberty (LTC) (1,200; 10-15)—'Left-Handed Law' (U) and 'Special Investigation' (RKO) split with 'Great Hospital Mystery' (20th-Fox) and 'Old Hutch' (MG). Biz is a little better here; \$1,000 expected, oke. Last week, 'Come Cowboys' (Rep) plus 'Captain's Kid' (WB) split with 'Fauntleroy' (UA) and 'Night of Mystery' (Par). Not bad in this hot weather, \$1,000.

Lincoln (LTC) (1,600; 10-15-20-25)—'Parnell' (MG) and 'Special Investigation' (RKO) split with 'Great Hospital Mystery' (20th-Fox) and 'Old Hutch' (MG). Biz is a little better here; \$1,000 expected, oke. Last week, 'Come Cowboys' (Rep) plus 'Captain's Kid' (WB) split with 'Fauntleroy' (UA) and 'Night of Mystery' (Par). Not bad in this hot weather, \$1,000.

Lincoln (LTC) (1,600; 10-15-20-25)—'Parnell' (MG) and 'Special Investigation' (RKO) split with 'Great Hospital Mystery' (20th-Fox) and 'Old Hutch' (MG). Biz is a little better here; \$1,000 expected, oke. Last week, 'Come Cowboys' (Rep) plus 'Captain's Kid' (WB) split with 'Fauntleroy' (UA) and 'Night of Mystery' (Par). Not bad in this hot weather, \$1,000.

Stuart (LTC) (1,900; 10-25-40)—'Parnell' (MG). Bally in newspapers is helping on the opening, but a fade is expected. About \$3,600 will be very good. Last week, 'Met Him in Paris' (Par) created fine talk but no b.o., \$3,300.

Varsity (Westland) (1,100; 10-15-20-25)—'Parnell' (MG) and 'Special Investigation' (RKO) split with 'Great Hospital Mystery' (20th-Fox) and 'Old Hutch' (MG). Biz is a little better here; \$1,000 expected, oke. Last week, 'Come Cowboys' (Rep) plus 'Captain's Kid' (WB) split with 'Fauntleroy' (UA) and 'Night of Mystery' (Par). Not bad in this hot weather, \$1,000.

Local film crix have been going to town in praise of recent pic, with such films as 'Night Must Fall', 'Phantom Boy', 'Slim', 'Mountain Music' and 'A Day at the Races' all getting bang-up notices.

'Biz' hasn't been commensurate with the critical hurrahing, however, mainly because of hot and humid weather.

Warners hesitated a long time before spotting 'Night Must Fall' at the Boyd. Crix had a preview of it a month ago, but Warners were admittedly afraid of it as b. o. fare. They were, right but, fine notices must be paid it. 'Mountain Music' at the Stanley was also well treated by the dailies and needed everything it could get. Opening pace was passable.

Erlanger reopened yesterday (Monday) with 'Damaged Lives', propaganda pic about social disease. Using continuous showing policy 25-40-50-60-70-80-90-100.

Estimates for This Week
Arcadia (600; 25-40-50)—'Two Who Dared' (GN). Doing better than other first-runners house has had of late, opened Wednesday and going madly, but it's a 'Mountain Music' past one-week mark, \$2,100 for first seven days. Last week, 'Way Out West' (MG), \$900 in four days.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

East (2,400; 40-55-65)—'Night Must Fall' (MG). Swell notices but biz uncertain. May get \$12,000, hardly enough. Last week, 'Woman Chases Man' (UA), disappointed with \$12,000.

Chi Happy Again; 'Parnell' Sock

\$20,000, 'Mountain Music' Big 32G,

'Woman Chases' Oke 14G, Palace 20G

Chicago, June 22. Business continues on the right side of the street for still another week and the managers are all breathing more easily. June is turning out to be okay after a March-April-May that had 'em turning green.

Of particular interest to local exhibitors is the bang-up showing being turned in by 'Parnell'. Following a publicity and exploitation campaign that swept through the newspapers, the Gable-Loy pic got away to a stirring start and will finish its opening week to excellent coin. Getting a strong femme play.

'Mountain Music' is another power entry at the Chicago, with the Bob Burns-Martha Raye teaming a well-rounded audience response, especially from kids.

In its third week at the Garrick, the independently run 'Elephant' is still doing top business and rates a case of the stand-out b. o. p. ix in Chicago this season.

Estimates for This Week
Apelle (B&K) (1,000; 35-55-75) 'Go Getter' (WB). Plenty of newspaper build-up behind this one and it got away nicely for a satisfactory \$20,000. Last week, 'Star is Born' (UA) completed its sixth session downtown to \$7,100, oke.

Chicago (B&K) (4,000; 35-55-75) 'Mountain Music' (Par) and stage show. Getting good word, especially from younger element. Heading into considerable coin at \$23,000, fine. Last week, 'This Is My Affair' (20th) finished its second fall-out to profitable \$27,500.

Garrick (B&K) (900; 40-55-65-75) 'Elephant Boy' (UA) (3d week). Looks like final session, but it has been a highly profitable and excellent run. Took powerful \$9,000 last week and will hold to better than \$8,500 currently, splendid.

Orizabal (B&K) (3,200; 35-45-55-65) 'Devil Is Driving' (Col) and vaude. Fast action picture plus solid vaude, adding up to \$18,000, plenty. Last week, 'Pick a Star' (Col) got good comment and did \$18,100, good.

Palace (RKO) (2,500; 35-55-65-75) 'Meet Missus' (RKO) and vaude. Bant-up stage line-up, with strong local names plus a good comedy pic, bringing the customers around to tune of \$20,000. Last week, 'There Goes My Girl' (RKO) was good at \$19,000.

Roosevelt (B&K) (1,500; 35-55-65-75) 'Woman Chases Man' (UA). Opened Saturday (19) and heading for \$14,000, okay. Last week, 'Kid Galahad' (WB) completed a fortnight to \$10,100, neat.

State-Lake (Jones) (2,700; 25-35-45-55) 'Behind Headlines' (RKO) and vaude. This time around, with and always manages to come out on top. This week no exception, garnering \$14,000, highly satisfactory.

Last week, 'Let Them Live' (U) turned in good business.

United Artists (B&K-UA) (1,700; 35-55-75) 'Parnell' (MG). Fine campaign took this one away to a fast start and it will turn in an initial session far exceeding pre-opening expectations at \$20,000. Last week, 'Gave Him Gun' (MG) finished a fabby fortnight to \$9,900.

Estimates for This Week
Brown (Fourth Ave. Loew's) (1,500; 15-25-40) 'Fly Away Baby' (WB). Only solo pic in town, but no b.o. in sight. Lucky to get \$3,100. Last week 'Slim' (WB), likewise sparse at \$3,300.

Ohio (Settos) (900; 15) 'My Man Godfrey' (U) and 'Girl's Domitory' (20th), dual, split with 'Ladies in Love' (20th) and 'Captain January' (20th), dual. Average \$1,500. Last week 'Nevada' (Par) and 'Mrs. Bradshaw' (Col), dual, split with 'Murder on Bridge Road' (RKO) and 'Mississippi' (Par), dual, poor \$1,300.

Rialto (Fourth Ave.) (3,000; 15-25-40) 'Mountain Music' (Par) and 'Make Way For Tomorrow' (Par), dual. Feeling optimistic, but plenty b.o. strength in the Bob Burns-Martha Raye combo; good enough to snare \$8,500, fine. Last week 'Train From Madrid' (Par) and 'Big Business' (20th), pulled best returns in town, \$4,400, good.

Strand (Fourth Ave.) (1,500; 15-25-40) 'Wings Over Honolulu' (U) and 'Doctor' (Col), dual. Nice and exciting fair will do oke, but nothing exorbitant at \$3,800. Last week 'Met in Paris' (Par) and 'Hotel Haywire' (Par), dual, on moveover from Rialto, oke \$3,700.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

ried' (Col). Fair week-end biz means likelihood of \$6,000, good. Last week, 'Pick Star' (MG) and 'Old Soak' (MG), fair at \$5,000. Loew's (M. T. Co.) (3,200; 50) 'King of Gamblers' (Par) and 'Hotel Haywire' (Par) with revue. Looks like \$9,000, good. Last week, 'Hell's Angels' (Reagan) and 'Venus Moves Trouble' (Col) with revue \$9,500, very good on weather.

Princess (CT) (2,300; 50) 'Seventh Heaven' (20th) and 'Angel's Holiday' (20th). Not looking for much above \$4,000, which will be good enough. Last week 'The Go-Getter' (WB) and 'Draggerman Courage' (WB), grossed \$3,500. Fair.

Cinema de Paris (France-Film) (600; 50) 'Cesar' (5th week). This looks like staple for summer and is still holding the \$2,000, which is probable, very good, after about same figure last week.

St. Denis (France-Film) (2,300; 34) 'La Beauté, Sept Manteaux' and 'Printemps d'Amour' (20th). Nice and 500. Last week, 'Romain' and 'Les Maris de ma Femme', nearly \$3,750, good.

'COURAGEOUS'

\$23,000, TOPS IN D.C.

Washington, Houses that have the shows are getting 'em this week and those that haven't are dying. Easy tops is 'Captains Courageous', run in a day ahead of schedule, but sold heavily week bally.

Two vaude spots are continuing their orch-or-orch battle, with Henry Busse this week against Ozzie Nelson. Former, with 'Slim' as running mate, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Estimates for This Week
Capitol (Loew) (3,424; 25-35-60) 'Pick a Star' (MG) and vaude. Ozzie Nelson gets all the credit for light \$17,000. Last week, 'Parnell' (MG) and Herman Bipp slipped from big opening, but got oke \$18,000.

Eastie (WB) (2,244; 25-35-40-60-70) 'Slim' (WB) and vaude. Pic and Henry Busse Orch should get average \$16,500. Last week I Met Him in Paris (Par) and Clyde Lucas Orch not weak, looks like the winner, although Nelson, with no help from 'Pick a Star', may outgross him due to a different price scale at a bigger house.

Marxes Race B'way to Winning 50G;

'Slave Ship' Rides OK \$30,000 Into

Reopened Riv, 'Road Back' Fairish

The Marx Bros. take the head of the class this week with their latest madcapery, 'A Day at the Races'. In spite of crazy weather the mad Marxes will be responsible for a smash \$50,000 or over at the Capitol on the first week of the picture. Behind 'Races' are several other fairly sturdy grossers, the sum total of business being better than it has been in recent weeks. This is satisfying in view of the fact that it's a bad time of the year. Distributors are getting the best of product, it's a little early for vacation visitors to New York and cooling systems are not yet a draw, although daylight saving, as usual, hurts.

Among the new pictures are 'Slave Ship' and 'Road Back', latter on a two-day run at the Globe. 'Slave Ship' reopened the Rivoli after a brief shutdown for redecoration on Wednesday night (16), and on its initial seven days will be close to \$20,000, good. Matching it for its figure is the staunch I Met Him in Paris on its third week at the Paramount, while proportionately as good is the fourth (final) week's \$15,000 for 'Kid Galahad' at the Strand.

The rest of the pictures are just fair or poor, headed by a somewhat disappointing start for 'Road Back'. On its first four days at the \$2 twice-daily Globe, it has grossed \$7,500. Capacity is \$18,500. With reviews probably having held it down a bit at the start, it may improve, however. Universal has the Globe for four weeks and options.

Bitte, pill of the week is Loew's State which has a first run, '13th Chair', something that's very rare for the house. If more than a bad \$15,000 will be surprising.

The two big babies of the street, Music Hall and Roxy, are both looking their wounds but the latter will get a bit of black for the first time in 'three weeks' when 'Sing and Be Happy', which looks a possible \$28,000. Music Hall may get \$68,000 with 'Another Dawn', but more is unlikely, although a shade better than last week's poor \$63,500 with 'Woman Chases Man'.

Criterion may get around \$12,000 with 'Last Train From Madrid', considering how the house has been doing for six weeks or more, but still just fair. A new one came into the Rialto Monday morning (21) with 'Fury and the Woman', which looks a possible \$28,000. Music Hall may get \$68,000 with 'Another Dawn', but more is unlikely, although a shade better than last week's poor \$63,500 with 'Woman Chases Man'.

Criterion may get around \$12,000 with 'Last Train From Madrid', considering how the house has been doing for six weeks or more, but still just fair. A new one came into the Rialto Monday morning (21) with 'Fury and the Woman', which looks a possible \$28,000. Music Hall

'Slave Ship' Big \$20,000, Marx Bros. Wham 36G, But 'Music' Sad, Hub

June 22, 1937. Both extremes drag here is week. On top is 'Day at Races', dualled with 'Racketeers in Exile' and mopping up at the Orpheum and State. 'Slave Ship', dualled with 'Meet the Missus', is a winning combo for the Memorial. But 'Mountain Music', with a fair stage show, will pull the big Met down to one of its lowest takes in all time.

Estimates for This Week
Boston (RKO) (3,000; 25-40-55)—'You Can't Beat Love' (RKO) and 'Girl Overboard' (U), dual. Week ended, promising sale \$6,500. Last week also off \$6,400 for 'Behind the Headlines' (RKO) and 'Elephant Boy' (U).
Fenway (M&P) (1,400; 25-35-40-55)—'That Man's Here Again' (WB) and 'Kid Galahad' (WB) (2nd run), dual. Okay at \$5,000. Last week, 'Met in Paris' (Par) (2nd run) and 'That I May Live' (20th) (1st run), dual, okay last week, \$4,800.
Keith Memorial (RKO) (2,900; 25-40-55)—'Slave Ship' (20th), dualled with 'Meet the Missus' (RKO). Will sail in with big \$20,000 on eight days. For six days, last week, 'There Goes My Girl' (RKO) and 'Fire Over England' (UA), fair \$10,200.

Metropolitan (M&P) (4,300; 35-55-75)—'Mountain Music' (Par) and stage show. Just one long-sour note. Final count will be \$12,000 at best. 'Slim' (WB) and 'Bowes unit on stage last week, not bad \$20,000.
Orpheum (Loew) (2,800; 25-35-40-50)—'Day at Races' (MG) and 'Racketeers in Exile' (Col), dual. Whamming home with mighty \$19,000. Very possible h.o. Last week, holdover of 'Parnell' (MG) and 'Let's Get Married' (Col), double was clipped to six days, taking a thin \$9,000.
Paramount (M&P) (1,800; 25-35-55)—'That Man's Here' (WB) (1st run) and 'Win a Kid' (WB) (2nd run), dual. In the right groove to about \$8,000. 'Met in Paris' (Par) (2nd run) and 'That I May Live' (20th), dual, came in with fair \$6,500 last week.

Scollay (M&P) (2,700; 25-35-40-55)—'Met in Paris' (Par) (3rd run) and 'Great Hospital Mystery' (20th) (1st run), dual. 'Parnell' (MG) last week, \$5,000 for 'Go-Getter' (WB) and 'Angel's Holiday' (20th) (both 2nd run), dual.
State (Loew) (3,300; 25-35-40-50)—'Day at Races' (MG) and 'Racketeers in Exile' (Col), dual. Will cross finish line with about \$17,000, big. Last week (six days), slight \$14,000. Second stanza of 'Parnell' (MG) and 'Let's Get Married' (Col), double.

'Races,' 'Mountain' \$12,000 Each in Sock Seattle Wk.

Seattle, June 22. Cooler days are warming show biz a bit. It's an eyelash race down the stretch, with lines getting both 'Mountain Music' at the Orpheum and 'Day at Races' at the Paramount. Houses should get \$12,000 each.

Estimates for This Week
Blue Mouse (Hamrick-Evergreen) (900; 32-37-42)—'Slim' (WB) and 'Midnight Court' (WB) dual. Over from the Orpheum for five days and good \$2,700. Last week, 'Kid Galahad' (WB) and 'Oh, Doctor' (U), dual, \$2,500, okay.

Coliseum (Hamrick - Evergreen) (1,900; 21-26)—'History Made at Night' (UA) and 'Family Affair' (MG) dual. Good at \$3,500. Last week, 'Seventh Heaven' (20th) and '30 Roads to Town' (20th), dual, \$3,300, okay.

Colonial (Sterling) (850; 11-16-21)—'Juggernaut' (GN) and 'Land Beyond Law' (WB), dual. Expects \$2,500, okay. Last week, 'The Sea' (GN) and 'Backstage' (GB), dual, about the same.

Fifth Avenue (Hamrick-Evergreen) (2,400; 32-37-42)—'Parnell' (MG) and 'Pick a Star' (MG), dual (2nd week). Still good at \$5,200. Last week, same, \$8,400, lovely.

Liberty (J-VH) (1,900; 12-32-42)—'Star is Born' (UA) (4th week). Nothing can stop this 'un' \$4,300, big. Last week, same, \$4,300, big.

Music Box (Hamrick-Evergreen) (900; 32-37-42)—'Met in Paris' (Par) (4th week). When they like 'em' \$3,600, climbing again. Last week was \$2,400, big.

Orpheum (Hamrick - Evergreen) (2,700; 32-37-42)—'Mountain Music' (Par) and 'Girl Overboard' (U), dual. Teups for four days, but likely sock \$12,000. Last week, 'Slim' (WB) and 'Midnight Court' (WB), dual, strong at \$6,000.

Palomar (Sterling) (1,450; 16-27-37)—'Michael O'Halloran' (Par) and

vaude. Headed for \$3,500, excellent. Last week, 'Navy Blues' (Rep) and vaude, with latter the reason for the big \$5,200.

Paramount (Hamrick - Evergreen) (3,100; 32-37-42)—'Day at Races' (MG) and '13th Chair' (MG) dual. Roaring toward terrific \$12,000. Last week, 'This is My Affair' (20th) and 'Hotel Haywire' (Par) dual, 2nd week, \$3,800, fair.

Roosevelt (Sterling) (1,450; 21-32)—'Waikiki Wedding' (Par) and 'Mountain Justice' (FN) dual. Expect a big \$3,000. Last week, 'Top of Town' (U) and 'Internes Can't Take Money' (Par) dual, \$2,800, good, topping recent weeks.

'CAPTAINS' BIG \$23,500 IN OFF CLEVEL.

Cleveland, June 22. 'Captains Courageous' is the only big noise on the rainy rialto, leaving all rival shows trailing far behind. Washed out by heavy week-end storms. Matinee trade for it at State is exceptional, and Milt Harris' swell campaign has resulted in close to capacity night biz.

Summer season is opening badly, with no help from Expo tourists or cutting of street-car fares in the downtown area.

Estimates for This Week
Alhambra (Martin Prince) (1,200; 20-30-35)—'As Good as Married' and 'Night Key' (U), dual. Okay \$2,900. Last week 'Silent Barriers' (WB) and 'Our Moments', dual, came in slower, \$2,700.
Allen (RKO) (3,000; 25-40)—'This Is My Affair' (WB). Going sweetly with femmes for second h.o. after shift from the Hipp. Last week house pulled a novel split-week, 'Buried Alive' (WB) doing a fair \$1,500 for three days, and 'Behind the Headlines' (RKO) grabbing a mild \$2,500 for four.

Cleto (Marmorstein) (1,900; 15-35)—'Star is Born' (UA). Nearly smacking down spots records on third week, \$3,000, and may go into a fourth. Last week (2d), \$4,000, great.
Hipp (Warners) (3,700; 30-40)—'Another Dawn' (WB). Below Kay Francis' usual gross, \$12,000. Last week 'My Affair' (WB) also struggled along to \$13,500.

Palace (RKO) (3,200; 30-75)—'Wings Over Honolulu' (U) plus Roger Pryor orch and unit revue. Very light, but well-balanced bill, worth \$17,500, which isn't great nor too bad. Last week 'Slim' (WB) and 'State Bros' unit were fade-outs, \$12,500, poor.

State (Loew's) (3,450; 30-65)—'Captains Courageous' (Metro). Hitting it up, taking the cream for \$22,500. Highest in several weeks here. Helped by strong exploitation drive. Last week 'Day at Races' (Metro) was a fair \$14,000, but \$14,000 being far below expectations.
Stillman (Loew's) (1,972; 25-35)—'Day at Races' (Metro). Transferred from State for second week, and selling better, \$6,000. Last week 'Turn Off Moon' (Par) skidded with others, \$4,500.

NO SQUAWKS IN B'KLYN

All Houses Okay—'Parnell', 'Elephant' Get \$15,000.

Brooklyn. Weather is satisfactory, outdoor attractions getting more of a play at the moment than the downtown deluxers.

Estimates for This Week
My Affair (20th) and 'Oh, Doctor' (U), dual. Will bri in satisfactory \$15,000. Last week 'Wings Over Honolulu' (20th) and 'As Good as Married' (U), \$14,000.
Fox (4,000; 25-35-55)—'Hit Parade' (Rep) and 'Bank Alarm' (GN), dual. Destined for fine \$16,000. Last week 'Go-Getter' (WB) and 'Hotel Haywire' (Par), \$14,000, good.

Met (2,400; 25-35-55)—'Parnell' (MG) and 'Elephant Boy' (UA). Twins will draw good \$15,000. Last week 'Hipp' (WB) and 'Nobodies Baby' (MG), \$15,000, nice.
Paramount (4,000; 25-35-55)—'Kid Galahad' (WB) and 'Any Man's Wife' (Rep) (2nd week). Due for good \$17,000. Last week, fine \$20,000.
Strand (2,000; 25-35-55)—'Girls Can Play' (Col) and 'Mandarin Mystery' (Rep). Okay at \$6,000. Last week 'Star is Born' (UA) and 'Wildcatter' (U), \$6,000, satisfactory.

LOOK AT DENVER!

All Pix Good—'Galahad' \$10,500, Marx Bros. \$9,500.

Denver, June 22. In spite of the temperature hitting 95, theatre biz is good. 'I Met Him in Paris' is doing the biggest second week in years at the Denham. Orpheum played to standouts with 'Day at Races' and 'Man Who Found Himself' and will hold over one day to change its opening day.

Estimates for This Week
Aladdin (Fox) (1,500; 25-40)—'Prince and Pauper' (FN), following a week at the Denver. Fine at \$5,000. Last week, 'Woman Chases Man' (UA) did nicely at \$4,000 and moved to the Broadway.

Broadway (Fox) (1,500; 25-40)—'Woman Chases Man' (UA), following week each at Aladdin and Denver. Still good at \$3,500. Last week, 'This is My Affair' (20th) did fair at \$2,500, following week each at Denver and Aladdin.
Denham (Cockrell) (1,500; 25-35-40)—'Met Him in Paris' (Par) (2d week). Fine at \$5,500. Last week it was strong at \$7,000.
Denver (Fox) (2,500; 25-35-50)—'Kid Galahad' (WB), and stage band, \$10,500. Last week, 'Prince and Pauper' (FN) was big at \$10,000 and moved to the Aladdin.

Orpheum (Fox) (2,500; 25-35-50)—'Day at Races' (MG) and 'Man Who Found Himself' (RKO). Grand combo at \$8,000. Last week, 'Parnell' (MG) and 'Wanted to Marry' (RKO) did nicely at \$8,000.
Paramount (Fox) (2,000; 25-40)—'Night Key' (U) and 'Good as Married' (U). Sweet \$3,500. Last week, 'Promise to Pay' and 'Venus Makes Trouble' (Col) was okay at \$2,500.

Holdovers Jam Balto; 'Love'-Mal Hallett OK \$14,000

Baltimore, June 22. Holdovers are weakening the local set-up somewhat. Biz of the town is being garnered by the combo Hipp on the strength of a bank-up stage revue headed by Mal Hallett and his orch with 'Can't Beat Love' (RKO) for an okay \$14,000. 'Slave Ship' (20th) is doing a good stint at the New. Last week, \$5,500, which is good for this house.

Holdovers of 'Galahad' (WB) at the Stanley and 'Parnell' (MG) at Loew's Century are making a fair pace at \$6,500.

Estimates for This Week
Century (Loew's-UA) (3,000; 15-25-30-35-40-55)—'Parnell' (MG) (2d week). Maintaining an even pace at \$6,200. Last week cashed in on marquee value to \$13,700.
Hippodrome (Rappaport) (2,300; 15-25-30-35-40-55)—'Can't Beat Love' (RKO). Weak sister getting help from Mal Hallett unit and leading town with \$14,000. Last week, 'Frightened Men' (Col) and vaude could not offset bad notices to n.s.e. \$9,600.

Keith's (Schanberger) (2,500; 25-30-35-40-55)—'Last Train from Madrid' (Par). Opens supper show tonight (Tues.). Last week, 'Dreaming Lips' (GB), so-so \$5,200.
New (Mechanic) (1,400; 15-25-30-40-55)—'Slave Ship' (20th). Getting a good play in spite of poor location with \$5,500. Last week, 'Chan at Olympics' (20th) no, more than \$3,100.
Stanley (WB) (3,400; 15-25-35-40-55)—'Kid Galahad' (WB) (2d week). Holding up fairly well at \$6,700. Last week a rosy \$14,000.

CAB CALLOWAY WITH 'MY GIRL' SOCK 16G, K.C.

Kansas City, June 22. Summer heat and summer levels this week. Strike activity is having its effect on the b.o.'s, however.

Sock grossers for the current week is 'There Goes My Girl' at the Main. Street, but Cab Calloway's band on the stage must be given at least part of the credit. Best straight strength is at the Uptown, where 'Angel's Holiday' and Disney's 'Academy Award Revue' are a nice combination.

Estimates for This Week
Main (RKO) (3,200; 25-35-50)—'There Goes My Girl' (RKO) and Cab Calloway band. Latter's strength isn't up to past appearances but he's drawing swell \$16,000. Last week, 'Way for Tomorrow' (Par) and Hotel

Inside Stuff—Pictures

Extensive campaign being waged against alleged discrimination in play dates in favor of first-run film theatres in Kansas City, Mo., by the K. C. Kansan, daily paper in K. C. Kans., is attracting attention among exhibitors in the two communities. Gist of the newspaper attack is that many houses in smaller Kansas communities and Kansas City, Mo., show first-run pictures ahead of Kansas City, Kans. Kansan assault on so-called favoritism is being conducted in cooperation with the Radio Station KCKN where a 'movie man' is bemoaning the fate of K. C. Kans. film theatre patrons.

Nothing recently has been stressed in the editorial blasts about how many weeks of clearance is accorded the Missouri theatres over the K. C. Kans., first-run spots, nor the difference in admissions, double bills, etc. That phase, which most interests exhibs, has been neglected or only gone over lightly. Though in different states, a car ride of only 10 to 15 minutes separates some of the theatres in the two ci., making them highly competitive and clearance protection for the first-run houses from the subsequent or cheap first-runners essential.

Acc novelist and feature writer was commissioned to do a series of Hollywood features for one of the Big Three. Editor of weekly sent one piece back and asked the writer to sex it up and otherwise load it with Mack Sennett routines. As piece concerned stars like Gable, March, Powell and the like, writer was reluctant to add quaint touches about these stars belching in the middle of their lines, losing their pants in their love scenes and otherwise adding to the cost of retakes. Moreover, writer added, it wasn't true. Editor insisted on the addition of this material.

Not under my name, said the writer and threw the check and the assignment back at the editor.

News bats scored by other chatters have Hollywood newspaper columnists plenty burned. Charges are being made by some of the journalists that coin is laid on the line by the radio hawks for exclusive info, with reporters of the airlines being in a better position financially to pay for what they use than the newspapermen. Hence, it is bruited, certain studio flacks save their spiciest cracks for auctioning in the market that pays the juiciest returns. And there never enough hot news to go around.

Last member of the newspaper fraternity to interview Jean Harlow before her death was Florence Fisher Parry, critic and columnist for the Pittsburgh Press. Mrs. Parry was a friend of Miss Harlow's of long standing and the star telephoned her upon latter's arrival on the Coast to cover the studios for her sheet. That was the day before Miss Harlow was stricken ill on set of 'Saragosa'. Mrs. Parry penned interview immediately after but had her paper kill what she had prepared and revised the story following star's death.

George Gysling, Nazi government consul in Los Angeles, was notified through the U. S. State Department last week to utter no further threats against American actors that they will be placed on the 'blacklist' of the Hitler regime.

Warning came direct from Berlin, according to information received by the Hollywood Anti-Nazi League for the Defense of American Democracy, and resulted from protests filed when Gysling issued admonitions to members of the cast of Universal's 'The Road Back'.

Action of the Independent Theatre Owners association in attacking the summer prize contest policy, starting this month, of Loew and RKO circuits, is regarded in film circles as a publicity smoke screen. Independents generally went in for these small prize games on a major scale several weeks ago. Major circuit spokesmen fail to see what the vote by ITOA will accomplish since they claim that members of the association in the past have failed to present a solid front on such competitive matters.

RKO-Radio's product announcement book, which set the corporation back some \$50,000 for 7,500 copies, tops anything seen in the current convention period for flash. Tome has a front cover of opaque glass with fancy metal binders and clasps. Within, the reader skims through fancy wall work, heavy stock. Walt Disney announcements are on an insulating surface. Gold is sprinkled through the volume in profusion. Barrett McCormick rates the bows.

Margaret Ayer Barnes' plagiarism suit against Metro over the picture, 'Letty Lynton', was discontinued yesterday (Tuesday) in Federal Court, N. Y., after attorneys stipulated the matter had been settled out of court. With Edward Sheldon, another writer, Mrs. Barnes claimed parts of 'Letty' had been lifted from their stage play, 'Dis Honored Lady'. They sued for an injunction and accounting of profits.

Amendment to the N. Y. city ordinance, covering storage and handling of motion picture films, finally has been passed by the board of aldermen and signed by the mayor. This makes the handling and showing of pictures in 2,000-foot length legal. Changed measure has been up for consideration for about a year.

Haywire' (Par), just an interlude, \$5,100.

Midland (Loew) (4,000; 25-40)—'Day at Races' (MG) (2d week). Pulled a bumper crop at the b. o. first week with swell \$14,000; current week agrees okay \$7,500.

Newman (Par) (1,900; 25-40)—'Meet the Missus' (RKO) and 'Stuttering Bishop' (WB). Fair at \$5,300. Last week 'Kid Galahad' (WB) (2d run). After good week at Mai street got okay \$5,400.

Tower (Fox) (2,200; 25-40)—'Sing and Be Happy' (20th) plus vaude. House is taking it on the chin, \$6,500. Last week 'Them Live' (U) and vaude, nice \$9,000.

Uptown (Fox) (2,200; 25-40)—'Angel's Holiday' (20th) and Walt Disney's 'Academy Award Revue' (UA). Looks fine; probably \$5,000.

Last week, 'My Affair' (20th) (2d week). Day and date showing with Tower, way off here at \$3,000.

DENNIE MOORE'S WB SUBBER

Hollywood, June 22. Dennie Moore goes into Warners 'The Perfect Specimen', subbing for Jane Wyman, who is in hospital suffering from a nervous breakdown.

Miss Wyman was stricken on the set and recovery is expected to require two more weeks.

SEITER'S QUICKIE

Hollywood, June 22. William Seiter brought in Radio's 'Life of the Party' six days ahead of schedule last Friday (20th). Edward Kaufman, produced.

BUFF. BIZ O.K., 'MUSIC' \$12,000

Buffalo, June 22. Business is in satisfactory brackets for the current slanza and grosses are rolling along to nice averages.

Estimates for This Week
Buffalo (Shea) (3,600; 30-40-55)—'Mountain Music' (Par). Typical summer bill clicking for nice \$12,000. Last week 'This is My Affair' (20th), as expected, good \$12,600.

Century (Shea) (3,400; 25-35)—'King of Gamblers' (Par) and 'Don't Tell Wife' (RKO). Business has taken a neat jump here in past fortnight. Looks like \$7,500 currently. Last week 'Good Old Soak' (MG) and 'Midnight Taxi' (20th), strong \$7,700.

Great Lakes (Shea) (3,400; 30-50)—'Day at Races' (MG) (2d week). Holdover on this should better \$6,000. Last week built substantially and overshoot estimates for fine \$13,400.

Hipp (WB) (2,400; 25-40)—'Go-Getter' (WB) and 'Melody for Two' (WB). Only fair, probably \$5,000. Last week 'Night Must Fall' (MG) and 'Way Out West' (MG), picked up and came in with okay \$6,700.
Lafayette (Ind.) (3,400; 25-35)—'As Good as Married' (U). Nice business indicated at around \$6,800. Last week 'Man Who Lived Twice' (U) and 'Girl Loves Boy' (GN), showed strength with gross developing to good \$6,300.

"SLAVE SHIP" BEATING "ROAD TO GLORY" RECORD RUN AT RIVOLI!

Latest of 20th's smash-money hits current sensation of Broadway...wrests top boxoffice honors from "The Road to Glory" greatest of 20th's record-holders at New York's long-run Rivoli!



THE KEYSTONE OF YOUR FUTURE

IT'S BEEN A GREAT RECORD BUT WE'RE NOT SATISFIED!

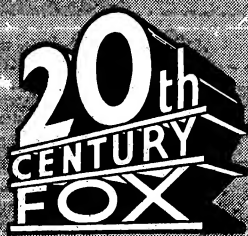
No one knows better than you what we did in 1936-37. We hit our hit, new personalities developed—Conna, Hanne, Simone, Barbet, Lyda, Power, Winchell and Bernie, the *Black Pinks*. New showmanship ideas. On the beaten-track entertainment. Unusual story angles and fresh themes. The most daring and profitable run of musicals ever made by anyone. You know, too, how these successes have rehabilitated many theatres and brought new prosperity to every theatre playing 20th Century-Fox pictures.

We could stand on that record, but we won't. In this business, yesterday doesn't count. *We're looking ahead!* We know we have not yet begun to tap the full resources of our studio, the full abilities of our production brains. For the coming season, 20th Century-Fox, the Studio of Ideas, will give you not just a program of pictures, but a *program of progress!*

You know this business! You know that there are just two things that matter:

- (1) Good pictures. (2) A lot of them.

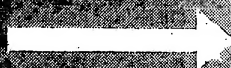
You know that no company has fulfilled these requirements more fully and effectively than 20th Century-Fox. And you have our pledge that for 1937-38, exhibitors will be even richer and happier for their association with 20th.



THE KEYSTONE OF YOUR FUTURE

FOR 1937 • 1938

Now look at 20th's first picture
selection for the new season.



YOU CAN'T HAVE EVERYTHING

20th's first great musical of the new season

with **ALICE FAYE • RITZ BROTHERS**
DON AMECHE • CHARLES WINNINGER
LOUISE HOVICK • RUBINOFF and his Violin

Tony Martin, Arthur Treacher, Phyllis Brooks, Tip, Tap & Toe, Louis Prima and his band, Tyler Brooke. Directed by Norman Taurog. Associate Producer Laurence Schwab. Screen play by Gregory Jack Yellen, Karl Tunberg. From an original story by Gregory Ratoff. Music and lyrics by Mack Gordon and Harry Revel.

PETER LORRE
in

THINK FAST, MR. MOTO

With Virginia Field, Thomas Beck, Sig Rumann. Executive Producer Sol M. Wurtzel. Directed by Norman Foster. Screen play by Howard Ellis Smith and Norman Foster. Based on a Saturday Evening Post story by J. P. Marquand.

ONE MILE FROM HEAVEN

With **CLAIRE TREVOR**, Sally Blane, Douglas Fowley, Fredi Washington and **BILL ROBINSON**. Executive Producer Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Lou Breslow and John Patrick. Based upon the original stories of Judge Ben B. Lindsey, Robin Harris and Alfred Golden.

LORETTA YOUNG and DON AMECHE

in

LOVE UNDER FIRE

With Borrah Minevitch and his gang, Frances Drake, Walter Catlett, John Carradine, Sig Rumann, Harold Huber, Katherine DeMille, E. E. Clive. Directed by George Marshall. Associate Producer Nunnally Johnson. Screen play by Gene Fowler, Allen Rivkin and Ernest Pascal.

Based on a play by Walter Hackett.

1937-38
AUGUST • SEPTEMBER
OCTOBER



Darryl F. Zanuck

SONJA HENIE
and
TYRONE POWER
in
THIN ICE

with
Arthur Treacher, Leah Ray, Raymond
Walburn, Alan Hale, Sig Rumann, Joan
Davis, George Givot, Melville Cooper.
Directed by Sidney Lanfield. Associate
Producer Raymond Griffith. Screen play by
Boris Ingster and Milton Sperling.

JANE WITHERS
in
**WILD
AND WOOLLY**

With DOUGLAS SCOTT, WALTER
BRENNAN, Jackie Searl, Berton
Churchill, Pauline Moore, Douglas
Fowley, Robert Wilcox, Lon Chaney, Jr.,
Carl Switzer. Directed by Alfred
Werker. Associate Producer John Stone.
Song by Harry Akst and Sidney Clare.
Screen play by Lynn Root and Frank Fenton.

WILL ROGERS
in
HANDY ANDY

With Peggy Wood, Robert Taylor,
Conchita Montenegro, Mary
Carlisle, Roger Imhof. Directed
by David Butler. Based on the play
"Merry Andrew" by Lewis Beach.
Produced by Sol M. Wurtzel.
Reissued for your profit.

THE RITZ BROTHERS
in
**LIFE BEGINS AT
COLLEGE**

Another football season mop-up. Fully as
musical, twice as nonsensical, thrice as
thrilling as "Pigskin Parade." With a sup-
porting cast picked for maximum marquee
sock. Directed by George Marshall.
Associate Producer Harold Wilson. Screen play
by Karl Tunberg and Don Ettlinger. Music and
lyrics by Lew Pollack and Sidney D. Mitchell.

**WARNER BAXTER
LORETTA YOUNG
VIRGINIA BRUCE**
in
**WIFE, DOCTOR
AND NURSE**

With Jane Darwell, Lon Chaney, Jr.,
Alan Dinehart, Allan Lane, Minna
Gombell, Elisha Cook, Jr., Claire
Dubrey, Margaret Irving, Brewster
Twins. Directed by Walter Lang.
Associate Producer Raymond Griffith. Screen
play by Kathryn Scola, Darrell Ware and
Lamar Trotti.

**LIFE OF A
LANCER SPY**
with

**DOLORES DEL RIO
GEORGE SANDERS
PETER LORRE**

and Virginia Field, Sig Rumann, Joseph
Schildkraut, Lionel Atwill, Maurice
Moscovitch, Holmes Herbert, Luther Adler.
Directed by Gregory Ratoff. Associate
Producer Samuel G. Engel. Screen play by Philip
Dunne From the novel by Marthe McKenna.

**CHARLIE CHAN
ON BROADWAY**
starring
WARNER OLAND

With Keye Luke and a
cast hand-picked for thrills.
Based on Earl Derr Bigger's
character, "Charlie Chan."
Directed by Eugene Forde.

DANGER-LOVE AT WORK

with

**JACK HALEY • ANN SOTHERN • EDWARD
EVERETT HORTON • MARY BOLAND**

WALTER CATLETT, JOHN CARRADINE,
ETIENNE GIRARDOT, E. E. CLIVE, Franklyn
Pangborn, Bennie Bartlett, Margaret McWade,
Margaret Seddon, Maurice Cass, Hilda Vaughn,
Charles Coleman. Directed by Otto Ludwig
Preminger. Associate Producer Harold Wilson.

SMITH BALLEW
in Zane Grey's
BOOTS AND SADDLES
(tentative title)
Produced by Sol Lesser

EDDIE CANTOR in ALI BABA GOES TO TOWN

Eddie Cantor, entertainment ace of screen, radio and stage, joins forces with the showmen of 20th Century-Fox to give exhibitors a picture that will knock audiences banjo-eyed. Everything that makes Eddie's shows top-flight money winners...and a lot of extra surprises. Directed by David Butler. Associate Producer Laurence Schwab. Story by Gene Fowler. Music and lyrics by Mack Gordon and Harry Revel.

Osa Johnson presents
Martin Johnson's last picture

BORNEO

PRODUCED BY MR. AND MRS. MARTIN JOHNSON

Edited by Truman Talley...narrated by Lowell Thomas, Martin and Osa Johnson and Lew Lehr...this drama of Borneo's "Isle of the Impossible" is far and away the most fascinating and amazing the Martin Johnsons ever made. Tree-

climbing fish, balloon-throated monkeys, flying snakes, bird-nest soup caves, proboscis monkeys are but a few of its marvels...climaxed by the thrilling capture of the "Old Man of the Forest", most gigantic orang-outang ever trapped by man!

THE JONES FAMILY in TOO MUCH LIMELIGHT

with
Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Joan Marsh, Willard Robertson, Marjorie Weaver.
Directed by Frank R. Strayer.
Associate Producer Max Golden.

1937-38
AUGUST • SEPTEMBER
OCTOBER



Darryl F. Zanuck

RELEASE SCHEDULE — AUGUST SEPTEMBER OCTOBER

Aug. 6	YOU CAN'T HAVE EVERYTHING	Sept. 3	THIN ICE	Oct. 8	BOOTS AND SADDLES (T)
Aug. 13	ONE MILE FROM HEAVEN	Sept. 10	WILD and WOOLLY	Oct. 15	DANGER—LOVE AT WORK
Aug. 13	HANDY ANDY*	Sept. 10	BORNEO	Oct. 22	THE JONES FAMILY in TOO MUCH LIMELIGHT
Aug. 20	LOVE UNDER FIRE	Sept. 17	LIFE BEGINS AT COLLEGE	Oct. 29	WIFE DOCTOR AND NURSE
Aug. 27	THINK FAST, MR. MOTO	Sept. 24	LIFE of a LANCER SPY		
Aug. 27	WESTERN GOLD (K-4)	Oct. 1	ALI BABA GOES TO TOWN		
		Oct. 8	CHARLIE CHAN ON BROADWAY		

(T) Indicates tentative title
Indicates

A FEW OF THE HIGHLIGHTS FOR THE REST OF 1937-38!

EDDIE CANTOR in "SARATOGA CHIPS," by Damon Runyon and Irving Caesar; "**HUDSON'S BAY COMPANY**," one of the biggest pictures to be made by 20th; **WALTER WINCHELL** and **BEN BERNIE** in "**LOVE AND HISSES**"; "**MEET THE GIRLS**," a comedy woven around the mad-cap antics of a millionaire family; "**LAST YEAR'S KISSES**"; "**DANCE, FOOL, DANCE**," story of a racketeer who turns tap dancer and attempts to go straight only to become involved in a dancing school blackmail scheme; **THE DIONNE QUINTUPLETS** in "**MOTHER KNOWS BEST**"; The **RITZ BROTHERS** in "**MOONSTRUCK**" with Joan Davis; a second **SONJA HENIE** musical; "**KIDNAPPED**," Robert Louis Stevenson's celebrated story of adventure; **SHIRLEY TEMPLE** in "**HEIDI**," one of the greatest stories ever published, with a cast including Jean Hersholt, Arthur Treacher, Thomas Beck, Mady Christians, Helen Westley, Sidney Blackmer; **SHIRLEY TEMPLE** in "**SUSANNAH OF THE MOUNTIES**," as a child adopted by the Canadian Northwest Mounted Police; a third **SHIRLEY TEMPLE** as yet untitled; "**THE GIANT SWING**," by W. R. Burnett, author of "Little Caesar"; **TYRONE POWER**, **ALICE FAYE**, **DON AMECHE** in "**IN OLD CHICAGO**," the biggest and most lavish production in 20th's history; **IRVING BERLIN'S** cavalcade of music, "**ALEXANDER'S RAG-TIME BAND**," with famous old songs and plenty of new ones; "**STANLEY AND LIVINGSTONE**," epic story of Henry M. Stanley's life, with Osa Johnson leading a studio expedition over actual route taken by heroic Stanley; **LORETTA YOUNG**, **ALICE FAYE**, **LOUISE HOVICK**, **FRED ALLEN** in "**SALLY, IRENE AND MARY**," one of 20th's biggest musical projects; **TYRONE POWER** and **LORETTA YOUNG** in "**SECOND HONEYMOON**," worthy successor to "Love is News" and "Cafe Metropole"; **ANNABELLA** in "**JEAN**," sensation of the London show season; "**JESSE JAMES**," as big in scope as "The House of Rothschild" and "Lloyds of London"; "**FOUR MEN AND A PRAYER**," Cosmopolitan Magazine novel, adventurous and colorful; "**MR. NICKELBY SITS DOWN**"; "**CAREER IN C MAJOR**"; "**SPLINTER FLEET**," telling one of the Great War's most thrilling and dramatic episodes.

20th will invest these valuable properties with the showmanship elements that have made this company your most dependable boxoffice friend.



THE TRADE MARK THAT SELLS TICKETS!

LONDON'S QUOTA FUTURE

BENEFITS ONLY FOR PRODUCERS

**Exhibs, Distribs Face Tough
Outlooks—American Dis-
tribs, Especially, in Bad
Spot—How Much It Will
Cost U. S. Firms Per Year**

PLENTY OF SQUAWKS

London, June 15.
Proposed quota legislation, as outlined to members of the picture business by Oliver Stanley, president of the Board of Trade, contains no drastic shocks, but the industry is staggered just the same. Whether its individual sections were expecting to get the private ear of the Government so as to wangle the bill as they would have it is uncertain though the outcome is exactly as forecast—every consideration for producers, little for exhibitors, none for distributors.

American distributors in particular felt they had it coming to them, and that's the way it works out, with the new Act—if it goes through as proposed—compelling substantially greater outlays on British pictures. For them the quota will start at 20% and rise in three years to 30%. And each picture will have to cost a \$75,000 minimum.

Just how much that will involve per distrib can easily be assessed by considering the obligation of companies shipping in 50 American pictures a year, a low average for such companies as Metro or Paramount. In the first year they would require 13 British pictures at \$75,000 a shot, in all setting them back to the figure of \$975,000. And that's minimum.

And in the 3d Yr.
In the third year they would require 22 British pictures, by which time their total commitment for quota alone would cost not less than \$1,650,000. Provided the pictures maintain a salable value (which is the function of the minimum cost plan), the Americans should get some part, if not all, of their stake back, but it's a hefty sum to gamble with, nevertheless.

There's another headache to add on top of that, which is, that the market for their American product will diminish in proportion to their rise in quota, since, with the exhibs' quota rising to 25%, a maximum of 75% playing time in the U. K. will be available for American and non-quota films, instead of the 90% playing time now available. Law, in fact, looks like becoming a sword with two edges.

Further pinpricks against the distributors are that, while all pictures on their quota program must satisfy the \$75,000 cost item, exhibitors, if so disposed, can use for quota any British picture, regardless of negative cost. Further, a separate quota will come in for shorts, starting at 5% and 10% for exhibs and distribts respectively, rising to 15% and 20%, together with a negative cost clause as for features.

Exhibs are scared about the new set-up, fearing the cost test will herald a shortage of screenable quota pictures, and the Cinema Exhibs Ass'n is wondering if it would not have done better to have met the distributors half way, instead of creating a split in the industry which unfavorably impressed the Board of Trade. Although the B.O.T. has flatly rejected requests for a quality test for exhibs' quota, some C.E.A. elements still demand it be borne in mind when the Bill is drafted.

Fewer British pictures, plus limitation of imports from America to offset distribts' commitments, is what exhibs fear. They are always crying for as wide a margin of selection as possible—even though U.K. theatres can manage to be far more choosy than those of the U. S., with around 800 pictures a year available, compared with the 600 or so offered to American theatres. Clause urging that pictures costing \$225,000 or

New British Headache, Pending Anti-Cruelty To Pix Animal Bill

London, June 13.
Producers and distribts here—and this also concerns Hollywood—are in a sweat test the new Cinematograph Films (Animals) bill goes through Parliament. Draft goes before the House of Commons committee next week, and will tighten up regulations concerning the playing of pictures involving or presenting cruelty, or suggesting cruelty, to dumb creatures.

Tendency would be to bring under the law a condition now operating voluntarily through the British Board of Film Censors, which is pretty hot on the cruelty angle anyway. Latter threw out Stuart Doyle's Aussie picture, 'Orphan of the Wilderness', because of incidental sequences suggested foul play on a kangaroo, among others.

Trade say B.B.F.C. has a tight enough grip on the situation; legislation would only be open to abuse and would tend to threaten productions often involving hundreds of thousands of dollars, which might be arbitrarily banned without appeal.

Wildest angle in the draft bill is that a picture would be banned even after offensive sequences had been scissored.

more rank as two quota items is sniffed at. Exhibs say it may tend to keep down the total quota figure, distribts say it won't work, because which American concern, where it can get three pictures for that price, will care to spend so much and only get two? Definitely to benefit will be concerns like General Films, Associated British and United Artists, which draw their quota supply from among product of high cost class. If Metro gets going with its British line-up it will benefit too.

Producers Cocky
Producers are cocky, with the Bill as planned giving them most every thing asked—except 'reciprocity' with the U. S., for which they continue to squawk. How and why the relatively small British industry can dictate selling policy to the U. S. market is a point none of them has faced.

Percentage figures proposed by the BOT ensure at least as much general British production as currently, with the rise approaching near the high figure the studios would welcome. Cost test ensures a steady flow of money into production, which is more likely to go to reputable outlets than fly-by-night concerns which have existed on shameless quickies. Latter look like being definitely out, unless the Act leaves loopholes for phoney cost sheets.

Group likely to be particularly hard hit by the minimum cost clause are small indie distribts, who exist practically on U.K. rights of low-cost American product, which they obtain at a flat payment of anything from \$1,000 to \$5,000. One such concern, with a program of 15 American pictures per year, finds itself threatened with having to acquire at least three domestic subjects, each one of which would have to cost as much as its entire American program.

With an annual turnover not exceeding \$200,000 at most, these little indies would find it an impossibility to get hold of British films of quota rating. Their slant is that they should be permitted either to offset their U. S. program with British shorts or to show a percentage of outlay on domestic product to compare with that of the main schedule.

Half a dozen of them are endeavoring to fix a protest deputation to the Board of Trade, which they hold, has been guilty of overlooking them entirely. Although actual draft of the Bill as planned is not due for a week or more, proposals already out have the entire trade agog, and it is now the only topic on the curb.

It, as a matter of fact, stole all the thunder from Alexander Korda's homecoming news. It is a producers' measure, pure and simple, as might be expected of such deliberately protectionist legislation, with the other parties wondering why they have got to go on playing the butter and egg man.

NEW AUSSIE PIC PROD.

Argosy Films Registered for Local—
Made Down Under

Sidney, May 28.
Argosy Films has been registered here for the production of pix in Australia. Prospectus announces nominal capital as \$250,000, in shares of \$5 each. Half of this is offered for public subscription, payable at \$2.50 on application, and a similar amount on allotment. Five thousand fully-paid shares go to the promoters for services rendered, with 20,000 shares held in reserve.

Argosy holds options for leasing the National and Figtree studios in N. S. Wales, and Clarence Badger is named as director. Prospectus states that technicians are available, and that local performers will be engaged. Company intends to produce pix costing \$40-50,000 each.

Directors are R. E. Denison, Percy Smith, Clive Ogilvy, Fred Daniell, and Don Service. Denison is the son of Sir Hugh Denison, chairman of Associated Newspapers and National. Ogilvy and Daniell have offices in Sir Hugh's newspaper office, and Daniell was connected some time ago with the production of 'The Flying Doctor.' At present he's in England.

AMERICAN PIX COIN TIED UP IN JAPAN

Tokyo, June 9.
Continued adverse trade balance of Japan, brought about by huge purchases of materials used in munitions, has caused a further tightening of control over foreign exchange here.

American pix co.'s represented in Japan are forced to withhold remittances to home offices, being unable to obtain necessary permits to export coin from the Finance Office. How much is in cold storage is a question, but it probably runs well into six figures.

Recent regulation of the Finance Ministry permits remittances under \$12,000 at one time, but amounts over that figure require special permit. Of course, if smaller remittances are too frequent, they're nixed, too.

Condition of the country points to a continuance of this situation for some time to come, and if true, means that American pix interests will have considerable coin tied up for an indefinite period.

Fox Gets Scoop On Coronation Reel in Aussie

Sydney, May 30.
Fox Movietone scooped the pool completely with Coronation coverage throughout Australia. Ten days after the actual ceremony took place the special reel was screening in this city and in the nabes as well. Fox got in three days ahead of any opposition and clicked up a record.

Leading morning daily here, in conjunction with the Melbourne coverage, came in with Fox on the record try and spent heavy coin rushing the reel and photographs by fast plane all the way from England. Dutch planes were also contacted on a perfect link and local airmen flew through rain and darkness across the dreaded Timor Sea and inland Australia to land the pix.
Captain P. G. Taylor and Jack Percival of the Snider-Deau publicity office did the Timor crossing twice, also the flight across Central Australia. Day and night the planes flew on across continents, deserts and the sea.

Munro, Asprey, Crick Sail for Australia to Set GU-Hoyts Merger Pronto; 20-Year-Deal

LONDON'S HAYMARKET SITE SET FOR CINEMA

London, June 22.
Haymarket site, most coveted show-shop location in London's West End, has finally been disposed of to a private company at a cost of \$6,750,000.

Plans have been o.k.'d by the County Council for the erection of a deluxe cinema seating 2,000, which will have a massive stage for stage productions.

Site has a 243-ft. frontage on Haymarket, and 172-ft. frontage on Coventry St. In order to comply with the County Council's traffic regulations, the Coventry St. frontage will be widened by 15 feet, with a ditto footage denied in on the Haymarket side.

Basement and sub-basement of the building will be utilized for the erection of a 2,000-seat nitely styled along the lines of the Bal Tabarin, in Paris. Roof will be devoted to a Planetarium, laid out along the lines of those in New York, Philadelphia, Los Angeles and Chicago.

When entirely completed the building will have several shops and offices. It will cost approximately \$10,000,000.

Promoters of the venture are very reticent, but it is understood that Clifford C. Fisher and his various associates are personally interested with two American film companies in bidding for the picture house.

Building will require a year to complete, with work commencing in the autumn.

GOV'T CONTROL OF PIX IN JAPAN?

Tokyo, June 6.
Ichizo Kobayashi, former prez of Toho, yesterday (5) returned from an extensive trip through China and Manchukuo, where he ostensibly gave things the o.o. for Tokyo Electric Co., but actually made a personal survey of the motion pix biz. Kobayashi expressed the opinion that state control of pix biz in Manchukuo is being done very effectively and smoothly and that a similar control in Japan will be realized sooner or later. While Kobayashi wouldn't elaborate on the latter statement, those who know him closely feel that he is in possession of definite info regarding such a move by the Jap government.

While no definite info regarding state control can be obtained from official quarters here, it is certain that it's in the air. Recent tightening of censorship, upping of censor fees and free talk about an increased tariff all point in that direction. One rumor which has been going the rounds is that Kobayashi is slated to head gov't control, when and if it is established.

If it transpires that Kobayashi does head some sort of control board foreign pix will fare pretty well, because Kobayashi is known as a liberal and doesn't look upon foreign things with prejudice.

Motwane's Distrib Deal

Hollywood, June 22.
G. G. Motwane, Bombay theatre executive, will distribute Banner's 'I Cover Chinatown' in India, Burma and Ceylon.
General Pictures releases with Norman Foster, Polly Ann Young and Vince Barnett featured.

Charles Munro, managing director of Hoyts; Ken Asprey, attorney and special representative of Greater Union, and Stanley Crick, 20th-Fox general manager in Australia, all left New York early this week and sail for their home port of Sydney, Australia, Saturday. With their arrival down under they will start immediate work on an expected renewal of the Greater Union-Hoyts merger for a term of 20 years as General Theatres.

There is now nothing, it is understood, in the way of the merger being held over for the double decision. Stuart Doyle, managing director of Greater Union, bitterly fought such a deal, which 20th-Fox likes. With his resignation from the company two weeks ago, it is figured a cinch to go through. Sidney R. Kent, 20th-Fox prez, and Walter Hutchinson, 20th-Fox foreign chieftain, will follow down to Sydney in August or September, but expect to stay only a very short while. This means, it is understood, that the deal with all be set for them by then and they will merely have to sign nature papers.

Merger of Hoyts and Greater Union into General Theatres was forced about five years ago, during the height of the depression, by bankers. It expires in December and Doyle didn't want to renew. Hoyts did. American company comes into the picture via majority control of Hoyts.

While the fighting was going on in home territory, Munro and Crick came over to New York and set about signing product for Hoyts. Just before going back Munro completed a deal giving his chain all the UA pix for the next two years, thus giving him practically all American films and leaving Greater Union, his partners in GT, in the cold. He has the 20th-Fox pix, Warners, Universal, Columbia and RKO-Radio tied up. Metro and Paramount release themselves down there, via indie chains.

Thus, Munro took it for granted that Greater Union would give in, or else, and left no product, except indie and foreign for the opposition chain. While Union was having troubles within its own ranks, Munro is figured in this way to have stolen a march. Fact that Asprey, on the Greater Union side of the fence, is known to have worked with Munro on sealing of some of these product deals, is indication within itself that there was trouble within the GU ranks, as well as indicating distinctly that there will be nothing more than routine involved in carrying through that 20 year prolongation.

Here McIntyre, Universal Australian manager, who was here for the U convention, also sails back on the same boat, but no political significance in that.

Astrachan's U. S. Visit

Chicago, June 22.
Lipton Astrachan, far eastern representative for Universal pictures, arrived in town yesterday (Mon.) on one of his infrequent visits from Asia.

First time Astrachan has been home to visit his family in more than two years. He heads back to Japan and China in a couple of weeks.

MG's Lewis Quits Japan

Tokyo, June 6.
D. L. Lewis, for the past year Japanese manager for Metro, has left for the United States.
J. D. Bermann, who has been in Japan since last December, takes over.
Lewis will be given a different post, undecided yet, when he reaches New York.

Again in 1937-38

THE NAMES BEHIND MOVIE TONE NEWS

WILL KEEP IT OUT IN FRONT!

Movietone News, with its galaxy of specialists... backed by the greatest news-gathering and news-distributing organization in the industry... offers exhibitors the most complete and dramatic newsreel money can buy. And the public knows it!



LEW LEMP
Director



ED THOMPSON
Director



SIR GORDON CRAIG
British General Manager



HARRY LAWRENSON
Foreign Editor



RUSSELL MOTIN
European Editor



GERALD BANGEN
British Producer



CHARLES CAMPBELL
British Editor



JACK HANEY
News Editor



BONNEY POWELL
For English Editor



VIVYAN DONNER
Fashions



ARTHUR DE TITTA
Political Editor



JACK DARROCK
West Coast Supervisor

MOVIE TONE NEWS

Distributed
by

20th
CENTURY
FOX

COPYRIGHT, 1937, BY VARIETY, INC. ALL RIGHTS RESERVED

WEEK OF RELEASE	TITLE	PRODUCER	DISTRIB.	TYPE	TALENT	DIRECTOR	TIME MINS.	V/HEN REVIEWED
5/7/37	FRAME UP THEY GAVE HIM A GUN SHALL WE DANCE? GUN SMOKE RANCH GUN LORDS OF STIRRUP BASIN CAFE METROPOLE IT HAPPENED OUT WEST WOMAN CHASES MAN AS GOOD AS MARRIED PRINCE AND PAUPER	R. Cohn H. Rapf P. Berman S. Siegel A. W. Hackel N. Johnson S. Lesser S. Goldwyn E. M. Asher WB	Col MGM RKO Rep 20th 20th 20th UA WB	Com-Dr Rom-Dr Musical Western Com-Dr Western Comedy Com-Dr Rom-Dr	P. Kelly-J. Wells S. Tracy-Tone-G. George Astaire-Rogers W. Livingston Bobby Steele A. Menjoul-L. Young P. Kelly-J. Allen-J. Arthur Hopkins-McCrea J. Boles-D. Nolan E. Flynn-Manch Twins	D. R. Loderman W. S. VanDyke M. Sandrich J. Kane S. Newfield E. H. Griffith H. Brecherton John Blystone E. Buzzell W. Keighly	60 93 111 84 65 71 73 115	5/19 5/12 5/5 6/9 6/16 5/28 5/12
5/14/37	VENUS MAKES TROUBLE THE FENIAN MAN FOREVER YOURS THIRTEENTH CHAIR TURN OFF THE MOON BEHIND HEADLINES AFFAIRS OF CRY RICKS ANY MAN'S WIFE GREAT HOSPITAL MYSTERY DAVID HARUM (REISSUE) LOVE FROM A STRANGER OH DOCTOR CHEROKEE STRIP DRAEGEMAN COURAGE	W. McDonald Alliance Alberto Giacalone J. Cohn Miss Fanchon Cliff Reid B. Kelly H. Schlom S. Wurtzel S. Wurtzel M. Schach E. Grainger WB B. Foy	GB GB MGM Par RKO Rep Rep 20th 20th UA U WB WB	Com-Dr Drama Musical Melodrama Comedy Com-Dr Com-Dr Rom-Dr Mystery Comedy Melodrama Comedy Western Rom-Com	J. Dunn-P. Ellis John Lodge-A. Cellier Benjamin Gligi M. Evans-H. Daniell C. Ruggles-E. Whitney Lee Tracy-D. Gibson W. Brennan-M. Brian W. Gibson-Jackie Moran J. Darwell-S. Rumann W. Rogers-L. Dresser A. Harding-B. Rathbone E. E. Horton-E. Arden D. Foran-J. Bryan J. Muir-B. MacLane	G. Wiles B. D. Hurst Stanley Irving G. Seitz Lew Seiler R. Rosson Ralph Staub Carl Brown J. Tintling J. Cruise R. V. Lee Ray McCarey Noel Smith Louis King	58 78 66 79 58 58 67 87 67 58 59 52	5/19 6/9 6/9 5/26 5/26 6/16 6/23 5/26 4/21 6/23 5/26
5/21/37	SING, COWBOY, SING PICK A STAR NIGHT OF MYSTERY THERE GOES THE GIRL COME ON, COWBOYS CHARLIE CHAN AT OLYMPICS WINGS OVER HONOLULU THE GO GETTER	E. Finney Hal Roach Par W. Sistrum Sol Siegel J. Stone E. M. Asher Cosmo	GN MGM Par RKO Rep 20th 20th WB	Western Musical Comedy Musical Western Mystery Rom-Dr Rom-Dr	Tex Ritter J. Haley-P. Kelly-Laurel and Hardy R. Karns-H. Burgess G. Raymond-A. Sothern-B. Holmes E. Livingston-E. Corrigan W. Oland-K. de Mille R. Milland-W. Barrie G. Brent-A. Louise	R. N. Bradbury E. Sedgwick E. A. Dupont Ben Holmes Raoul Walsh H. B. Humstone H. C. Potter B. Berkeley	76 76 74 74 71 80 90	6/2 6/16 6/16 5/26 6/2 6/9
5/28/37	LEAGUE OF FRIGHTENED MEN I MET HIM IN PARIS HOLLYWOOD COWBOY THIS IS MY AFFAIR UNDER THE RED ROBE DREAMING LIPS THE MAN IN BLUE KID GALLAHAD	E. Chodorov W. Ruggles G. A. Hirshman K. MacGowan R. T. Kane M. Schach K. Glasmon WB	Col Par RKO 20th 20th UA UA WB	Drama Rom-Com Western Musical Rom-Dr Melodrama Drama	L. Hervey-W. Connolly C. Colbert-Melvyn Douglas G. O'Brien-C. Parker-E. Scott R. Taylor-L. Stanwyck C. Veldt-R. Massey E. Bergner-R. Massey R. Wilcox-N. Grey E. G. Robinson-E. Davis	Al Green W. Ruggles Ewing Scott W. A. Seiter R. Capron Paul Czinner M. Carruth M. Curtiz	71 85 99 100 60 100	6/16 6/9 6/2 6/16 5/26 6/2
6/4/37	RECKLESS RANGER TALK OF THE DEVIL HELL DIVERS (RE-ISSUE) FARNELL HOTEL HAYRIDE BORDER CAFE DOOMED AT SUNDOWN ANGEL'S HOLIDAY WHEN THIEF MEETS THIEF THE WILDCATTER CASE OF STUTTERING BISHOP	Col B. & D. MGM J. Stahl Pa. Bob Sisk A. W. Hackel J. Stone Criterion Geo. Owen WB	Col GB MGM MGM Par RKO Rep 20th UA UA WB	Western Rom-Dr Com-Dr Rom-Dr Comedy Western Drama Drama Mystery	Bob Allen-B. Weeks R. Cortez-S. Eilers W. Beery-Gable-C. Nagle C. Gable-Myrna Loy L. Carrille-L. Overman J. Beal-H. Carey-Armida B. Steele J. Withers-Robert Kent D. Falsbanks, Jr.-V. Hobson S. Colton-J. Rogers D. Woods-Ann Dvorak	S. G. Bennett Carl Reid G. Hill John Keady G. Weintraub L. W. Lander Sam Newfield James Tintling R. A. Walsh Ray McCarey W. Clemens	76 109 115 85 67 74 85 70	5/19 12/29/31 6/16 6/9 5/26 6/16 6/2
6/11/37	A DAY AT THE RACES THE GREAT GAMBINI MEET THE MISSUS TOAST OF NEW YORK IT COULD HAPPEN TO YOU SHE HAD TO EAT SLIM BLAZING SIXES	L. Weingarten B. P. Schulberg Al Lewis E. Small L. Fields S. G. Engel WB WB	MGM Par RKO RKO Rep 20th WB WB	Comedy-Melodrama Comedy Drama Rom-Dr Comedy Drama Western	Marx Bros. A. Tamiroff-J. Trent H. Broderick-V. Moore E. Arnold-C. Grant A. Baxter-A. Leeds R. Hudson-A. Treacher-Jack Haley F. O'Brien-H. Fonda D. Foran-H. Valkis	Sam Wood Vidor Joseph Santley R. V. Lee Phil Rosen M. St. Clair R. Enright Noel Smith	109 85	6/23 6/23
6/18/37	TWO-FISTED SHERIFF BANK ALARM MARRIED BEFORE BREAKFAST NORTH OF RIO GRANDE MOUNTAIN KING RIDING ON AIR RHYTHM IN THE CLOUDS YODELIN' KID FROM PINE RIDGE BIG BUSINESS WALT DISNEY'S ACADAMY AWARD REVUE ARMORED CAR FLY AWAY BABY WHITE BONDAGE	H. L. Decker Condor S. Zimbalist Harry Sherman Ben Glazer David Loew A. E. Levey A. Schaefer Max Golden W. Disney E. M. Asher WB WB	Col GN MGM Par RKO Rep 20th UA UA WB WB	Western Melodrama Com-Dr Western Comedy Comedy Musical Western Rom-Com Rom-Dr Melodrama Com-Dr	C. Starrett-B. Weeks Conrad Nagel E. Wong-Florence Rice Wm. Boyd-Geo. Hayes B. Burns-Maria Haye Joe E. Brown P. Ellis-W. Hull Gene Autry-B. Bronson F. Prouty-S. Deane Carlson R. Wilcox-J. Barrett G. Farrell-B. MacLane Jean Muir-G. Oliver	Leon Barsha Louis Gasnier E. L. Marin Nate Watt C. Reisner E. Sedgwick John H. Auer Joe Kane F. R. Strayer W. Disney L. Foster F. McDonald Nick Grinde	64 70 75 70 61	6/23 6/23 6/23 6/23
6/25/37	DEVIL IS DRIVING GIRLS CAN PLAY SWEETHEARTS OF THE NAVY CAPTAINS COURAGEOUS LAST TRAIN FROM MADRID YOU CAN'T BEAT LOVE A LAW MAN IS BORN SING AND BE HAPPY LOVE IN A BUNGALOW ANOTHER DAWN	Col Ralph Cohn B. F. Zeidman L. D. Lighton G. M. Arthur Robert Sisk A. W. Hackel M. H. Feld E. M. Asher WB	Col Col MGM Par RKO Rep 20th U WB	Melodrama Comedy Spectacle Drama Rom-Com Western Musical Rom-Com Rom-Dr	J. Dix-Joan Perry J. Wells-C. Quigley Eric Linden-C. Parker F. Bartholomew-Spencer Tracy-L. Barrymore L. Ayres-D. Lamour E. Foster-J. Fontaine J. M. Brown-L. Meredith J. Davis-A. Marin N. Grey-K. Taylor K. Francis-E. Flynn	H. Lachman L. Hillier D. Hensfield V. Fleming J. Hogan C. Coburn Sam Newfield H. Lchman Ray McCarey W. Dieterle	59 61 115 85	6/23 6/23 5/19 6/23
7/2/37	A FIGHT TO THE FINISH ONE MAN JUSTICE ROARING TIMBER RIDERS OF THE ROCKIES THE EMPEROR'S CANDLESTICKS THIRTEEN MAN MIDNIGHT MADONNA FOLRLIN RIVER NEW FACES OF 1937 SLAVE SHIP DARK JOURNEY I COVER THE WAR SINGING MARINE	R. Cohn H. L. Decker R. Flothow Ed Finney J. Considine Lon Young E. Cohen Par Edward Small N. Johnson V. Saville Trem Carr L. Edelman	Col Col Col GN MGM Mono Par Par R	Action Western Outdoor Western Rom-Dr Mystery Melodrama Western Musical Spectacle Drama Drama Musical	D. Perry-R. Keith C. Starrett-B. Weeks Jack Holt-G. Bradley Tex Ritter Powell-Rainey W. Heyburn-L. Courtney W. William-M. Correll L. Crabbe-June Martel M. Berle-J. Fenner-H. Hilliard-Parkyakarkus W. Baxter-W. Beery-E. Allen C. Veldt-V. Leigh-J. Gardner J. Wayne-D. Barclay-G. Gaze D. Powell-D. Weston	C. C. Coleman Leon Barsha Phil Rosen R. N. Bradbury G. Fitzmaurice W. Nigh J. Flood C. Barton Leigh Jason Tay Garnett V. Saville A. Lubin Ray Enright	 <	



WORLD PREMIERE AT HOLLYWOOD'S CARTHAY CIRCLE

Chosen to share the glory of "Wee Willie Winkie's" brilliant \$2.00, two-a-day world premiere engagement!

The Coronation

in

TECHNICOLOR

Here's just one of the trade press raves:

"All the pomp, the pageantry, the riotous color of robes and jewels and cheering throngs attendant upon the coronation of a monarch and his queen, have been caught in their impressive splendor by the wonder of the Technicolor camera in this color featurette!"—says *Motion Picture Daily*.

Exclusive with



Judge Devaney

(Continued from page 8)

national legislation to drive out some of the unfair trade practices which now exist in the amusement business if negotiations for round table conferences prove of no avail, the Stefies' announcement states.

Stefies did not make public the retainer which will be paid to Devaney, but it is known that it will run well into the five figures. An \$18,000 fund is being used through special assessments and increased dues which Northwest Allied members agreed to pay. Out of this sum will come the Devaney compensation.

The late Governor F. Lison appointed Devaney chief justice of the state supreme court in 1933 and the appointment received the approval of the bar. In the 1934 election Devaney was retained by the electorate as chief justice by the largest majority received by any candidate. However, he resigned Feb. 15, 1937, to re-enter private practice. He recently was elected first president of the recently organized National Lawyers' Guild, a nation-wide organization of liberal lawyers with headquarters at Washington, D. C. Judge Devaney followed Attorney General H. S. Cummings and Assistant Attorney General Robert Jackson as the third witness before the U. S. Senate judiciary committee in support of President Roosevelt's judicial reform bill. He ran fifth among all lawyers of the nation in a poll to determine the foremost members of the bar. The poll covered a cross-section of 175,000 lawyers and was taken by the American Institute of Public Opinion.

NBC-RCA-Tele

(Continued from page 5)

RCA sets now in the hands of members of the official Radio Corp. family to cover test television programs. They would be used in much the same manner as the more expensive radio sets were employed in the pioneering days of radio. Television will be ready for commercialization on a reasonable scale by 1939, some claim. But really profitable commercial operation will not appear until eight to 10 years from now.

With many strides yet to be taken before the television image can be enlarged, experts do not think television of even 3 to 4 feet in size will be available for theatre use until about 1944 or 1943 at the earliest. Even with this size, it would represent little more than a novelty for theatre patrons.

And before this is possible, coaxial cables will have to be laid to all sections of the country if complete coverage is to be accorded. Thus far this has cost about \$6,000 per mile, which gives a rough idea. Even then, the most ardent television enthusiasts see no reason for using sight-and-sound broadcast except on a giant national event since the film can be secured for the same coverage with better results and a fraction of the cost.

Television program last week was piped from the NBC studios to the Empire State building to transmitter via coaxial cable, demonstrating how successfully this cable line can be used.

THAR SHE BLOWS

Hollywood, June 22.

reparations are almost completed for filming Trem Carr's 'Adventure's End,' whaling story to be made out of Catalina aboard ship. John Wayne heads the cast and Arthur Lubin directs.

TITLE CHANGES

Hollywood, June 22.

Radio has switched 'A House in the Country' to 'Hideaway.' Walter Wanger's 'Carelessly' will go out as 'I Met My Love Again.' Columbia changed 'Take the Air' to 'The Big Shot.'

'Pigskin Parade of 1937,' at 20th-Fox changed to 'Life Begins in College.' Lancer Spix, stage studio, becomes 'Life of a Lancer Spy.' Universal's 'Hell on Ice' now is 'Idol of the Crowd.'

STORY BUYS

Hollywood, June 22.

John Ford bought Ernest Heywood's Collier's story, 'Blaze to Lordsburg.' Screen rights to 'Lili,' Inc., novel by Tishla Naomi, acquired by Leo McCarey.

Advance Production Chart

Production pace maintained an even keel on major lots during past fortnight with 47 pictures before the cameras. United Artists units showed a burst of activity with five in work, including a number of super. With five others prepping, UA and Selsznick International lots were humming. Warners and 20th-Fox headed the production list numerically, each

having eight before the cameras. Several films that got the gun in the last week or so will continue in work the greater part of the summer. Number of pictures started and finished to the previous stage ran neck and neck, with 17 being launched and 17 completed. Previous were apportioned: Grand National, 3; Metro, 2; Paramount, 4; Radio, 1; 20th-Fox, 2; Warners, 1, the extra preview being Crescent's.

Columbia

Two in work, 12 editing, 13 preparing. In work: 'IT'S ALL YOURS,' reported VARIETY June 16 as IT'S

Started: 'LIFE BEGINS WITH LOVE,' produced by Myles Connolly, directed by Ray McCarey, original by Dorothy Bennett, screenplay by Tom Mitchell and Brown Holmes. Cast: Jean Parker, Douglas Montgomery, Edith Fellows, Leona Maricle, James Burke, Minerva Urecal, Lumsden Hare. Story relates adventures of Douglas Montgomery, heir to millions of his grandfather, Lumsden Hare, who wakes up with a hangover the morning after his bachelor dinner on the eve of his marriage to Leona Maricle. Influenced by a soapbox orator, he decides to give up his grandfather's money and go to work. To the consternation of his fiancée and family, he starts on a bumming tour accompanied only by his St. Bernard dog. A day nursery he meets Jean Parker, the manager, and Edith Fellows, one of the children. They fall in love and he returns home still determined not to marry the socialite.

Readied to start: 'THE AWFUL TRUTH' and 'I'LL TAKE ROMANCE.'

Grand National

Nothing in work, 1 editing, 12 preparing. Readied to start: 'SOMETHING TO SING ABOUT.'

Metro

Five in work, 2 editing, 7 preparing. In work: 'MADAME WALEWSKA,' reported VARIETY March 10; 'FIREFLY,' reported VARIETY April 28; 'BETWEEN TWO WOMEN,' reported May 12; 'DOUBLE WEDDING,' reported June 16. Started: 'THE BRIDE WORE RED,' original title, 'ONCE THERE WAS A LADY,' produced by Joseph Mankiewicz, directed by Dorothy Arzner, original play 'The Girl from Trieste,' by Ferenc Molnar. Cast: Joan Crawford, Franchot Tone, Robert Young, Reginald Owen, Billie Burke, Lynne Carver, George Zucco, Dickie Moore.

Story reveals Crawford as singer in cheap waterfront cafe in Trieste. George Zucco, a wealthy eccentric nobleman, gives Crawford a large sum that he has won at gaming, sending her to Lotschen, fashionable mountain resort, to pose as a lady for a month. Young is at Lotschen with his fiancée, Lynne Carver. At Lotschen she meets Tone, the town's postman and telegraph operator who knows everybody's business, humbly born, but a gentleman. Zucco's telegrams announcing Joan as a glamorous her and falls desperately in love.

'THE UMBRELLA MAN,' produced by Sam Zimbalist, directed by William Thiele, based on play by Will Scott, no other writing credits. Cast: George Murphy, Rita Johnson, Leo G. Carroll, Eddie Quillan, Virginia Fields, George Zucco, Montagu Love. Story is mystery melodrama dealing with series of murders and extortions. George Murphy in role of London reporter. Zucco, Scotland Yard inspector, takes charge of the investigation and search for the mysterious umbrella man, believed responsible for the murder of a policeman. A story crashes through a pub window warning Murphy to be wary. Virginia Fields is murdered when she investigates noise while she is with Eddie Quillan, her sweetheart. A note is found demanding money. The umbrella man over the telephone demands that Montagu Love pay 10,000 pounds under threat of injury to his daughter, Rita Johnson. Latter is kidnapped by Murphy in the end captures the umbrella man.

Readied to start: 'BIG CITY.'

Monogram

Two in work, 2 editing, 7 preparing. In work: 'RIDERS OF THE DAWN,' reported VARIETY June 16. Started:

'LUCK OF BOATING CAMP,' produced by Joseph H. Steele, directed by L. V. Willat, original by Bret Harte, adaptation and screenplay by Harvey Gates. Cast: Owen Davis, Jr., Joan Woodbury, Charles Brokaw, Ferris Taylor, Bob Kortman, Charles King, Jr. Story has a '49er background with Owen Davis, Jr., poor law student, struggling in Roaring Camp, a hard luck miners' community where no one finds gold. Charles Brokaw, gambler about to be hanged and his wife, who is about to have a child, are seen in flight. Brokaw escapes, abandoning his wife, who finds her way to Roaring Camp, where she gives birth to her baby and dies. Davis takes care of the infant. Gold is struck and the miners enthusiastically name the baby Luck, promising to

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 in production.	Number now in production.	Number now in production.	Number now in production.	Number now in production.
	Number now in production.	Number now in production.	Number now in production.	Number now in production.	Number now in production.
COLUMBIA	2	13	8	15	
GRAND NATIONAL		1	4	1	
METRO		7	10	11	
Hal Roach		1	1	over	T
PARAMOUNT		7	9	over	8
E. F. Schaubert			2	2	
Harry Sherman				2	
Frank Lloyd					9
RKO RADIO					2
David Low					2
George Hirliman					1
Sol Lesser					6
REPUBLIC					9
20th CENTURY-FOX					2
Sol Lesser					2
UNITED ARTISTS:					2
Samuel Goldwyn					2
Walt Wanger					2
Selsznick					2
E. Bergner					
Criterion					
Korda London					6 10 over
UNIVERSAL	6				2 over
Buck Jones	60				8 22 over
WARNERS	42				6 34
MONOGRAM					
Totals	588	393	56	81	167 111

stake a claim for the little one, etc., but they forget and leave Davis and the infant in poverty. Prosperity brings people in and gamblers arrive. Brokaw finds his way to Roaring Camp and also Joan Woodbury, cafe entertainer, hardbitten dame. Living space is at a premium. Joan bunks in with Davis and the baby. Brokaw falls for Joan and propositions her, but she likes Davis. Mysterious stage coach robberies occur. The robber is Davis, who steals to support the child. Brokaw sees a cape the baby is wearing, recognizes it as his dead wife's, and knows the blame is his own. Leaving, he sees a stage robbed at a distance and takes the blame for it. Davis insists he himself is guilty. Brokaw tries to flee and is shot. Davis and Joan go away together with the baby seeking a new haven.

Readied to start: 'ATLANTIC FLIGHT,' 'TELEPHONE OPERATOR,' 'A BRIDE FOR HENRY,' 'TWO WELL-DRESSED MEN.'

Paramount

Seven in work, 7 editing, 12 preparing. In work: 'ANGEL,' reported VARIETY March 31; 'DOUBLE OR NOTHING,' reported May 12; 'EBB TIDE' and 'GOOD NIGHT, LADIES,' reported June 16; 'THIS WAY, PLEASE,' reported May 26. Started:

'ON SUCH A NIGHT,' produced by Emanuel Cohen, directed by E. A. Dupont, original by Morley F. Cassidy, S. S. Field and J. D. Klorer; screenplay by Doris Malloy and William Lipman. Cast: Karen Morley, Grant Richards, Roscoe Karns, Alan Mowbray, Milli Monti, Eduardo Cinnelli, Robert McWade, John Wray.

Story laid in Louisiana, where Karen Morley, famous actress, appears at murder trial of Grant Richards and admits to Roscoe Karns, reporter, that she is Richards' wife. On the night Grant is to be executed floods sweep upon the prison. While being moved, he and his guard are swept by a swollen current and go to the rugged camp where Eduardo Cinnelli, an old associate, living and Karen tries to take Richards away. She hires the car and trailer of Alan Mowbray and Milli Monti, with Cinnelli and Karns following in pursuit. The whole party finds refuge in an old mansion. Rising floods make death appear certain for all. Cinnelli admits framing Richards. Richards rescues the party by blowing up a levee and Cinnelli's confession means happiness for Richards and Karen.

'ACCIDENTS WILL HAPPEN,' produced by B. P. Schulberg, directed by Eric Kenton, original by George Auerbach, screenplay by Frederick Jackson and Theodore Reeves. Cast: William Gargan, Orsen Heyward, Vivienne Osborne, Richard Carle, Roland Drew, Alan Birmingham, Harry Beresford, Mike Morita, Tully Marshall, Frank Austin, Jeanne LaFayette. Story concerns adventures of Gargan and Orsen Heyward, husband and wife, both impractical and accustomed to luxury. They are supported in their gay and carefree life by a wealthy uncle who dies suddenly, leaving them penniless. Gargan believes himself the heir to the fortune, but no will can be found and the money goes to Roland Drew. Gargan decides to support himself by writing detective tales. Miss Heyward is thrown into jail when he fails to pay alimony. Released on his promise to work, he goes to New York disguised as the detective character he creates in his fanciful stories. He unearths murderers of his uncle and brings to light the existence of a murder ring who secrete or destroy their wills, splitting profits among some wealthy present. At the same tempo, with Gargan outwitting the underworld gang and finally winning the fortune and a reunion with Orsen Heyward.

Readied to start: 'PARTNERS IN CRIME,' 'LOVE ON TOAST,' 'AN EMPIRE IS BORN,' 'BULLDOG DRUMMOND,' 'SOPHIE LANG IN HOLLYWOOD,' 'ARIZONA AMES,' 'RONANZA.'

RKO-Radio

Five in work, 6 editing, 9 preparing. In work: 'MAKE A WISH,' Sol Lesser, reported VARIETY May 26; 'THE LIFE OF THE PARTY,' reported June 16; 'ANNAPOLIS SALUTE,' reported June 16. Started:

'MUSIC FOR MADAME,' produced by Jesse L. Lasky, directed by J. G. Blystone; original by Robert Harari and Hans Kraly, screenplay by Lynn Starling, music by Rudolph Friml and Gus Kahn. Cast: Nino Martini, Joan Fontaine, Lee Patrick, Alan Mowbray, Erik Rhodes, Billy Gilbert, Frank Conroy, Bradley Page, Diana Gibson, Bill Corson, Barbara Pepper, Alan Hale.

Story revolves around ambition of Martini, an Italian immigrant youth, to become singing star. En route to Hollywood, he attracts attention of Frank Conroy and Bradley Page, crooks planning to steal the \$500,000 necklace which a film producer is to give his daughter as wedding present. Cooks steal Martini to a luxurious hotel suite. Joan Fontaine, a Hollywood extra girl, has written an opera which she wants to bring before the attention of Alan Mowbray, famous musical director. She crashes the wedding party, as does also Martini. He sings the famous aria from 'Pagliacci.' Attracted, the detective guarding the necklace leaves his charge. The necklace disappears. Martini does not return for an encore, having been snatched away by Conroy and Page, and suspicion centers on him as the thief.

'STAGE DOOR,' produced by Pandro S. Berman, directed by Gregory LaCava, original play by George S. Kaufman and Edna Ferber, screenplay by Anthony Veiller and William Slavens McNutt. Cast: Ginger Rogers, Katharine Hepburn, Gail Patrick, Adolphe Menjou, Leona Roberts, Marjorie Lord.

Story synopsis on 'Stage Door,' Broadway hit, though film in production two weeks, undergoing constant changes in script from day to day.

Readied to start: 'THE KANGAROOS,' formerly 'FALL GUYS'; 'FLIGHT FROM GLORY,' 'FOOLS OF THE LEGION.'

Republic

One in work, 7 editing, 6 preparing. Started: 'LOVE ADVICE,' produced by Armand Schaefer, directed by Hamilton MacLadden, no writing credits. Cast: Weldon Heyburn, Jeanne Madden, Warren Hymer, Dorothy McNulty, J. Carroll Nash, Charles Trowbridge, Syd Saylor, Ralph Sanford, Anthony Pawley.

Story deals with adventures of Weldon Heyburn, chief bosun's mate, and Warren Hymer, chief machinist's mate, both in the Coast Guard. They are pals, but opposites, Heyburn being the success with the ladies and always stealing his chum's girl friends. Smugglers operating in the harbor district are a bane to the Coast Guard. Head of the gang is J. Carroll Nash, operator of a gambling night club aboard a ship off the coast, whose conspiracy is thwarted by Hymer, who is attempting to trap the smugglers. Heyburn and Hymer meet Dorothy McNulty, entertainer on the gambling ship. Smugglers plan a big coup by holding a fashion show on the ship, bringing empty cases aboard that are supposed to contain expensive fur coats and plotting to take back smuggled furs on board. The conspiracy is thwarted by Hymer, who is attempting to patch up the break which he has caused between Heyburn and Jeanne Madden. Lovers are reunited and Hymer discovers an awakening interest in Dorothy as crooks are apprehended.

Readied to start: 'PUBLIC COWBOY NO. ONE.'

20th Century-Fox

Eight in work, 7 editing, 9 preparing. In work: 'YOU CAN'T HAVE EVERYTHING,' reported VARIETY May 12; 'HEIDI,' 'THIN ICE,' 'LANCER SPY,' reported May 26; 'DANGER, LOVE AT WORK,' reported June 16. Started:

(Continued on page 38)

The SHOWMANSHIP SHORTS That Make Real Shows

1937

Only the 20th Century-Fox-Educational Shorts give you such big star values in two-reel comedies and such a wide variety of top rank amusement in the one-reel pictures, too.

1938

42

BIG NAME TWO-REEL COMEDIES...

from
Educational

THE INDUSTRY'S
TOP VALUE IN
Stars-and-Laugh!

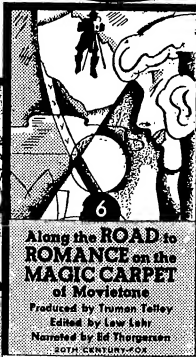


Presented by
E. W. HAMMONS



LEE SULLIVAN

FUN or THRILLS or SONG or BEAUTY or NOVELTY
you'll find them all here

58 ONE-REEL *Featurettes*

20th
CENTURY
FOX

DISTRIBUTED IN U.S.A. by

20th CENTURY-FOX
FILM CORPORATION

Educational Pictures
THE SPICE OF THE PROGRAM

CUT PRICES TO WAR DUALS

20th-Fox's \$2,500 Minimum Rental Per Pic When It Takes Over the Roxy

Twentieth Century-Fox on Friday (25) will submit to N. Y. Federal Judge Francis G. Caffey its franchise setup for the Roxy theatre, N. Y., under the new organization. The film corporation will guarantee a minimum of \$2,500 to the theatre for each feature picture, plus 50% cut on \$32,500 to \$40,000 weekly gross, and a 65% rental split over \$40,000 intake. Should a picture gross \$38,000 or over for the first three days, the film corporation recommends it must hold over a second week.

It is also planned that it at the end of the first year under the new management the various interests in the theatre cannot agree, the disputes will be submitted to an arbitration board.

Carlos Israel, counsel for the Paramount bondholders' committee, informed Judge Caffey on Friday (18) that various banks had submitted closed bids for the trusteeship under the new mortgage. These bids, together with the first mortgage indenture setup, will also be revealed next Friday.

Although the overhead was greater than the receipts taken in by the theatre during the period from April 20 to May 27, Howard S. Cullman, in his report as trustee, claimed a net profit of \$9,609.

Cullman explains this through the payment of \$35,000 on account of outstanding receiver certificates and \$47,072 on real estate and franchise taxes.

For the period, the trustee reports cash receipts amounting to \$138,570 and disbursements of \$201,663, a difference of \$63,092. Cash on hand April 29 amounted to \$134,764, as against \$71,872 on May 27. The profit claimed was fixed before administration and other debts were covered.

Judge Caffey directed that 2,000 copies of the report of Special Master Addison S. Pratt on the reorganization and his own opinion be distributed free of charge to those who desire them.

A minor change in the reorg plan was ordered Saturday (19) by Judge Caffey at the request of the Gold Note Holders' Protective Committee. The amendment provides that the \$4,000 shares of the reorganized dividend preferred stock be issued to the noteholders instead of the 7,740 \$3 shares under the original plan. The new stock is callable at \$51 instead of \$102.

Judge Caffey on Monday (21) revealed that the Continental Bank & Trust Co. was the lowest bidder for the trusteeship of Roxy first mortgage bondholders under the new organization. The Continental offered to take over the work for a fixed fee of \$2,000, plus expenses for the first year, and \$750 for each of the succeeding 19 years during which 20th-Fox will have control.

After a short discussion in chambers the hearing on the offers was postponed until Friday when it is expected Judge Caffey will make known which of the six banks that submitted the bids will be named as trustee.

MINN. DIVORCEMENT BILL NOW LOOKS COLD

Minneapolis, June 22.

The theatre chain tax bill which virtually would put the Public circuit out of business in Minnesota looks dead as far as the present special session of the state legislature is concerned. It isn't making headway in the law-making body.

President W. A. Steffen of Northwest Allied States has indicated that his organization is not prepared to get behind the bill at present because, for one thing, he doesn't believe its chance of passage are favor-

Far Cry

Hollywood, June 22. To celebrate third anniversary of Marcal theatre, Albert Galston and Jay Sutton are re-reviving "The Great Train Robbery," first long motion picture.

MUCH OPPOSITION TO ST. L. NEW TAX IDEAS

St. Louis, June 22.

A city amusement tax, designed to raise \$500,000 additional revenue yearly to help offset existing municipal deficit of \$2,000,000 that may be increased another \$1,000,000 by April, 1938, was bitterly assailed by film house operators at a public hearing held last week by Board of Aldermen. Bill is one of three designed to increase city revenue by \$1,025,000.

Theatre spokesmen asserted proposed tax, ranging from 1c on tickets costing up to 75c to 10c on tickets costing more than \$4 would serve only to keep patrons away from theatres. Fred Wehrenberg, pres., MPTOA of Eastern Missouri and Southern Illinois, declared theatres could not absorb tax and that patrons already were "grumbling over 'nuisance taxes'—Federal amusement and State sales tax on tickets. Proposed tax, Wehrenberg declared, would amount to 10% on a child's ticket costing 10c. Wehrenberg also doubted constitutionality of measure.

Harold W. (Chick) Evens, mgr. of Loew's theatre, said proposed tax, with existing federal and state taxes, would make total tax 14% on a 50c ticket.

Joseph Grand, counsel for St. Louis Amus. Co., operator of 31 nabes, and Fanchon & Marco interests here, discussed legal phases of bill and expressed belief such a levy was prohibited by state sales tax act. Clarence Kaيمان, indie operator, told Board members that passage of ordinance would cause natives here to patronize houses in St. Louis County, just outside of city limits. He and Louis Ansell, another operator who merged with Fanchon & Marco two weeks ago, predicted enactment of proposed bill would force some of smaller indie operators out of business. All protesters vigorously assailed bill on grounds that it was not properly scaled, in addition to other reasons.

Board members assured those opposing bill that measure would not be "rushed through" and that much deliberation would be given on each proposal.

Philly's Tax Rap

Philadelphia, June 22.

City Council will take final action Thursday on the tax sock on Philly exhibs, now resigned to the grab without further battling.

Fist-thumping during past two weeks, however, has won some concessions from the levers. Finance committee has agreed to allow exhibs 2% of the take on admish tax for the trouble of collecting it. Have also agreed to eliminate kids under 14 from its terms.

Levy is 1c. on each 25c. admission, or fraction thereof. It goes into effect July 23, when similar state tax is dropped. Other taxes to be passed by council Thursday are 10% on gross receipts from billboards and signs, tax on marquees and on vending machines.

able during the short time which will elapse before the session's end and, for another, while there's still a chance that the producers-distributors may see the light and help to put down expansion the independent exhibitors don't wish to be parties to any injurious action.

CHI INDIES' IDEA TO COMBAT B.&K.

Major Circuit's Double-Billing Knocking Off the Indies in the Nabs—Latter See Their Sole Salvation Through Cutting Admissions as One Means to Force B&K Back Into Singles

50% SLASHES

Chicago, June 22.

Following three months of some of the worst business in many years of Chicago exhibition business, the independent neighborhood houses are determined that they'll do something about it. General agreement among these exhibitors is that the double feature policy of the town is currently responsible for the low grosses, and they are holding a number of meetings to look into the situation.

For the first time the exhibitors in the outlying districts seem to be convinced that only through cooperation can the problems be met, and for that reason there is more exhibitor huddling going on at present than has been seen around here in a long, long time. And these meetings seem agreed on two moves to combat the double feature policy, which is the particular favorite of Balaban & Katz, local major circuit. Meetings point to a general revolt on the part of the indie exhibs against twin bills, and, in addition, a general drive of admission prices to buck the competition of the big circuit houses.

Surprising even to the exhibitors themselves is the almost universal decision to slice prices as a competitive measure against B. & K. and the other circuits which continue with twin pictures, but they feel that should the indies kill off doubles, that only through the reduction of rates can they get their particular terms with the double flickers of the bigger houses.

Indies Favor Solos

Despite the pressure of the double bills in the larger houses, the smaller indie spots are determined to return to single flickers, which turned in profits for them regularly in the past. Even certain B. & K. semi-partnership houses such as the westside Iris are going into reverse with 'single bills in spite of the tacit disapproval of B. & K. These houses are certain that their particular public doesn't want doubles.

However, to meet the bargain temptations of double features at the big circuit spots, the indies have virtually decided to slice the admission prices to 20c and 15c if necessary. They feel that since they can't compete on equal terms with the big-name double bills in the mammoth seaters, they must buck that picture bargain setup elsewhere. They also feel that with an admission price war, they can battle the circuit houses where it hurts most, since the indies have been yawning for some time in a general endeavor to jack up admission prices around these parts.

With the price war on, the indies figure to make a deal with B. & K. and other circuits shortly whereby the indies will abandon the admission slashing in return for a general elimination of twin flickers. Determined to slice prices as much as 50% are some of the top independent houses now getting from 25c to 35c per duet.

Meanwhile there are more secret meetings going on among exhibs locally than has been noticeable in many years. The exhibs are really in earnest this time, and are determined to kill off doubles themselves even though B. & K. and the rest of the circuit spots continue to twin 'em.

Griffis, Newton Went Long and Short On Par Stock; Other S.E.C. Amus. Data

Grand Salaam

Los Angeles, June 22.

Envy of all delegates at the RKO-Radio sales powwow at closing session was Phil Reisman, foreign sales chief, when he was carried into the convention room in a litter borne by six Nubian 'slaves,' while calmly sipping a mint julep. Preceding the procession was another Nubian, musically announcing Reisman's entry on a trumpet.

Washington, June 22. Complicated speculation during the early part of the year in Paramount securities by company insiders came to light Monday (21) in semi-monthly report of the Securities and Exchange Commission.

Via brokerage firms in which they are interested, Stanton Griffis and Maurice Newton, Par directors, participated in some frenzied operations in virtually all classes of company paper, being temporarily short and then long, through purchases, exchanges, and sales.

Most varied activities were those of Hallgarten & Co., to which Newton belongs. The Par director is shown by latest figures to hold 8,518 common tickets and is indirectly interested in the various preferred and debenture holdings of his company.

Starting with 4,518 shares, Newton in January picked up 4,000 common. During the same month his house got 2,200 shares, 700 via the exchange route, and sold 6,400. Added to, a previous deficit, the Hallgarten account showed a short position of 9,500 at the end of the month. In February, Hallgarten added 11,400, buying only 200 and acquiring the rest by transfers, and sold 6,400, thus cutting their previous month's shortage to 4,500. In March, the firm picked up 400 in the market and got 6,100 by swapping other certificates, sold 2,000, and came out even at the end of the month. The SEC was informed that the house at all times held enough convertible preferred paper to protect its short position in January and February.

Hallgarten's Activities

Dealings in other varieties of Par securities found the Hallgarten account with an edge. Holding 5,000 second preferred, the firm in March bought 2,700, sold 500, and swapped 6,000, winding up with 1,200. During March the concern got 20,000 of the 1947 debentures by transfers, sold 11,000 and kept 9,000. In the first preferred, Newton's crowd started with 300, bought 800 and converted 100 in January, bought 800 and converted 1,600 in February, and bought and converted 100 in March, winding up with 200. March operations in 1955 debentures included seven purchases aggregating 230,000 tickets and two sales totaling the same amount.

Griffis activities were confined to debentures, although he has 1,000 common, 1,000 first preferred, and 1,000 second preferred. In March, Hemphill, Noyes & Co., of which he is a partner, bought 379,000 of the 1955 debentures, sold 14,000, swapped 573,000 and wound up with 208,000 on hand. Dealing in 1947 debentures, the firm in March bought 328,000, obtained 573,000 by exchanges, sold 765,000 and had left 136,000. Then in April, the house bought 166 and sold 212,000, cutting its balance to 90,000.

Harry Cohen and Jack Warner continued their activities revealed by the S.E.C. this week were confined to Columbia and Warner.

Harry Cohen, reporting April holdings of 1,639 shares of Columbia Picts common, 67,127 voting trust certificates, and 18,587 purchase warrants, told the government that in February he gained via stock dividend 37 common, and in March, April gave away 5,124 certificates. He reported the sale of 6,000 purchase warrants in April and the addition of 600 in February.

Jack Warner told the Commish that pursuant to a property settlement he had transferred 85,000 debentures, cutting his slice to 1,502,000, plus previous holdings of 88,000 common, and 10,613 preferred in his own name and 4,786 preferred owned by a holding company.

The only other firm reports showed that Harold A. Fortington, Par director, had 2,700 shares of Par first preferred, two investment firms; W. C. Stettinius, chairman, director of Pathe, has no stake in the company, and E. H. Unkles, now director of Trans-Lux Daylight Picture Screen, likewise, is not financially interested in his firm.

Contest Winners Divvy Up Prizes At RKO Conclave

Los Angeles, June 22.

Bronze plaques and cash awards in the Jules Levy fifth anniversary sales drive for billings of RKO-Radio pictures were awarded at closing session of company's third international sales convention here (19). Exchanges winning the plaques, in the order in which they finished the contest, were Buffalo, Detroit, Jacksonville, Winnipeg.

Each member of the winning exchanges was awarded a cash prize equivalent to a full week's pay, with one-half week's pay going to each employee of the New Haven, Washington, St. Louis and Montreal exchanges. A full week's pay went to Nat Levy, east-central district manager, and one-half week's wages to Walter Branson, midwest district manager.

First prize of \$750 in the Joe E. Brown sales drive went to New Haven; \$500 to Cleveland, \$350 to Philadelphia, \$300 to Boston, and \$100 each to Montreal and Toronto, for distribution among the staffs. In addition, District Managers Harry Cohen, west; Walter E. Branson, midwest, and Nat Levy, east-central, each drew down \$116.67 as their share of the spoils.

Awards were also distributed by Jules Levy, general sales chief, in the March of Time contest; two 'Rainbow on the River' drives; a drive on the Bobby Breen feature, based on liquidation against money quotas, which brought \$1,250 for distribution among the winners, and \$1,000 for leaders in the George O'Brien sales contest.

Winners in the accessories sales contest brought full week's compensation to M. I. Wolfsh, Buffalo; W. K. Laird, Atlanta; Florence McCrory, Jacksonville. Checks equivalent to one-half week's pay in this drive went to V. Kolby, Detroit; H. H. Hogg, Charlotte, and R. J. Abbott and M. Confeld, of Minneapolis. Canadian winners were: A. E. Ames, Montreal, one week's extra pay; E. Simon, Winnipeg, one-half week's compensation.

'BOOLOO' CREW ORIENTS

Hollywood, June 22.

Paramount crew headed by Clyde Elliott, producer-director, pulled out last week for Singapore to film "Boo-oo."

Director Robert Florey went along for the trip. Only white actor accompanying was Colin Tapley.

KITTY STENGEL TO H'WOOD

Vienna, June 11.

Kitty Stengel, or Reinhardt's Josefstadt theatre, is proceeding to Hollywood.

Has film contracts.

It's WARNER
BROS.

Serv



Story of The U. S. Army Service in "Flirtation Walk"

Story of The U. S. Navy Service in "Shipmates Forever"



Now The U. S. Marine Service Lands with a Star-Spangled Successor to Both!

"THE SINGING DICK POW

with

and

*Songs Galore by the Most Consistent Hit
Composers of the Day—Warren & Dubin!*

'The Song of the Marines'
(We're Shovin' Right Off Again)

'Cause My Baby Says It's So'

'The Lady Who Couldn't Be Kissed'

'You Can't Run Away From Love Tonight'

'I Know Now' • 'Night Over Shanghai'

*Lyrics by Johnny Mercer



DORIS WESTON • HUGH
HERBERT • LEE DIXON
Jane Darwell • Allen Jenkins
Larry Adler • Doc Rockwell
Directed by Ray Enright
Musical Numbers Created &
Directed by Busby Berkeley



ice!



MARINE ELL

*At Your Service
For a Glorious*
**FOURTH
OF JULY**



N. Y. Lab Workers' Jurisdictional Scrap; One Group Bolts IATSE

A situation has arisen with respect to jurisdiction over workers in film laboratories in the Greater New York area which may result in interesting developments on the return east of George E. Browne, president of the International Alliance of Theatrical Stage Employees because of efforts of an independent group to control this branch of activity in the film industry.

According to IA spokesman, Dick Walsh, a vice-president of the IA, put through contracts with De Luxe and Consolidated Film Industries in behalf of workers in those labs but that a disgruntled group in the IA-chartered union, Local 669, Film Technicians, which was back in dues, withdrew to form its own organization and is now trying to wrest complete jurisdiction from the IA. This group, headed by John Rugges as president, is known as the Film Technicians' Independent Union.

Although feeling that the FTIU is proving itself very unfair to Walsh since this IA v.p. negotiated successful contracts at increases averaging 42% and reduction in work hours of 7%, the IATSE has offered the group every concession with a view to peace. Browne notified the members of the indie group that they could have local autonomy, that they could install their own officers, enjoy full benefits of affiliation with the IA and forget about all back dues and other obligations. While the IA has not been officially notified of a turn down, the FTIU has informed Wanger it has rejected all IATSE offers.

The FTIU, attempted to obtain a connection with the CIO, it is learned, but at a meeting the members were informed that the CIO was not interested where the IA was concerned. This leaves the FTIU in the dubious position of going to the National Labor Relations Board, with its grievances, but pointed out that if it was named bargaining agent for the lab workers, the fact still remains that Walsh and the IATSE negotiated the present contracts.

In getting these contracts, Walsh not only returned to their jobs all the men in the Consolidated and De Luxe plants who were on strike, but added 33 additional men to take up the slack caused by shortened working hours. The IA local, 669, which hold a direct charter with the IA, and is in the position of having an independent group (FTIU) pulling against it, has a total of 197 men on its rolls, all of whom are working in the labs Walsh unionized last winter.

Holmes Exploits for WB

Hollywood, June 22. Warner Bros. has appointed Ned Holmes, vet roadshow agent, western division exploiter.

Holmes was formerly scenario editor for Fox, and antedating that was with First National. He will be stationed in Hollywood.

CONTRACTS

Hollywood, June 22. Harry Sherman lifted Les Selander directing option.

Metro has paced John Bright and Robert Tasker for scripting terms. Florence Rice dottedlined a Metro playing term.

George Barbier has been ticketed to a term stretch at 20th-Fox.

Leash Ray optioned for another year at 20th-Fox.

Universal handed A. Dori two a new screenwriting pact.

Vincent Sherman signed a three-way ticket as writer, director and actor at Warners.

Warner paced John Shea to a playing term.

Bob Hatcher tied to acting term.

Paramount sealed Rufe Davis, hilly yodeler, to a contract.

Herbert Biberman drew a directing hitch at Paramount.

Samuel Goldwyn signed a Samuel Goldwyn playing pact.

Grand National signed Immy Newell, radio warbler, to acting term.

Standard Pictures signed Betty Van Auken and changed her name to Dana Paige.

Lynn Root and Frank Fenton signed at 20th-Fox as scenario team.

Radio contracted Bob Hatcher, gang station employee, to a playing term.

Kenneth Macgowan's producer option at 20th-Fox picked up six weeks in advance.

Frances Robinson, commercial ad model, signed Universal acting term.

COLUMBIA PICTS WINS LOEB'S \$200,000 SUIT

Columbia Pictures Corp., Harry Cohn, its president, and other executives again won out Friday (18) in the suit brought by John L. Loeb for \$200,000 which he claimed was owed him in a stock deal he entered into in 1930. The Appellate Division of the N. Y. Supreme Court has upheld the decision of Justice Richard P. Lydon who dismissed the action last August.

Loeb, in his complaint, charged that in July, 1930, he bought warrants which gave him an option to purchase prior to April, 1933, voting stock certificates. For these he paid \$66,150 and when the stock declined he failed to carry out the option. After repeated attempts to get the defendants to renew the option, he finally brought suit. He based the action on the claim that the decrease in Columbia stock was due to "wrongful acts" on the part of Columbia officials and the unreasonable increase of the salaries of executives to excessive figures, also participation on the part of Cohn and the others in improper stock transactions.

Defendants answered the charges with a general denial, setting forth that Loeb bought the warrants for speculative purposes; that he became a stockholder and was not in a position to bring suit on the grounds he alleged.

Television

(Continued from page 5)

lief in the imminence of television the result, in terms of securities and so on, might be very pronounced.

It has long been feared, however, that the Federal government would take drastic steps to prevent a milking in television stocks. Hence the build-up job has been handicapped. While admitting that "television shows" via land wires in theatres is somewhat more practical than television broadcasting to home sets, the engineering opinion is not optimistic on this score, either. Where, they inquire, will program service come from? What kind of a television show could attract paying patronage for any extended period? This possibility is also seen as basically a stock proposition.

Wall Street is seen as the future scene of television activity, rather than the country at large, the mileage tables of which make television improbable.

NBC has eliminated the television clause in its artists contracts with picture companies. Under the old form of contract the film producer was given the right to use the picture made by the NBC booked artist for television purposes. NBC now figures that the inclusion of this right might lead to complications, even though remote, and that it would be best to play safe and at the same time retain the right for itself.

Moscow, June 22. A television plant, first in Soviet Russia, will be completed before the end of the year. Equipment from Radio Corporation's Camden, N. J., plant begins arriving this month. V. A. Zbruyev made both announcements in describing the order given by the People's Commissar of Communications for the construction of the television center.

The Hague, June 22. Royal Commission on television in Holland has just issued parts of its detailed report to the Cabinet. Some of the main conclusions are that television is still too uncertain and expensive to be practical.

CLEFFING A CLIFFER

Hollywood, June 22. Irving Briskin has paced Joseph Poland to write an untitled musical western.

Columbia will release.

Wilbur's Classic Briefs

Hollywood, June 22. Warners has assigned Crane Wilbur to direct "Man Without a Country," technician sort featuring John Littel.

Littel played Patrick Henry in "Me, Liberty."

P.A. OK'S 2 'DAMAGED' PIX; 'LIVES' STARTS BIG

Philadelphia, June 22. 'Damaged Goods' (GN) was finally given okay by Penny Censor Board last Thursday, almost a week after 'Damaged Lives' (Weldon) was approved. Both pix, which deal with social diseases, were presented for approval at the same time and split the board with wrangling.

'Lives' opened yesterday (Monday) at the Erlanger and did swell big. May hit \$15,000 for the week at 50c top. Harry A. Kaufman, who controls censoring rights, is quoted as saying Erlanger said he will keep it in house until it folds.

John Bachmann, Grand National manager, is seeking a downtown location to open his pic. Board, in okaying 'Goods', made no comment concerning lives under 16, whom it asked Kaufman to keep out of houses showing his film.

Selnick-Wanger

(Continued from page 3)

it. It was intimated that since Selnick is on the Coast that there might have been some discussion between the parties on the Coast end, without eastern knowledge. Just how or when Selnick can make a change, if he wishes, is another thing.

Has at least five films to be delivered to United Artists and production of these should tie him up for United Artists release at least until September, 1938.

In that event, even if Selnick were thinking of some future change in his releasing setup, it can't happen for a year or more, so that any conjecture on this point is premature.

Coast bankers and eastern interests have put up around \$1,000,000 in new financing for Wanger. This amount is among the largest sums set up for an independent producer. Wanger produces for United Artists release, and this is his first year with that firm. His contract is for 10 years. This would also tend to dissipate any talk of Wanger shifting releasing despite the recent Samuel Goldwyn-Alexander Korda control of U.A.

'Vogues', Wanger's latest, will soon be ready for release, and '52nd Street' follows.

Korda Speaking

London, June 15. Alexander Korda admits a little to the news that has already broken concerning him and Sam Goldwyn and the fortunes of United Artists.

Chiefly what he had to say concerned effect of the deal on London Films and Denham, which is as follows:

It will reduce distributing costs nearly by half;

It will guarantee him an income of \$5,000,000 from the U. S. in the next year (so he says);

It allows him to shape an imposing production line-up of 24-28 pictures up to the end of next year, involving a payroll of \$10,000,000.

It facilitates interchange of talent and personalities between London and Hollywood.

Under the last item, Korda indicated Sam Goldwyn will definitely produce part of his next program at Denham, while Walter Wanger will also film there. Wanger has Charles Boyer and Sylvia Sydney set for a picture here (which smells much like the one he was going to make with them in Rome to please Signor Mussolini).

Other oilywood personalities whose names slipped from Korda's lips were Lewis Milestone and William Wyler, with, on the side as it were, the suggestion Frank Capra might be interested—when his Columbia ticket works out.

Korda reeled off a list of pictures definitely for production, consisting mainly of old friends with new titles, now naming Robert Donat for star in London's remake of 'The Four Feathers'. Technician gets wide consideration in the revamped program, he indicated.

Mary Pickford may elect to continue with United Artists, even if Charles Chaplin and Douglas Fairbanks sell out. Miss Pickford's end of the deal gives her the right to sell any of her equity for \$2,000,000, or only part for \$800,000.

This right Miss Pickford reserves under terms which she negotiated when she granted an option to Samuel Goldwyn and Alexander Korda to purchase her U. A. stock.

Should Miss Pickford elect to sell part of her equity only, she will not

Al Boasberg

(Continued from page 2) the flop stigma and grabbed himself an advertising exploitation job with Paramount.

He obtained the job in characteristic fashion. He drove down from Buffalo, parked his car in 41st street, opposite the then offices of Paramount and went in to see Claude Saunders, exploitation head.

"I've come for my assignment," he announced.

"What assignment?" demanded Saunders. "You're not working for us."

Boasberg led Saunders to the window where he could look down at the auto blazoned with "ign" advertising the merits of Paramount pictures. "Been working all the way from Buffalo," he said with a chuckle. "Now where do I go?"

He went to Albany.

After startling the natives of the state capital with his stunts, Boasberg attracted the attention of FBO officials, who brought him to New York to edit their house organ, 'The Accelerator', and handle a bit of exploitation work. Finding plenty of time from his chores to do something else, Boasberg started turning out gags. Some went to burlesque performers, others to vaude actors and \$5 was the tops. Boasberg, commenting on his peddling activities, recently said, "Reason I could get as much as five bucks for a brainchild was that they had not passed a law for getting cool under false pretenses."

Pioneer Film Chatterer

In Nils T. Granlund (NTG) he found a ready ally as long as gags were so plentifully doled out by him and they started with an act, 'The Masked Man From Hollywood'. Boasberg would appear on the stage wearing a mask and comment humorously on Hollywood personalities. It was strictly a gossip turn and prior to Boasberg knowing anything about the Hollywood terrain first hand. It was the first commenorator or gossip stage act on Hollywood and proved plenty entertaining. Boasberg would work from stage cracking about the folks on the gold coast and would be interrupted by Granlund from the audience with, 'hey, wait a minute, you're wrong', and then the two would finish the act.

Boasberg found that acting was a good ballyhoo for his gags and decided to give it up after he found such customers as Block and Sully, Phil Baker, Sophie Tucker, Eddie Cantor, Burns and Allen, Dickenson and Deagan, and a score of burlesque, comic and musical comedy troupers ready to partake of his verbal virtuosity. With the going good he tied in with Sam Baerwitz to write and produce acts for the Loew circuits. Trade was so good for the Boasberg type of humor in those days that almost half the acts paying the Loew circuit were using the Boasberg material. At one time Boasberg was collecting royalties from 150 acts, using either the entire or partial material for their turn supplied by him. For those acts who were using timely gags he had a weekly service of new material which he would use more as fast as he got it out of his dome.

The boys in the legit field also took cognizance of his ability and Earl Carroll, Ziegfeld, the Shuberts and Sam Harris bought his material. Al once bragged how he made a smart dress come out of Bob Hope, whom he picked up as a juggling patterner.

Then Boasberg decided there might be something to do in films. He tied in with Lou Brock and started writing and directing two-reelers around New York. It did not last long as Al had to be on his own so he joined the Vitaphone comedy staff in Brooklyn. Soon he met Lee Marcus, at that time sales head of FBO, suggested he head for Hollywood and write titles. Boasberg took himself to the coast and joined the Buster Keaton outfit as a title writer. But gags were his forte so Keaton gave

have the say-so in the affairs of the company, as now. However, it would keep her linked to the organization in a financial way and presumably for production purposes should she decide to resume picture production in the future. There are no films from Miss Pickford scheduled on the new U. A. releasing program for 1937-38.

Korda is back in London, with Murray Silverstone and David Rose, v.p. of Samuel Goldwyn, Inc. Whether they have progressed in raising the required financing to lift the U. A. options has not been ascertained as yet.

him a double job and Boasberg attracted the attention of Metro.

They had one comedy title worker on the lot in Bob Hopkins and he decided to add Boasberg, their head-hitting comedy battery. Al and Hoppy would stick around the Metro cafe all morning sipping coffee, ribbing each other and during these arguments, which were professional of course, the boys would say something funny. They'd catch each other after it was said, put it down on paper and a picture sometimes was titled without even having been seen.

Then he drifted over to RKO. A while, wrote some yarns, directed a few single reels in the same day he had written them, sometimes, and went back to Metro. But always when he had time, no matter where he worked, he'd write a comedy script, take it to Metro and turn it out for his friend, Lee Marcus.

In 1931, talkers broken in and gagmen appreciated, Boasberg found a gold mine at Metro after doing the comedy relief writing on 'Flordora Girl'. He did four or five pics there, then thought it would be great to meg a pic with Myrt and Marge, radio stars, for Universal. That was the only chore Al wanted to forget, so back to Metro he went to collab on 'Murder in the Private Car'. Through there, he hopped over to RKO to help out shaping up the Wheeler and Woolsey pic, 'Nit Wits'.

From then on it was not Boasberg looking for a job but a job looking for Boasberg. He dictated his own terms to studios, allowed his name to go among the credits if he wanted it, no matter how good the picture may have been or how the studio begged it was nix, and that was that with Boasberg.

Then when another writer's name would appear on the screen and someone would mention the fact to Al he would laugh and say, 'I'm Hollywood's ghost writer, so what?'.

The Ether Gold Strike

When the comics came into demand on the ether lanes, it was bonanza for Boasberg. They wanted him for material. Coin was no object. But Al, who was self-thinking, decided to cotton to the fortunes of Jack Benny. Only couple of days before his demise he had signed a contract for two years with Benny at \$1,500 a week. Prior to solving for Benny he had given Burns and Allen 'Lamb Chops'. Eddie Cantor, Phil Baker and Block and Sully obtained material whenever they desired of him in the rough busy with Benny he always found time to turn out a routine for Block and Sully. He also helped the Marx Bros., close pals, whenever they wanted any comedy material. He worked on the script of their last two pictures, but never took screen credit under conditions the studio offered. He would always say, 'it helps me pay Sam Wood, get a great picture, forget me; they paid for it.'

Yarn told around Hollywood about Boasberg and Al Jolson was that Boasberg saw opening of a Jolson show in 1915 and heard a line in the show he liked and remembered. About a year later Jolson met Boasberg at Hollywood and Wm. and asked for a comedy line. Boasberg reiterated the one he heard 21 years before and Joly said, 'That's pretty good, can I use it?' Boasberg replied, 'I don't see why not, it's yours, you told it in 1915.'

Boasberg had various eccentricities. He liked to build freak houses. One of them he sold Bert Wheeler. Others after occupying them for a week, he would place on the market. About six months before his death his attorney, Martin Gang, bought a plot of ground for him in the San Ferrando valley and a house was being built which would have been ready July 1. Al was planning the opening of it. It was to be dedicated with an opening night to be known as NVA night. He told Sophie Tucker she would be the m.c. and to invite the guests. He was going to serve hamburger that night so bought a meat grinder costing \$500, so that there would be no delay in shaping up the food. His Mail home he dubbed 'Yes Manor', appropriately enough.

Another hobby Boasberg had was buying new cars. If a battery would go dead on a car he would call up the dealer and say, 'Send me a new car, that one is worn out.' One year he bought six that way.

At his funeral services the prominent show man Boasberg gave material were on hand and as Jack Benny walked out of the funeral salon he remarked, 'America's greatest natural gagman is leaving us, doing an off-to-Buffalo.'

NEW FACES OF 1937

with

JOE PENNER ★
MILTON BERLE ★
PARKYAKARKUS
HARRIET HILLIARD
WILLIAM BRADY
JEROME COWAN
THELMA LEEDS
and a hundred
NEW FACES!

**THE BIGGEST SUMMER ATTRACTION
A THEATRE EVER HAD! . . .**

*Nothing like it
ever before! . . . You can't describe
it . . . can't classify it! . . . It's swell!
. . . It's grand! . . . It's goofy and
gay and fast and funny! . . . SEVEN
thrilling stars to make you laugh
and forget! . . . FIFTY youthful
beauties to make you look and re-
member! . . . EIGHT great songs by
EIGHT great song writers! . . . A
HUNDRED NEW FACES plundered from
stage, radio, night clubs—even
television! . . . A THOUSAND new
ideas to make you gasp until you're
dazzled . . . roar until you're limp!*

**RKO-RADIO'S GREAT LAUGH-AND-
RHYTHM SHOW! . A 3-RING CIR-
CUS OF EXCITING ENTERTAINMENT!**



★
 ★
 ★
*Songs and Lyrics by Lew Brown and
Sammy Fain . . . more songs and
lyrics by Walter Bullock and Harold
Spina . . . and by Ben Pollack and
Harry James . . . and still more songs
and lyrics by Charles Henderson and
Edward Cherkose . . . and by Joe
Penner and Hal Raynor.*

**AN EDWARD SMALL PRODUCTION
DIRECTED BY LEIGH JASON**
 Screen play by Nat Perrin, Philip G. Epstein, Irv S. Brecher

**BOX-OFFICE
THUNDER
OVER
NEW
YORK!**

THE NEW UNIVERSAL'S

ROAD BACK

Erich Remarque's Mighty Successor to "ALL QUIET ON THE WESTERN FRONT"

That it should take its rightful place besides its memorable companion work, 'All Quiet on the Western Front', as a smashing theatrical attraction, there can be no doubt. Shout the merits of this fine, courageous drama with campaigns worthy of it. It will pay dividends!"

THE HOLLYWOOD REPORTER

"A TRULY GREAT PICTURE!"

It is a worthy companion piece to 'All Quiet on the Western Front', by the same author and is a finer dramatic narrative. 'The Road Back' has capacity for smash returns!"

DAILY VARIETY

'Smashing hit!... Better than 'All Quiet on the Western Front' and that's a high compliment indeed!'

FILM CURB

"Tops 'All Quiet on the Western Front'! 'The Road Back' will go on and on to top grosses at the box office."

SHOWMEN'S TRADE REVIEW

"A Four Bell picture! I love the picture. I will see it again because it impressed me deeply. I recommend 'The Road Back' to everybody!"

JIMMY FIDLER

"Too vital, too great an emotional experience to miss!"

N. Y. MORNING TELEGRAPH

"Tense, valid expressions of what every sane person today must believe about war!"

LITERARY DIGEST

"'The Road Back' has something to say. It says that well, with force, and a determination to present the truth. It strikes home!"

N. Y. SUN

"Tensely absorbing!"

N. Y. EVENING JOURNAL

"A thrilling picture that stirs the heart as well as the mind!"

LOUELLA PARSONS

"I wouldn't be surprised if 'Road Back' was acclaimed the Best Picture of 1937. It is a worthy successor to 'All Quiet on the Western Front!'"

RELMAN MORIN
Associated Press

"A screen masterpiece!"

HENRY SUTHERLAND
United Press

"One of the finest pictures since 'The Birth of a Nation!'"

WILLIAM BOWERS, N. E. A.

A James Whale Production
Screen Play by R. C. Sherriff and
Charles Kenyon
Associate Producer, Edmund Grainger
CHARLES R. ROGERS
Executive Producer

NOW JAMMING THE GLOBE ON BROADWAY AT \$2.00 TOP!

EXPLOITATION -- By Epes W. Sargent

Steaming the Marx

St. Louis. With 'A Day at the Races' affording unlimited possibilities, the Marx Bros., Harold W. 'Chick' Evans, mgr., and Jimmy Harris, p.a., at Loew's, connived for a swell campaign for current attraction, scope of which ranged from street stunts to indoor bally. Three young dept. store employees, who have gained considerable success locally by doing a 'Marx Bros.' act in the streets, were recruited for one street stunt. Wearing makeup made famous by three comedians, the trio obtained vacation from store and ran a perambulating one-horse-sulky of ancient vintage yodeling pop numbers from pix and cutting eye-catching capers. Evans and Harris made a swell tie-up with the Anheuser-Busch Brewing Co. for a six-horse-drawn truck loaded to the gills with piled up beer barrels on which were plastered Loew's ads. The truck covered nearly every part of town and attracted a large and persistent parts of reviews were made into balloons and whole thing used in three-col. newspaper ads. Other tieups included one with Walgreen's chain of retail drug stores showing the Marx Bros. eating ice cream cones and carrying lots of their copy were displayed. In addition to streamers all menu cards used by this drug store chain during run of pix were impaled with 'A Day at the Races' and theatre copy. Orch leaders in various spots were enlisted in popularizing song hits from pix by playing numbers during evening programs and all music shops in town yielded window space for exploiting music hits and displaying theatre copy. Presence of Leonard Ceely, who had role in pix and who is appearing in 'Music in the Air,' current at al fresco theatre in Forest Park, also gave Evans and Harris another angle with which to grab free space for local rags as opera goers have made Ceely one of their faves.

School Patrol

Lancaster, Pa. Thirty-five minutes of shorts promoted from distributors constituted the main item of entertainment in the most recent good-will builder of the Colonial (indie) here. The pix, mostly cartoons, were shown to 1,500 kids who make up Triple A School Patrol in city and county schools, and who gather at the close of school each year to parade, get certificates and catch a free show. Lou Bolland, Colonial manager, has had a corner on this piece of exploitation for several years. Kids march over a two mile parade route down town carrying banners turned out in theatre sign shop. Signs tell what the parade is and what the kids have done to cut down street and highway accidents and plenty of them plug the Colonial.

Backing Bojangles

Detroit. Bill Robinson, topping stage show at Fox last week, clipped the wings of Patrolman Edward Gaines, Detroit police department sprint champ, in a foot race which got good play in daily press. One hundred-yard course was laid out on street alongside Fox theatre, with Robinson, who's just past 59, getting a handicap of 34 yards because he ran backwards. Gaines failed to make up any appreciable distance during his 100 yards, Robinson coming in backwards with plenty to spare.

Just Different

Regina, Sask. Walter C. Davis, manager Capitol, grabbed himself some swell front-page publicity, the other morning. News stories in morning papers told how British theatre were taboos wedding of Duke of Windsor and Wallis Simpson in newsreels. Davis got two-col head by announcing Capitol theatre would certainly show pictures here, no matter what England did.

Dating the Customers

Rochester. Manager Lester Pollock takes a leaf from department store service and installs 'date book' in lobby. Idea is that when parties agree to meet in Loew's lobby, their arrival can make a notation and hop out on an errand for a few minutes without upsetting the date.

On Stilts

For UA's 'Woman Chases Man' the Capitol, Scranton, used a man and woman on stilts to perambulate the title. Took an eight-column streamer in the local paper and crashed sheets in two feeder towns. Backed up with a good general campaign but it was the stilts that tilted the take.

Ice in Reverse

Washington. Rialto worked out bally for its new air-conditioning plant, which is as novel as it was obvious. Consisted of sending each of five newspapers yarn it would give equipment practical test by putting 100-pound cake of ice on sidewalk in sun and another in theatre aisle while cooler was working. Fact that ice inside would last longer than ice outside was not planted as a contest, but three sheets carried offer of house to invite three people who came closest to figuring difference in melting times to try out rarified atmosphere as guest of management. Fact that day scheduled for experiment was cold and rainy had house worried at first but it turned into means of getting extra paragraph in papers. Story was rushed around pointing out that theatre was warmer than cold snap outside and house was afraid experiment might work in reverse order. Crix all kidded the idea and paved way for third yarn on results of actual stunt.

N. H. Plugs

New Haven. Despite summer slump in bally-hoo, town is still able to uncork a few bright ideas for plug purposes. At the College, Ben Cohen made the town contest-conscious with two pix. For 'Way Out West,' Cohen gave a gift of a stack of Laura and Hardy and gave prizes for best 200-word ideas for scenarios to fit the pictures. For 'Love From a Stranger,' a tie-in was arranged with air chatter on femme topics who asked listeners, 'Would you accept love from a stranger?' Oakleys for best answers. A second contest on this film was a series of pictures in daily paper showing Basil Rathbone and Ann Harding. Rathbone's balloon contained sentences like 'Haven't we met some place before?' Best wisecracks to fit Harding balloon rated prizes. Lew Schaefer worked a hypo for dull days with a tie-in with local dairy on a number series. Tickets issued to patrons drew oakleys when they matched a list displayed in lobby. An attempt at an exploitation gag on 'Day at the Races' had Bob Russell wishing for a return of the horse-and-buggy days. After going to considerable trouble to prepare a trio representing the Marx Bros. on a sway-back ride around town on a plug, there wasn't such a nag to be found and Russell had to scrap the stunt.

Inseparables

Omaha. A contest plugging 'This Is My Affair' was worked out by Manager Bill Miskell of the Orpheum and Ted Emerson, advertising manager for Tri-States Theatres. Idea was based on Stanwyck-Taylor both as a real-life and a reel-life team. Contestants were asked to submit cleverest combination of inseparables, such as pork and beans, pitcher and catcher, etc., for a prize list totalling \$45 and flock of passes. Contest broke through Bee-News four days in advance of opening and ran one day current. Entries ran into thousands, because of simplicity of contest, drawing power of film and prize list. Net to Orpheum was daily two-column art break with accompanying half-column write-up, at no charge. Winning combination of Adam and Eve figured not only first combo, but most important, as it started whole mess. Second place went to Mary and her lamb.

Mail Teaser

Leon J. Bamberger, of RKO sales promotion, is in with another novelty, this time for 'New Faces.' It's a set of five portrait stamps, similar to the old stamp photos, but printed in monotone instead of photographed. Comes in an envelope endorsed 'Valuable for stamp collectors' and the glassine inside envelope carries 'whether you are a stamp collector or not, you will appreciate these New Faces of 1937.' Going out to a list of 6,500 exhibitors, and pretty certain to engage their interest.

Not These

Bill Dvorski, of the Warner Madison, Mansfield, Ohio, promoted five small loan companies to take a full four columns on 'I Promise to Pay' urging everyone to see the picture and then shun the type of company pictured. Most of the ad was in 18 point and made a strong display, with the individual companies merely named. Several similar tie-ups have been used in other spots, but none has been as forcefully handled.

Shifted Spots

Norfolk, Va. As chief build up for 'Kid Galahad,' which played Norma theatre, Pierre Buolonne shifted newspaper ads from amusement to sports pages. Proved to be quite a b. o. click as some of sports guys stick right close to their pages.

UA's Home-Office Now Also Air-Conditioned

United Artists is completely air-conditioning its 7th avenue, N. Y., offices with the publicity-advertising department, temporarily housed on the sixth floor while alterations are being made. Columbia Pictures in the same building also is air-cooled now. After several false starts 20th-Fox home office workers now are benefitting from cool breezes issuing from its own air-conditioning plant.

Theatre Changes

Spokane. Fred Mercy, Sr., head of Inland Theatres, Inc., has completed purchase of a theatre under construction in Ellensburg by the Evans Investment Company.

Des Moines. Central States Theatre Corp. has purchased the Sun theatre at Holdrege, Neb., from C. C. Porter.

Atlanta. Fred Coleman, of the East Point Amusement Co., and operator of the Fairfax (nabe) theatre, has bought the College Park from D. McDermon.

Jackson, Miss. Kennington Investment Co. has announced plans for the erection of a new motion picture theatre on East Capital street.

Attalla, Ala. An explosion here Friday wrecked the front of the Liberty Theatre. Manager Jack Brown blames labor trouble.

Sameness of Pix

(Continued from page 7)

available for a circuit run, with five of them musicals because all companies are striving to get their competitive pictures out together. In similar respect, the five available films might all be mystery or detective productions, with no musicals in sight.

But the pictures must be pushed through in order to make them available for first runs which they do not control. Check shows that bookers haven't 50% control of the product that is to be spotted into a circuit. Intricacies of system make it impossible to break up circuit booking of one picture. An attempt to remedy the matter might well make a worse situation.

How the production alignment complicates matters is self-evident but not generally understood by the theatre patron. Switch in national release dates because of delay in production, appearance of the same star in another picture because loaned to another producer but hitting the market at nearly the same time and the urge of all producers to race to the exhibitor with the first in a successful group of sea pictures, or comedies, or musicals, or specific type of drama, all gives the booker an added headache when it comes to bookings.

Typical example of loan-out policy is found in the pictures, 'Nancy Steel Is Missing,' made by 20th-Fox, and 'Sea Devils,' made by RKO, with

Victor McLaglen spotlighted in both. Films were released nationally within one week of each other though obviously both were not supposed to be finished at nearly the same time or even released close to each other.

Another angle is that the larger houses such as Paramount, Capitol, Music Hall and Roxy may be showing musicals because Par may have a top one, Metro also an entry, the Music Hall may want to use a Grace Moore film and 20th-Fox may have a musical picture it wants to hit Times Square.

Possibly only prints for these musicals are the sole ones available and it is okay from their point of view. But it is different in other first runs. For instance, Loew's may have two or three of the four booked for one week. This means a surfeit of musicals. They have to book within seven days and there may be no other top product available. The result is a flood of musicals through the circuit within a week or 10 days.

Loan policy, that of farming a star or player to another studio, is essential to the big companies' setup on the Coast. Certain stars are suitable only for certain parts. The producer can't wait until he gets a suitable story. Player's salary goes on, so he or she is loaned out. Studio figures it is better than miscasting and, besides, it keeps the star in the public eye.



Old Faithful Geyer, nature's headliner in Yellowstone National Park, puts on a four-minute show and repeats it exactly every 67 minutes. It has been doing this for at least 100 years. During its brief act this miracle of nature burks more than 100,000 gallons of boiling water into the sky for a distance of over 150 feet.

MIRACLES DON'T "JUST HAPPEN"

Nature spent centuries on the process of creating the miracle of Old Faithful.

E.R.P.I. spent years in the commercial adaptation of a revolutionary principle of sound reproduction known as MIRROPHONIC. Like Old Faithful, MIRROPHONIC is a product of time—it is a result of long research by Bell Telephone Laboratories and Western Electric in perfecting a reproducing system first conceived in the form of Stereophonic or "third-dimensional" sound.

MIRROPHONIC is the direct commercial outgrowth of the historic Stereophonic principle—first publicly demonstrated

four years ago in Philadelphia, later in New York, Hollywood, and recently, in Miami.

MIRROPHONIC is readily adaptable to future advances in the art. If you now have Western Electric, it may be installed on a convenient step-by-step modification plan.

More than a thousand exhibitors, who have installed MIRROPHONIC, used its powerful exploitation campaign, now enjoy increased BOX OFFICE DOLLARS.

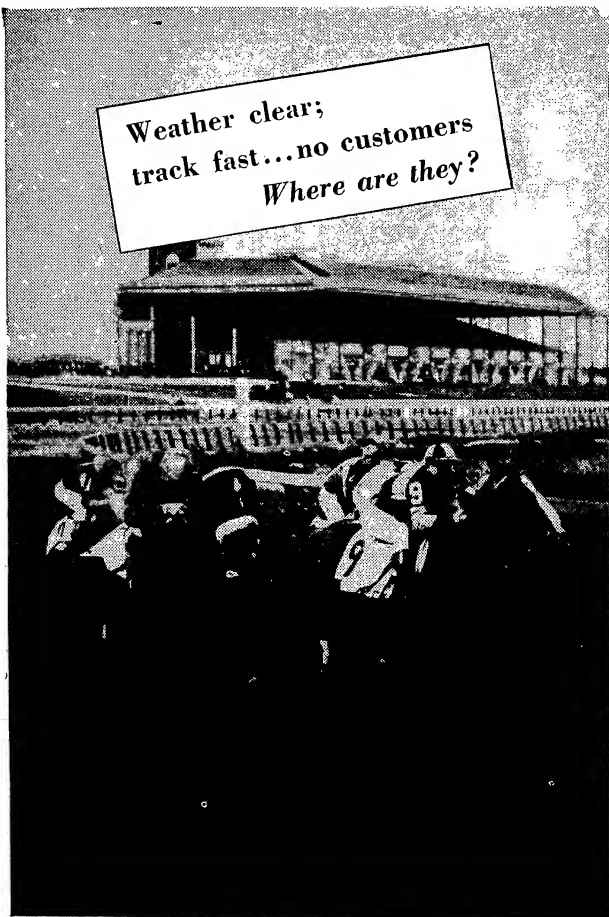
Old Faithful and MIRROPHONIC never fail to come through with a good show on time—and with

"A THRILL FOR YOUR EARS!"

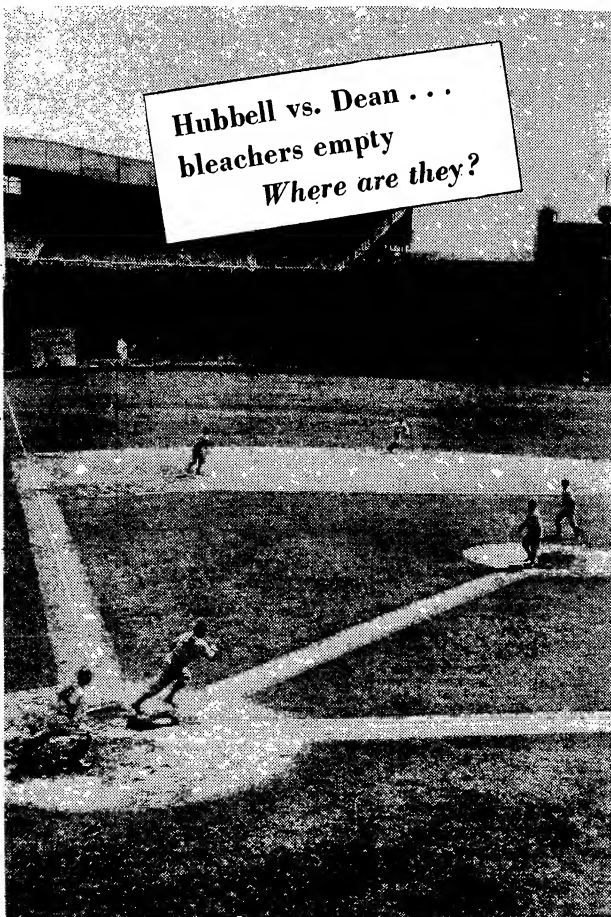


THE STANDARD OF THE WORLD

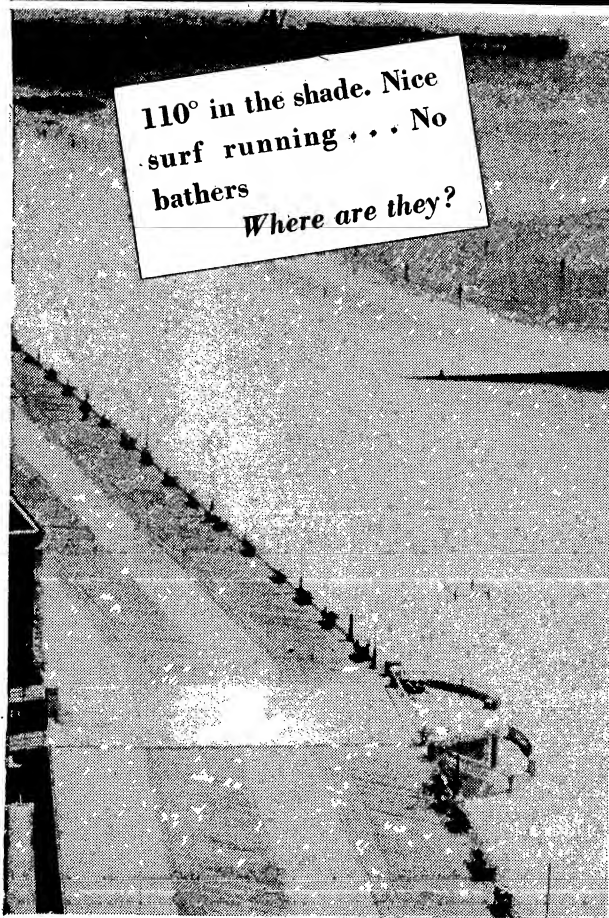
Weather clear;
track fast...no customers
Where are they?



Hubbell vs. Dean...
bleachers empty
Where are they?



110° in the shade. Nice
surf running... No
bathers
Where are they?



They're Right in Your Cool, Comfortable
Theatre Laughing Themselves Into Convul-
sions at **JEAN ARTHUR, EDWARD
ARNOLD** in the funniest picture of the year,
Paramount's **"EASY LIVING"** featuring
RAY MILLAND. Directed by Mitchell Leisen.



CAPITOL
MARX BROTHERS
"A Day at the Race"
Coming Luise Rainer—Wm. Powell
"The Emperor's Candlestick"



IT'S FUN TO BLOW BUBBLES!

—but when they talk about NEXT year
ask 'em "WHAT ABOUT NOW!"

M-G-M's Summer Plan, releasing Millions of Dollars of Giant Pictures for your hot-weather screen, is the Talk of the Industry! "Day at the Races" is off to a flying start! "Captains Courageous" "Broadway Melody of 1938" "Parnell" "Good Earth" "Emperor's Candlesticks" are just a few of M-G-M's Big Ones during June, July and August. The public doesn't care about "Seasons" They only know one thing. *Faith in M-G-M all year 'round!*

EXTRA! JEANETTE MacDONALD in "THE FIREFLY", her new triumph following "Maytime", is added to M-G-M's Summer Releases in response to overwhelming exhibitor reaction! Clear the decks! Hold your time wide open for M-G-M's Multi-Million-Dollar line-up!

N.Y.-Detroit Pix Prod. Under SAG's New Eastern Link

A desire to be represented with full membership in case any feature production or increased short feature production is launched in the east and an urge to cash in on the extensive industrial film production in the east and Detroit resulted in the Screen Actors Guild establishing a branch office in New York Monday (21). Mrs. Florence Marston, formerly with the Authors League of America, is in charge at headquarters, 11 West 42nd street.

New York office will have jurisdiction over the metropolitan area covering the region within 300 miles of Manhattan. Later this may be extended to Detroit where there is much commercial film production now in progress. Guild will concentrate on Warner Bros. studio in Brooklyn, Par's Service Studios at Astoria, the Biograph plant in up-town, N. Y. and all studios employed in making advertising or industrial pictures. Only inking the Guild of Officials had that more production might be spotted in the east was in the desire of the producers to leave the east coast studios out of the recently signed wage pact.

Because of the large number of extras often employed in shorts, Guild executives felt that the eastern area might be fertile ground especially since the avowed intention of the organization is to particularly help the little fellow in the matter of working hours, wages and the like. Drive will be to sign up all those who appear before the camera, with the Guild stipulating eliminating commentators and others who figure in the production of such short subjects as Pathe Pictorial, 'Going Places', etc.

Kenneth Thomson, secretary of the Guild, who came in from the Coast to establish the eastern office, said that the actors in New York studios would be organized along the same lines as on the Coast. He was due to leave N. Y. for Hollywood yesterday (Tues.) after meeting with Equity Tuesday.

St. Loo All Set for 2 Yrs.

St. Louis, June 22. Wage scale agreement for about 400 members of Theatrical Employees Union, Local No. 2, recently organized by John P. Nye, pres. IATSE here, was signed last week with operators of 90 class A and B houses. Contract, which runs for two years, became effective immediately.

Scale for class A houses runs from \$15 to \$22 per week and in class B houses wages are on an hourly basis ranging from 35c to 40c, with a maximum of \$40 per week. Contract stipulates that no employee now receiving more than maximum of scale shall be cut. De luxe houses, in many instances, pay more than called for by scale, and will be least affected by agreement.

\$6,000,000 Suit Against

AT&T Must Go to Trial
A. T. & T. Western Electric and ERPI must defend the \$6,000,000 anti-trust suit brought against them by Stanley K. Olden, assignee of the Patent Electrical Co., Inc. Federal Judge Knox on Saturday (19) denied the motion of attorney for the defendants to dismiss the complaint on insufficient grounds for an action. It is expected the suit will be tried in the fall.

GN's 'Sing' Pitched

Hollywood, June 22. 'Something to Sing About,' Grand National musical, went before the cameras today (Tues.) with Victor Schertzinger directing.

Cast includes James Cagney, Mona Barrie, Gene Lockhart and Bill Carey. John Stumar is at the cameras. Harold Lewis production manager, John Sherman assistant director, with Zion Myers at the producer helm.

An Injun He'll Be

Hollywood, June 22. David O. Selznick has spotted Victor Jory into the cast of Selznick International's 'Adventures of Tom Sawyer.'

Player will enact character of Injun Joe.

THE SWITCH

Garage Goes Theatre, Reversing Recent Trends

Indianapolis, June 22. With many theatres being transformed into parking garages, it's news when a parking garage reverts into a theatre. The circle was completed Saturday (19) with the opening of the nabe Cinema at 16th and Delaware streets.

The 600 seat Cinema was opened by Ernest L. Miller and William P. Tilley of Brazil, Indiana. In 1914, Charles M. Olson, now operator of the vaude-film Lyric, opened a house on the same site. It was operated for about five years and then abandoned the building being turned into a garage.

House has new upholstered chairs and RCA sound, and will be operated under the usual nabe protection policy.

STUDIO WHITE COLLAR MOB IN GUILD MOVES

Hollywood, June 22. Office workers guilds have been formed at several major studios and membership drives are under way. Employees are being organized into units for collective bargaining under the Wagner act.

Robert Hilton heads the Metro group, Russell McKinley the Radio crowd, while L. Minnig is head man at Universal. Other groups will elect soon. All units plan to seek wage increases and improved working conditions.

Int. Cinema's Expansion

Hollywood, June 22. International Cinema, Inc., film laboratory controlled by San Francisco capital, is seeking okay of its stockholders for a hike in capital stock from \$1,000,000 to \$2,000,000 to acquire cash for expansion and to retire mortgage on plant.

New contracts signed with Grand National and Monogram to process film necessitates the fresh money, officers explained.

Auer's Double Deal

Hollywood, June 22. Republic has upped John Auer from director berth to producer-director status and has assigned him to ready 'Smart Guy' and 'Crashing the Front Page,' latter his original, for production.

'Smart Guy' was penned by Rolf Passer and Lyford Moore as 'Tucker Durkee.' Arthur Gregor and John Rathmell have checked into Rep writing jobs. Gregor scripts 'Front Page,' Auer's initial assignment, while Rathmell is toiling on 'The Return of Zorro' serial for Sol Siegel.

MacARTHUR'S 'HORIZONS'

Charlie MacArthur has been parted by Metro to adapt 'Lost Horizons,' Harry Segall's Broadway legit of several seasons ago, not to be confused with the James Hilton-Columbia film.

Writer is currently toiling with Ben Hecht on film adaptation of 'Wuthering Heights' for Walter Wanger.

SHEILA'S DOUBLET

Hollywood, June 22. Sheila Bromley moves over from Universal to Warners for a featured spot in 'Missing Witness.'

Player squeezes in prior assignment in 'Two Well Dressed Men' which Joseph Henry Steele will produce for Monogram.

MOHR'S LENS DEAL

Hollywood, June 22. Hal Mohr, handling cameras on Walter Wanger's 'I Met My Love Again,' will pick up a one-picture directorial pact with Wanger following completion of his lensing chore.

'I Met My Love' rolled yesterday (Mon.), Joshua Logan and Arthur Ripley co-directing.

Meins Reins Giddyappers

Hollywood, June 22. Gus Meins has been ticketed to direct a pair of films for Sol Lesser's Principal Productions, first of which will be 'Boots and Saddles,' from a Zane Grey original, featuring Smith Bailey.

Second also will be a Ballew starrer 'The Devil's Highway,' by Harold Bell Wright. Both will be for 20th-Fox release.

UNIONIZATION OF THEATRE EMPLOYEES LOOKS UNLIKELY BY LABOR DAY NEXT

Fadeout

Hollywood, June 22. Name-writer, out of job for six months in Hollywood, ran into old pal who had just moved to a major lot at \$1,500 and was having story-trouble. Writer having nothing to do anyway wrote a week on the story and put pal's limping yarn in such fine shape studio gave pal a writer-director rating with producer rating promised. Pal invited writer down to his beach house and still grateful for the neck-saver slipped impoverished writer a bill. Writer looked at it and was so impressed on seeing it was only a ten-spot, lit a cigaret with it. 'I haven't earned as little as 10 bucks a week since I was a messenger boy' writer added. Thus ended another beautiful Hollywood friendship.

SCOTT OF PAR HEADS JR. DIRECTORS GUILD

Hollywood, June 22. Harry Scott, of Paramount, was named president of the Junior Screen Directors Guild. Other officers: Horace Hough, Metro; Syd Fogel, Radio; Clem Jones, 20th-Fox. On the permanent governing board, besides the officers, are Bob Ross, Warner; Fred Fleck, Radio; Walter Marcov; Alf Ralph; Slosser, Sherman Productions; Joe McDonough, Universal; Eric Stacey, Selznick; Phil Lord, Republic; Hal Walker, Paramount; Eli Dunn, 20th-Fox; Joe Dill, Sherman Productions; Bob Faisan, Columbia. Scott, chairman's council.

New group comprises 186 active first and second assistants and unit managers.

Derr's 16 Crescent Pix

Hollywood, June 22. Crescent Productions will grind out 16 films for the coming season at Hollywood Studios under terms of a lease signed last week by E. B. Derr and Harry Schenck, studio manager. Crescent has shopped features based on the character of 'Secret Service Smith,' Frank Melford will supervise.

Denver, June 22. E. B. Derr, president of Crescent, and B. A. Moriarty, v.p., were in Denver a few days on a talent hunt for the part of Aurelius Smith in the detective series, 'Secret Service Smith.'

Jack D. Weinberger has quit General Pictures Corp. to become general sales chief of Certified Pictures. Plans to have franchised exchange members set in 25 spots operating in about a month.

M. P. BASEBALLERS' RECORD

Results of the four games played in the Motion Picture Baseball League last week show NBC, Columbia, Consolidated and Skouras winning one apiece.

NBC defeated Apeda 8 to 5, the first win of the season for the Broadcasters. Columbia topped Metro 6 to 2 to retain its slim hold on first place. Consolidated also dropped MGM 8-5, making Columbia's pace and staying one-half game behind them for the league lead. Skouras, by winning over Apeda 8 to 5, grabbed third place in the standings, dropping RKO to fourth. It was Apeda's second loss of the week.

With three of the week's four games winding up with 8-5 scores it seems the games are being played from a script.

BRETHERTON'S 'GOLD'

Hollywood, June 22. Howard Bretherton cops the directorial assignment on Principal's production, 'Western Gold.' Film features Smith Ballew.

A Flight On His Hands

Hollywood, June 22. Kent Taylor has been assigned the lead opposite Irene Hervey in Universal's 'The Lady Fights Back,' directed by Milton Carruth. Edmund Grainger produces.

IA Making Progress in Film Exchanges—But Theatre Presents Difficulties Admittedly—Meantime Contracts Expire

Organization of forces in theatres which have heretofore been non-union, an undertaking in which the International Alliance of Theatrical Stage Employees and other unions are combined, is proceeding across the country through the offices of locals but with the going slow in rounding up groups for collective bargaining, union spokesmen are not so certain that they will be able to effect negotiations for contracts by this coming Labor Day. On that day contracts covering operators and stage hands will be expiring but for certain exceptions where two-year agreements were reached.

Because it does not present the problems confronting unions in organizing help in theatres that never belonged to unions, the progress of the I.A.T.S.E. in setting up locals over film exchange workers has been far more rapid, indications being that all exchanges throughout the United States and Canada will be on a union basis before the men and women in theatres, from managers down to scrub women, are ready to negotiate contracts.

The most important of the exchange centers New York, which combines Brooklyn and New Jersey service, plus a portion of upstate New York, will receive wage demands within two weeks in all probability. With the workers fully organized by Joseph D. Basson, president of the Local 308, Moving Picture Machine Operators A. G. of the Film Exchange Employees Union, Local B-51, has been formed and at a meeting held during the past week officers were elected. Louis Johnson was chosen president; Leo Braun, v.p., Gerard Lee, recording secretary, and David Newman, financial secretary.

Wage Scale Committee
A meeting will be held within a week to name a wage scale committee. Over 300 members are on the rolls of the new Local B-51, these including workers of one kind or another in N. Y. exchanges of the eight major producer-distributors, as well as independents.

While Basson's assignment was to organize the exchange workers, Jim Freeman, IATSE v.p., is directing the organization plans for the group taking in the managers, press agents, treasurers, etc. Another I.A. v.p., Dick Walsh, is concentrating on the group in theatres which embraces ushers, doormen, ticket takers, cashiers and matrons, while the work of solidifying the group that takes in the janitors, porters, cleaners, etc., is being undertaken by Local 32-J of the Building Service Workers International.

Before any of the three different groups can consider approaching the theatres for collective bargaining and negotiation, they must sign up the workers, get their allegiance to unionism and then set up the agency through which demands will be made upon the theatre operators. This may take longer than the summer, in the opinion of some union men, because of the magnitude of the undertaking and the fact that theatres are spread much more than exchanges.

Although the workers are being slowly organized and enrolled, further orders with respect to the drive of the IATSE are awaiting the return to New York of George E. Browne, president of the I.A., who is still on the Coast and has not indicated when he may be able to sit down in the East to discuss the unionization of theatres from cellar to ceiling in a more detailed way.

And in Philly
Philadelphia, June 22.

Hard feelings because inspectors and other exchange employees, in many cases, are getting more than office workers, sent unionization drive of white collar class in film industry spurring ahead this week.

With new Film Exchange Employees Union agreements giving inspectors \$20 a week, stenos feel they're out in the cold. About 75 of them (approximately 50% of potential members) have been signed up by Louis Vennett in the CIO's

United Office and Professional Workers Union, Local 2. Two meetings have been held and demands presented to Universal, Warners and National Theatre Supply.

Meantime organization of house employees also speeded ahead with a meeting of cashiers, ushers, doormen, cleaners and assistant managers at the Broadwood Hotel Sunday. About 650 employees took vows of allegiance, signed membership cards, paid dues and discussed plans for negotiations with employers. Meeting was presided over by Lou Krouse, IATSE organizer.

FLEISCHER STRIKE AWAITS NLRB RULING

Outcome of the strike at the Max Fleischer studios, N. Y., appears to depend on the decision of the National Labor Relations Board regarding the complaint by the Commercial Artists and Designers' Union. Board has the matter under consideration.

CADU charged in its complaint that Fleischer refused to bargain with the union, which claims to represent a majority of the studio workers. Hearing was held last Thursday (17) by the regional board. Union seeks an election to determine officially the bargaining representative for the Fleischer employees.

Question, raised by the cartoon producer, whether animators should be classed as artists or artisans, is also before the board. Lumping artists and animators in one classification would be considered a partial victory for the union.

Mass meeting of various factions in sympathy with the strikers was held last Thursday night.

Citizens committee was formed at this meeting. Including representatives of the New York Teachers' Union, United Parents Association, Newspaper Guild of N. Y. and Associated Film Audiences, the group mapped plans for a boycott of Fleischer's Popeye and Betty Boop cartoons.

Meanwhile, strike and picketing at the studios continues. CADU claims production is at a standstill except in one or two specialized departments. Music union is co-operating in the strike and picketing. Fleischer declares the strike is over. Producer says production is once more at near 100% and that nearly all employees are back at work.

Lesser Sending 'Natchez' Troupe South for Filming

Hollywood, June 22. Much of the Sol Lesser production of 'The Natchez Trace,' scheduled for filming in the fall, will be shot in the lower Mississippi country during August when a group of players and technicians will make a footage trip into that location.

Lee Freeman, who penned the original story, is working on the screenplay. Smith Ballew will be featured, Gus Meins directing.

MG'S KATZENJAMMERS

Hollywood, June 22.

Metro is to produce 12 animated cartoons made from the comic strip by R. Dirks titled 'The Captain and the Kids.' Deal was completed last week between Dirks and Fred C. Quimby, Metro short subjects head.

C. G. Maxwell, formerly with Harman-Ising, is new general supervisor of the Metro cartoon unit, which is housed in the Culver City studio.

AIRDOME'S HARLOW CLICK

Charlotte, N. C., June 22. The Airdome, open air cinema operating near Charlotte this summer under a circus tent, and getting a good Sunday business when all Charlotte houses are closed under the local blue laws, showed 'Hell's Angels' the Sunday after Jean Harlow died, and set a record for the establishment.

NO WONDER

OF CHIVALRY

IT'LL BE EASY TO TURN THIS SYMBOL

From the book by
JAMES HILTON, author of
"LOST HORIZON" and
"GOODBYE, MR. CHIPS"
Directed by
JACQUES FEYDER

KNIGHT WITH

"ANOTHER FEATHER IN THE CAP OF ALEXANDER KORDA!"

Will make good with all classes of audiences who have been drawn into the picture houses by the two marquee names!"

— Variety

"TRIUMPH OF ALEXANDER KORDA'S . . .

Possessed of every hallmark of greatness with its powerful and hauntingly moving story . . . Performances by the players plus exquisite mounting makes the production unforgettable . . . The picture qualifies as an unquestioned landmark!"

— Hollywood Reporter

"ALEXANDER KORDA HAS PUT ALL THE RESOURCES BEHIND THIS PICTURE, which starts with the advantage of offering Marlene Dietrich and Robert Donat in a James Hilton story . . . It is essentially an actional romance with considerable originality of setting, very good acting by leads and supports alike, excellent suspense value and an unusual climax!"

— Motion Picture Daily

Star appeal guaranteed . . . strong story values, suspense, and over and above all action . . . heightened by production . . . Story is entertaining . . . escapes are breathless affairs and their love passages are touchingly done . . . Plenty to sell here.

— Motion Picture Herald

INTO YOUR BADGE OF EXPERT SHOWMANSHIP! <

Marlene **DIETRICH**

Robert **DONAT**

in

OUT ARMOR

WORLD PREMIERE RADIO CITY MUSIC HALL JULY 8th

Released thru UNITED ARTISTS

WB and Par's New Accessory Rental Plan Claimed to Be Working Out OK

Accessories rental plan, just inaugurated by Paramount and Warner Bros. exchanges on a national basis, is claimed to be working out satisfactorily all around. Particularly satisfied with the results are the distributors, even though there doesn't appear to be any greater margin of profit for them in this present system than is the former straight sale setup.

But beyond the direct profit angle on the sale of posters, photos and other ad material, the exchanges see in the boosted use of accessories by the exhibitors a means of aiding their percentage flickers and, especially, for getting all possible plugs for the company and its product.

Rental basis is really a credit arrangement, with the exhibitors buying the items at a set billing price, but with the items returnable within five days for credit. Credits are allotted in two measures, depending on whether the accessories are turned in 'good condition' or 'badly damaged.' Saving to the exhibitor runs between 35% and 50%.

Warner Bros. has added several items to its accessories list since going into the rental plan, now offering 14 accessory items to exhibitors. Warner reports its accessories department has increased its billing by nearly 35% since the inauguration of the rental system, while Paramount also reports upped activity.

Independent poster exchanges are going along on their straight rental setup and exhibitors are being canvassed by indie organizations to patronize the independent exchanges. Allied to its convention in Milwaukee earlier this month urged its members to continue doing business with the independent poster organization despite the new accessories setup of Warners and Paramount.

Rest of exchanges are watching the Warner and Par operations carefully in this field since would it prove successful over a long period the other distributors figure to switch over to the rental setup themselves. Accessories departments have always been a headache and more or less of a necessary evil to all the distributors, none of them showing any real coin from the operation of the poster department. Several times in the past there has been discussion of the possibility of a consolidated poster exchange to handle the accessories of all the major distributors, but nothing ever came of it, due primarily to a natural skittishness on the part of the distributors to get together on any consolidated business deal.

Three years ago Universal tried out a rental and credit system for its accessories, but abandoned it quietly in a short while, the credit system not working out as had originally been hoped.

No Speeches for W-K

Spartanburg, S. C., June 22.

Apparently since the depression the exhibitors don't have to worry about it any more—but at any rate speeches and all other discussions relating to business were taboo at the annual banquet of Wilby-Kinney theatre managers here.

All W-K houses in North and South Carolina were represented. H. F. Kinney of Charlotte, prexy of layout, and Norris Hataway of Greensboro, president of the Little Seven system in N. C., were among guests. About 100 attended. C. E. Stone, manager of the State here, was chairman and toastmaster.

Capitol, B'way, Blaze Quickly Extinguished

Small blaze in porter's store room, started by a cigarette, at the Capitol theatre, Broadway, Saturday (19) night was extinguished without capacity house knowing about it and before fire apparatus arrived. No smoke went into the house auditorium, and Manager Herman Landwehr's staff fire drill proved in good stead.

District Manager Lawrence Beatus, of Loew's circuit, who was in the Capitol, added to praise showered on Landwehr and his aides by the fire department officials. Battalion chief claimed that possible panic had been averted since fire came at peak hour on one of the biggest nights of week.

Col. Agrees to Curtail Non-Theatrical Opposish

Philadelphia, June 22. Promise that Columbia will cease selling to non-theatricals in competition with regularly established houses was made to a committee of United Motion Picture Theatre Owners org by Salesmanager Abe Montague at a conference of his New York office last week.

Indies here were not about refusal of local exchange to cease selling film to a church three times weekly in Bridgeport, Pa. House of God was giving stiff competition to Mike Egan's Broadway Theatre there. Indie boycott of Columbia was threatened. Lewer Pizor, Abe Sablosky and Charley Segall ironed out the thing with Montague.

FOX INTERMOUNTAIN'S BIG BLDG. CAMPAIGN

Fox Intermountain is contemplating for summer work in the circuit the building of two new theatres and the complete remodeling of a third at a total expense of \$300,000. Already completed are numerous improvements on other Fox houses in the territory.

The new houses will be in Pocatello, Idaho, and Sterling, Colo. The former, costing \$150,000, would be of Indian architecture, seating around 1,275. The latter, costing \$100,000, would seat about 1,000. A complete remodeling job is planned for the Imperial, Alliance, Neb. If the job is done the house will increase its capacity from 800 to 1,000, at an estimated cost of \$50,000.

Among the already completed improvements is the installation of air conditioning equipment in the following Fox houses in Colorado: the Fox, Montrose; Egyptian, Delta; and the complete remodeling of the Boulder, Lyric and America, Fort Collins, and the Hiawatha, Denver. The Isis at Boulder has also been treated acoustically and has a new heating unit.

New marquees are up on the Liberty Bell, Leadville, Colo.; Fox, Montrose; Isis, Boulder; Lyric and America, Fort Collins, and the Hiawatha, Denver. The Isis at Boulder has also been treated acoustically and has a new heating unit.

Columbus Variety Club Set in New \$15,000 Bldg.

Columbus, June 22. Variety Club members here will drink at a \$2,000 bar after they move into their new \$15,000 quarters on the second floor of the Grand Theatre building.

New club rooms expected to be ready July 1, when organization will leave present headquarters in Desher-Wallick hotel.

St. John Unleashes Monó

Hollywood, June 22. Floyd St. John, former California franchise distributor for Monogram, has turned over all Monogram features released prior to the organization of Republic Pictures Corp. to Olmstead & Stubbins, Coast distributors for Mono.

Total of 103 releases are included in the deal.

The Nose Knows

New Haven, June 22. Management avows this one actually happened at Poli's. House locates doctors for emergency calls by registering seat numbers at front office, but one veterinary forgot to register.

A call for him found house manager Bob Russell stumped until he ordered ushers to tour the aisles with schnozzles wide open. Eventually, one located a 'smell like a stable . . . and there was the vet.

DENVER BACK ON GIVEAWAY RAMPAGE

Denver, June 22.

Giveaways are back in full force in Denver, the giveaway capital of the world.

Fox has tossed 11 houses into the fray, bubbling them the 'Lucky 11,' and giving away a Ford every week, besides offering \$1,100 in four prizes—\$500, \$300, \$200 and \$100.

The Denham and the Alpine are using cash nights twice a week, their offerings running \$500 or more. They are using bank night registrations, while the Fox is using the ticket plan formerly used by Huffman.

Both outfits are using matinee courtesy registrations. Fox gets around it by allowing patrons to register on the back of stubs, while at the Denham and Alpine it is necessary to fill out a card.

The Orpheum is the only first run house in Denver not using a giveaway, and the Isis is the only Fox house not in the Fox cooperative affair. The Isis is a 15c. grind.

Nice Kid—Ups Help 30%

Lincoln, June 22.

First move by Walter F. Shuttles as city manager of the Lincoln Theatres Corp. here was to raise all theatre (non-union) employees 30% in the pay envelope. Also usher and cashier shifts were changed to conform with operators in the booths. B. o. and flashlights work nights and follow with an afternoon shift the next day, and vice versa. Gives the employees a chance to bunch free time.

Shuttles replaced Jerry Zigmond, who left to become a part of the J. H. Cooper Enterprises divisional offices in Denver, with Louis J. Finske, division manager.

GOLUB'S SINUS O.O.

Denver,

Harry Golub, manager of the Orpheum here, has gone east for two months. First to New York to attend conferences at the RKO headquarters, and then to Rochester, Minn., to enter the Mayo hospital for treatment and an operation for sinus trouble.

Goldier's Imperial Franchise

Philadelphia, June 22.

John Goldier has been awarded Imperial Exchange franchise in Eastern Pennsylvania and Southern Jersey for five years.

Is includes rights to current product as well as coming season's production of 32 features.

Henry King, from original story by Niven Busch, screenplay by Lamar Trotti and Sonya Levien. Cast: Tyrone Power, Don Ameche, Alice Faye, Virginia Field, Phyllis Brooks, Andy Devine, Alice Brady, Tom Brown. 'Sher is Wild in the Chicago of post-Civil War days. Tyrone Power, Don Ameche and Tom Brown are sons of Alice Brady, whose husband was killed in a horse runaway just as the family was settling down in Chicago. The family lives in The Patch, where the boys grow up. Tyrone is politically ambitious and becomes a racketeer in a small way, a tough, hardy lad always ready with his fists, the opposite of his studious brother, Don Ameche, who goes in for the law and is scrupulously honest. To spite a political enemy, Power abets the election of Ameche as mayor. Power operates a cabaret, a favorite rendezvous for wealthy Chicagoans, Alice Faye, singer and entertainer, is the chief attraction. Alice is in love with Power but he falls for Phyllis Brooks, a senator's daughter, and plans to wed her to further his ambitions. Keeping a campaign pledge, Ameche moves in to clean up The Patch. He is opposed by Power's faction. Ameche leads SLEWY to the Patch and an armed clash with his brother's henchmen seems certain. At that moment the cock kicks over a lantern in the home of the boy's mother, Alice Brady, and the great Chicago fire starts.

'CHARLIE CHAN ON BROADWAY,' produced by John Stone, directed by Gene Ford, screenplay by Robt. Ellis and Helen Logan. Cast: Warner Oland, Huon Marsh, J. Edward Bromberg, Donald Woods, Keye Luke, Harold Huber, Louise Henry. (Synopsis of 'Chan on Broadway' not available at this time because of important story revisions now being made.)

United Artists

Five in work, 3 editing, 8 preparing. In work: 'HURRICANE' and 'DEAD END,' reported VARIETY May 12; 'STREET,' reported June 16. Started:

'ADVENTURES OF MARCO POLO,' produced by Samuel Goldwyn, directed by John Cromwell, original story by N. A. Pogson, screenplay by Robert Emmett Sherwood. Cast: Gary Cooper, Sigrid Gurie, Ernest Truex, Verree Teasdale, Alan Hale, George Barbier, John Carradine, Harold Huber, H. B. Warner, Ferdinand Gottschalk, Robert Grieg.

Story is laid against the extravagantly colorful backdrop of the Middle Ages and depicts strange adventures of Gary Cooper as Marco Polo in establishing commerce between Orient and the West and opening trade routes between Europe and Asia. Cooper, youngest of three brothers, goes from Venice to China, where he is received at the court of the Emperor. George Barbier's Cooper is accompanied by Sigrid Gurie, Ernest Truex. Cooper falls in love with Sigrid Gurie, Barbier's daughter, engaged to wed the King of Persia.

Readied to start: 'GOLDWYN FOLLIES,' 'NOTHING SACRED,' 'STAND-IN,' 'I MET MY LOVE AGAIN,' 'ADVENTURES OF TOM SAWYER.'

Universal

Four in work, 6 editing, 8 preparing. In work: '100 MEN AND A GIRL,' reported VARIETY May 26; 'THAT'S MY SPOKE' and 'NO LIVE,' reported June 16. Started:

'THE LADY FIGHTS BACK,' produced by Edmund Grainger, directed by Milton Carruth, based on Arthur Stringer's novel, 'Heather of the High Hand,' screenplay by Brown Holmes and Robert T. Shannon. Cast: Irene Harvey, Kent Taylor, William Lundigan, Willie Best, Frank Jenks, Joe Sawyer, Paul E. Burns, Ernest Cosart.

Story revolves round struggle of Irene Harvey, manager of a salmon fishing club, to fight the encroachments of Kent Taylor, young engineer, commissioned to dam the river on which the club stands. Rich power firm covets the property leased by the club and pulls political strings to obtain control. Irene Harvey and Taylor engage in maneuver, each trying to outsmart the other, with comedy provided by manservant and McTavish, Negro servant. William Lundigan, a society sap, wants to marry Irene. Taylor is arrested at Irene's instigation and gets out of jail just in time to save her life when his men die away the supports of a bridge. Taylor thereupon is knocked out by Joe Sawyer, who plots to blow Taylor up with dynamite. Irene hears of the plot and at the risk of her own life rescues Taylor in nick of time. Taylor and Irene realize they love each other and agree on a compromise whereby he can build his dam and the salmon club continues to enjoy its fishing privilege.

Readied to start: 'BEHIND THE MIKE' and 'CARNIVAL QUEEN.'

Warners

Eight in work, 8 editing, 9 preparing. In work: 'VALACHI,' reported VARIETY June 16; 'INSIDE STORY,' reported June 8; 'VARSITY SHOW,' reported April 28; 'PERFECT SPECIMEN,' reported May 26; 'FIRST LADY,' reported May 12. Started:

'ADVENTUROUS BLONDE,' produced by Bryan Foy, directed by Frank McDonald, original and screenplay by Robertson White. Cast: Glenda Farrell, Barton MacLane, Tom Kennedy, Robert Barrat, Hugh O'Connell, Charles Foy, George E. Stone, Natalie Moorhead, Raylon Hodgson, Robert Barrat.

Story is another of Torchy Blaine series. Glenda Farrell is reporter on a newspaper, whose rival schemes to put over a fake death to trap Glenda's paper into printing false murder story. Hoax rises to unexpected climax when found that the victim, Raylon Hodgson, is really dead. Barton MacLane is blundering detective, with Tom Kennedy as his equally blundering chauffeur who tries to solve the mystery. An actress, Anne Nagel, is member of the company and, under suspicion, is arrested. Anderson Lawlor, another actor, tries to assist the police in finding out the murderer. Meanwhile Glenda finds herself hard pressed by her principal reporter rival, Hugh O'Connell, who, with Charles Foy and George E. Stone, also reporters, trick her into following false trails. Natalie Moorhead is the wife of the publisher, Robert Barrat, and she has been having a clandestine affair with the slain Hodgson. In the wind-up, Glenda traps the real slayer and brings him to justice, leaving the rival newspaper and its minions completely baffled.

'TARZAN,' produced by Bryan Foy, directed by Breezy Mason, original and screenplay by Earl Rapp. Cast: Elton Clay, Ellen Clancy, Al Smith, Yakima Canutt, Frank Orth, Frank Ellis, Slim Witackel, F. Wallace.

Story is built around romantic background of railroad building in the West and extension of telegraph lines across the plains. Al Smith is proprietor of a freighting outfit who sees his livelihood being destroyed by the iron horse and incites the Indians under Yakima Canutt to rebellion.

'THE GREAT GARRICK,' produced by Mervyn LeRoy, directed by James Whale, original story by Ernest Vajda. Cast: Brian Aherne, Olivia De Havilland, Edward Everett Horton, Dorothy Tree, Chester Clute, Marie Wilson, Lana Turner, Linda Perry, Milton Owen, Albert Van Deker, Luis Alberni, Trevor Bardette, Craig Reynolds, Melville Cooper.

Story is laid in France, 1750. Brian Aherne, playing David Garrick, takes leave of his London admirers in a farewell performance of 'Hamlet' and departs for an engagement at the Theatre Francaise in Paris where he boasts he will 'teach those Frenchmen how to act.' Word of his boast is carried back to Paris by a disgruntled playright, and the sham prepares a warm reception for Aherne. They take over the Adam and Eve inn, stopover on the road to Paris. Actors from the Theatre Francaise fill all the posts in and around the inn. Melville Cooper, posing as the innkeeper, greets Aherne, arriving with his valet, E. E. Horton. Turmoil and confusion reign as the detective of the Frenchmen intend to intimidate Garrick and send him packing back to London. Albert Van Deker scurries through the inn, engaging in a sword fight. Bardette is the drunken blacksmith. Luis Alberni, the cook, brandishes a knife and because they are all really actors, Garrick sees through the sham and recognizes the professional strut. Olivia De Havilland's coach breaks down near the inn and she arrives, seeking rescue. The actors are loath to let her in, but must, since she is a lady in distress. Aherne, thinking it all a part of the plot to upset him, makes gallant love to Olivia, who is infuriated. Aherne is interrupted by shootings and brawls. She is terrified. Aherne thinks she is shamming. He declares his love for her in an impassioned speech and then bitterly upbraids her. She leaves and Aherne goes on to Paris, where his histrionic act impresses the Parisians. Aherne is in a box and Aherne plays to her. In a graceful curtain speech he corrects the false impression the French have received of him, explaining that he has come to Paris to learn. Climax is a happy ending with Olivia indicating that she welcomes Aherne's love. Readied to start: 'TOVARICH,' 'COMET OVER BROADWAY.'

Advance Production Chart

(Continued from page 23)

'WIFE, DOCTOR AND NURSE,' produced by Raymond Griffith, directed by Walter Lang, screenplay by Kathryn Scola, Darrell Ware and Lamar Trotti. Cast: Loretta Young, Warner Baxter, Virginia Bruce, Alan Lane, Alan Dinehart, Lon Chaney, Jr., Minna Gombell, Jane Darwell. Story portrays Baxter as successful society physician. He has a highly capable nurse, Virginia Bruce, whom he calls 'Steve.' Baxter depends on Steve for everything and can't get along without her. Without realizing it herself, Virginia has fallen in love with Baxter. Baxter falls for Loretta Young, socialite, and hurriedly marries her. He is called away on a case on their wedding night. Loretta meets Steve and the suspicion is formed in her mind that Baxter really loves her. Baxter brings the two women together and tells her that he needs them both, can't get along without them, one in his office and the other in his home. On the basis Loretta and Steve decide to be friends and to unite in their efforts to help the man they both love.

'IN OLD CHICAGO,' produced by Kenneth Macgowan, irected by

STATION REPS.' NEW TREND

'Who Discovered Shakespeare?' Is Now Strictly NBC-CBS Bone of Contention

Philadelphia, June 22.

CBS and NBC's 'Battle for the Bard' went into round two this week with both webs doing exploitative horn-blowing a-plenty and making claims to prior discovery of the works of the Avon scribbler, dead 300 years.

Following NBC's issuance last Monday (14) of a in-page tome detailing net's drumming for Shakespeare since 1929, CBS on Wednesday teleported its member stations a bitter message on what it claims is the rival web's determination to muscle in on its territory.

The message as received by WCAU here read:

'As you know, Columbia released to the press from coast to coast two weeks ago announcement of Shakespearean series for summer, after months of planning and working to develop original radio adaptations of Shakespeare. One week ago we released announcement of 9-10 p.m. time Monday night for this series. To everyone's amazement, NBC released last night announcement of a Shakespeare series 9:30 to 10:15 p.m. Monday nights. This places NBC Shakespeare directly opposition Columbia Shakespeare through several weeks.

'We presumed it was a mistake on NBC's part and requested them yesterday afternoon to change time of their broadcasts. They have refused despite the fact that our plans and announcements were all prior to theirs. We believe that our Shakespeare presentations will have far wider public appeal due to constant succession of superlative stars, each creating new Shakespearean role for the air, rather than expecting one actor to play different parts from week to week.

'We still hope to sway NBC from what seems to us an inexplicable policy, but are advising you of facts so that you may discuss situation intelligently with your newspapers or others interested, if you care to do so. In view of this situation, we hope you will join with us in redoubing our efforts to make Columbia's Shakespearean cycle outstanding, by any standard of comparison. We are enthusiastic over 90 station hook-up thanks to co-operation from you and others stations.' Paul W. Keston.

John Barrymore is doing NBC's six Shakespeare plays from the Coast for a fee of \$12,000. First was aired last night. It was 'Hamlet,' co-starring Conrad Nagel with Barrymore. CBS is using series of stars in its cycle. Pumping difference between New York and Coast.

CBS Sets Leads
Thus far set for lead single-shots in the Shakespearean cycle of broadcasts to start over CBS on July 12 are Leslie Howard as 'Benedick' in 'Much Ado About Nothing,' Burgess Meredith as 'Hamlet,' Orson Welles as the Duke, in 'Twelfth Night,' Grace George as the Queen, Montague Love as the King, Walter Abel as 'Horatio' and William A. Brady as the Ghost in 'Hamlet.'

Further, Edward G. Robinson has been tagged as 'Petruccio' in 'Taming of Shrew,' Walter Huston in title role of 'Henry IV,' Sir Cedric Hardwicke as 'Malvolio' in 'Twelfth Night,' Brian Aherne as Prince Hal and Walter Connolly as 'Falstaff' in 'Henry IV,' Talulah Bankhead, Helen Menken with Estelle Winwood as 'Mans' in 'Twelfth Night.'

Columbia will augment above list with at least 25 more lead names or semi-names. Additions are now being lined up.

Henie, Gladys George, Winchell Set as Guests

Hollywood, June 22.

Sonja Henie draws the guest spot on Chase & Sanborn's broadcast June 27. Gladys George enacts a scene from 'Personal Appearance' July 11.

Lux will do 'The Front Page' June 28, with Walter Winchell in the part of Hildy Johnson.

Mr. Elaine Barrie

San Francisco, June 22.
Commenting upon NBC's Shakespearean series, Radio Editor Darrell Donnell of the Examiner had this to say in one of his columns last week: 'National has employed an actor by the name of John Barrymore, former husband of the famous actress, Miss Elaine Barrie.'

MARRIAGE IS GIRL TRIOS' BOGEY

Chicago, June 22.

With marriage the bugaboo of all girl trios, NBC's Morin Sisters are taying in the business by adding two people to replace sister Marge, who married Bob Casey, of King's Jesters, a short time ago.

Additions, set to join July 4, are Ruth Milam, formerly of vaude, to do vocals, and Henry Coffee, for arranging and piano.

WGAL's Airing of Groan 'N' Grunters Physical Grief for Announcers

Lancaster, Pa., June 22.

No one on the WGAL staff here is very sorry there's just one more pro wrestling match left to handle from the ringside this season. Eddie Gundaker, sports announcer, and his assistants have been battered so thoroughly they groan at the slightest provocation and are considering putting on weight and turning pro themselves. They've met and grappled with about every good matman in the country this season.

In the latest encounter, Joe Dusick won a fall over Gundaker. Bill Brubaker, control man, and Warren Hershey, color fill-in man in one pass. He was passing from the ring to the ring-side via the press table at the time, impelled by one of Hank Barber's spins. Landing squarely amid the WGAL staff, he parted with consciousness with most of his anatomy draped over the three sprawled figures and his head on the control box. Hasty repairs to both the control box and Dusick were necessary before the broadcast could continue.

In an earlier encounter Gundaker became a hero for a moment by protecting Wrestler Donovan from a clip back of the ear. The bout over, and Donovan having received the nod, Gundaker got him to the microphone. With the victor half out on the apron, clearing his throat, Opponent Hader rushed him from behind for a parting shot. Announcer Gundaker saw the charge, warned Donovan and he had just time to sidestep. He peeled off his robe, tossed Hader for another fall and then came back and did his piece on the air.

But, one and all on the station staff agree, its no life for an announcer.

Roderick Cupp Joins WLS

Chicago, June 22.

Roderick Cupp added to the production department of WLS, Prairie Farmer Station, as of last week. Was formerly with KTUL, Tulsa, where he wrote and produced Barnsdall, 'Courteous Colonels' Columbia shot.

Mary Small, 15-year-young warbler, ill rest in Canada last fortnight in July.

NOW STRESSING PROD'N DEPTS.

Getting Away from Straight Time - Selling to Give Advertisers and Stations Greater Service—Following Lead Set by Trans-american

COMPLAINTS

icago, June 22.

After years of straight time selling and relying strictly on the flat dope regarding markets, wattage and coverage, the national sales representatives have suddenly awakened to a new note in station reping. They are all busy at present rounding up program and production departments under the opinion that programming is as important to advertisers and stations as time and facilities.

It represents an entirely new kind of thinking on the part of station sales reps; they are now talking in terms of program dress where formerly they thought strictly in terms of 15-minute pieces of clock.

This trend, started in a big way by Transamerican, is being pursued in full chase by the strictly exclusive station rep outfits. John Blair company has plans for the organization of an associate setup to be known as Blair Productions. This associate group will serve as a special program feeding tube for stations, agencies and advertisers.

Del Owen has been appointed head of the new Blair Productions organization. He was formerly production director of WGN, the Chicago Tribune station, and also served as production man with CBS and WBBM in Chicago. Production department will be centered in the local headquarters of the Blair firm, but will be regularly making trips throughout the country to visit

(Continued on page 51)

Rep. Connelly's Death May Stave Off Radio Probe

Washington, June 22.

Death last Tuesday (15) of Representative William P. Connelly Jr., Democrat of Massachusetts, probably will stave off Congressional investigation of the radio broadcast industry.

Author of a bill providing for a searching probe of both the industry and the Federal Communications Commission, the peppery little Massachusetts Congressman had expressed hopes of getting together a special seven-man committee to look into 'all matters relating to radio' during the current session of Congress.

With Representative Richard B. Wigglesworth, Massachusetts Republican, the only other House member actively interested in panning the broadcast industry, dopesters believe House action will be dropped until next session. Wigglesworth's Republican affiliations would bar him as a leader of radio reform, and unless another Democrat bobs up, a moratorium on the Congressional mop-up looks likely.

DEUTSCH TO COAST

Herschel Deutsch, radio director at the Lawrence Gumbiner agency, has slipped out of N. Y. for the Coast.

En route, Deutsch will stop off in the key cities to take the public pulse on the radio programs currently handled by the agency.

CBS Engineers Join CIO, with NBC Next in Line; Gillmore Sounds Out Royal on Equity's Entry Into Radio

Double Turnover

Hollywood, June 22.

Announcement that NBC and CBS are both going to give Shakespeare a turn this summer will give the Bard the new experience of turning over in his grave two different ways at once.

CBS will be faced with the problem of treating with the CIO within the next few weeks. After almost two weeks of intensive negotiation with network officials for the revision of an old contract, the members of the Association of Columbia Broadcast Technicians, company union, voted Thursday night (17) to dissolve the organization and join the American Radio Telegraphers Association, CIO affiliate.

Heads of the ARTA do not intend to present any demands to Columbia until the union has organized the technicians in the stations owned and operated by the network. These consist of WEEI, Boston; WBT, Charlotte; WBBM, Chicago; WKRC, Cincinnati; KMOX, St. Louis; WCCO, Minneapolis; KNX, Los Angeles, and KSFO, San Francisco.

In moving for the dissolution of the company union, the ACBT's officers reported that they had reached a hopeless impasse with the network. Contract which CBS had with the ACBT had until 1944 to go, but it also allowed for annual reopening of discussions and revision of terms. Spokesmen for the CIO affiliate declared last week that this agreement with Columbia was an illegal one and that it was prepared to resist any attempt on CBS' part to enforce it. Same source averred that the contract which NBC had in effect with its engineers was also unlawful and that this web's technicians have been invited to join the ARTA.

Equity Angle

Another union angle as regards broadcasting developed last week when Frank Gillmore, president of Actors Equity Association, conferred with John Royal, NBC program chief, on the association's intention to organize the actors in radio. Gillmore wanted to know whether Royal would oppose such organization and also whether he would object to the entry of Equity organizers into NBC studios. Royal replied that he would not take any action against Equity reps, but that he did think there would be little for the union to organize around the networks since practically all the dramatic players are already members of Equity. Royal warned that if clients and their agencies were confronted with labor difficulty, the possibilities were that they would drop radio and assign their advertising appropriations to other media.

Writer's Work Belongs To Employer, U.S. Court Opines in Copy't Suit

Sedley rown's suit to restrain Mack Shaving Cream, the Stack-Goldell Agency and Columbia Broadcasting System from using the sponsor's theme song on the ground that he had written and copyrighted the lyrics, was tossed out Thursday (17) by Federal Judge Patterson in N. Y. Court opined that the product of an employee belongs to his employer.

Stack-Gobey, as agents for Malle, engaged Brown in 1933 at \$100 a week to put on a radio program. The sponsor decided a theme song was necessary and Brown concocted a jingle out of slogans to the tune of West Point's famous Caisson song, which was composed by E. L. Grubbin. Brown was let out by the company in September, 1933, but the theme song continued on the broadcast with minor changes to Brown's jingle.

In April, 1934, rown had the jingle copyrighted and served notice on the defendants who ignored him. It was only recently he filed suit for an injunction. In his opinion dismissing the action Judge Patterson said:

'The case falls within the rule that where an employee creates something as part of his duties while under employment, the thing created is the property of the employer.'

Love Heads NBC's New Holly'd Continuity Dept.

San Francisco, June 22.

New continuity department in NBC's Hollywood studios will be headed by Andrew C. Love, present continuity acceptance chief here, starting July 1, according to Don E. Gilman, NBC vice-presy.

When Love moves south, Byron Mills will be upped to top spot here, with Neil Cleary taking over Mills' former duties as red network continuity editor, and Dorothy Brown, new secretary to Production Manager Frank Cope, succeeding Miss Cleary on the blue network desk.

GE to Build Television Transmitter in Albany

Schenectady, N. Y., June 22.

Installation by General Electric of a short wave, high-frequency transmitter for television broadcasting will begin within two weeks, the first step being the erection of a 20-foot tower atop the State Office Building, Albany, the tallest structure in this section. Permission for the installation was obtained from FCC some months ago.

Willard J. Purcell, chief engineer of WGY, will supervise the work. Equipment to cost about \$20,000.

When completed, the transmitter will send out the 'quasi-ocular' radio wave, which for a long time has been the problem child of television. The Albany transmitter will operate on a five to seven meter range, with a receiving radius of approximately 30 miles.

P. A. Given Air

Cincinnati, June 22.

Margaret Maloney, WKRC publicity director, has gone in for milking. She started Monday (21) on a series of weekly interview programs, aged 'Peg Maloney Presents.' Spot

Very Palsy-Walsy, But Will CBS 'So Am. Neighbors' Drum Up Trade?

It may be a far cry from CBS' new series, "Our South American Neighbors," with its inaugural "Salute to Argentina," to international commercial amity, but one wonders if foreign trade with the Latin Americas will be influenced any by this new radio program. Columbia Broadcasting's commentator made much of Argentinian friendship and cited a parable of how such friendship means in the land of the gauchos. But back of one's head is the knowledge that U. S. shippers to South America have many other German freighters for every ship flying the Stars and Stripes in almost every port in South America. This reporter, in his own capacity as passenger on recent voyage to South America and through the Canal, was impressed with the many swastikas on the boats in the American ports, only to be told that despite President Roosevelt's great program of amity between the Americas, the southern hemisphere neighbors proceed mainly on the premise of simple economics, so far as foreign trading is concerned. America insists on cash for its products, the Germans insist on goods, and the Latin Americans insist on cash for their goods, such as sugar, coffee, etc. The Latin like the swapping idea better than the cash basis.

That's why, all the musical fanfare about the great bond between the U. S. and its Monroe Doctrine-protected neighbors, ships from across the sea sell domestic goods of the Equator so far as international trading is concerned.

Hence, one wonders whether the recent cavalcade of Latin American salutes on the air means that the American public has manifested great response for the colorful Latin tempos. There's no question but that the U. S. has become more and more rumba, danzon and tango-minded in recent years as a new tempo, than since the first advent of jazz made Americans rhythmic.

But shipping men, regularly traversing the southern seas, baldly state that the Latins are frankly laughing at us, despite the widely publicized accord between us and the S. A. powers. They may clasp our hand in friendship, but they take their trade elsewhere, because they can't find some produce for foreign on the barker basis.

Be that as it may, so far as CBS' inaugural Vincent Sorey concert was concerned, it was an ultra half-hour Sunday afternoon affair, and not the entire network, and shortwaved to 'S. A.' simultaneously. Gloria Guerri, soprano, and Carlos Vivian, baritone, supported Sorey's career orchestra.

The maestro ran the Latin music gamut from an opening paso doble to tangos, spirited marches and a salute to the late Carlos Gardel, the Argentinian, Valentino-Vallee, who was killed in a plane crash, but was represented with one of his originally composed romantic tango ballads. Sorey himself contributed two original compositions.

So maybe this unofficial commercial, albeit technically a sustainer, may do something, yet about the practical side of Latin American relations.

HEADLINES FOR TOMORROW

With Tom Devore, Hazard Holden, Karl Grant, John Felt, George Mackay, Perry Sledge, Mary Alice Simmons, Louise Dilda, Helen Wehrank, Milron Selbert
Dramatizations
 15 Min.-Local
COLUMBUS DISPATCH
 Saturday, 6:15 p.m.
 WBNB, Columbus
 To boost sales of its Sunday edition, The Columbus Dispatch goes on the air every Saturday evening with dramatizations of the stories and articles to be found in the magazine sections of the paper the next day. All told, it's a three-hour piece of work, well-scripted and directed by Tom Devore.

Dramatized excerpts from the various stories are shown out in rapid-fire order and tied together only by a character known as "The Sage of the Statehouse Yard," a well-known cartoon character of Sunday Dispatch. Character played by Devore introduces the excerpts and sees to it that the listener learns he can read the whole story in next day's paper.

Necessity for portraying several dozen characters in each broadcast taxes even the large (for this town) cast and greater diversity of voices might help counter the flat sketches. And announcer should be careful of slips which reveal too little knowledge of sponsor's product. On broadcast caught, Kay Murphy, Dispatch female reporter, was twice referred to as "he."

Since entire show is, in effect, a commercial-plug, announcements at beginning and end are properly brief.

UNIVERSAL RHYTHM

Richard Bonelli, Frank Crumit, Alec Templeton, Carolyn Urbanek, Rex Chandler Orchestra and Chorus.
Wave Program
 60 Mins.
FORD
 Sunday, 9 p.m., DST
 WABC-CBS, New York

(N. W. Ayer)
 With the For Sunday evening hour off for the summer, motor car maker's Saturday night half-hour show has been coaxed to double its usual length, and shunted over to replace the symph. orch.

Tagged "Universal Rhythm," this program has quite a dodgy-around career, and has been a headache to both the sponsor and the agency. Since last autumn, there have been numerous alterations of the lineup of vocalists used, and the period was yanked from NBC after some arguments over its time-spots.

Just now it has its very best opportunity to score. The first hour-long program Sunday (20) wasn't particularly impressive, but not the sort the expanded program was designed to offer. As a variety program, it turned out to be the sampler of sorts.

Frank Crumit stepped into the breach. He was assigned to be the m.c.-comic, a new part for the veteran, but he handled it well. The Crumit personality was present, but he needs a script writer. It was difficult to know if his patter was meant to be humorous at times. The show still needs snap and sparkle. The investment in material would certainly be worthwhile, considering Crumit's talent and time.

And if Crumit wants a future as a non-warbling (or negligibly warbling) comic, he better look to the matter of scripts.

Bonelli, the Met's baritone, did nicely with three solos, the "Toreador" aria from Carmen, "Cyprian John and Little Buckaroo." Later was announced as a Father's Day tribute; just why wasn't obvious.

Lyric soprano Carolyn Urbanek handled her usual style of selections with "My Hero" and "Smilin' Thru." Alec Templeton, the blind British pianist, scored very strongly as he always does, proving that Hand's "Fantasy in C" is loaded with real rippling rhythm. Other contribution combining of the themes of the Hungarian Rhapsody, "Organ Grinder's Swing" and "Annie Laurie" in one slick syncope.

Rex Chandler's crew has had much criticism leveled at it, but the aggregation is a sturdy, capable one, and continues to backbone the program.

His efforts in accompaniment of soloists is also sleek and unobtrusive, and when it soars out on own numbers it reveals more than a measure of versatility.

But if the program aspires to humor, via Crumit working with the other featured names, it better smarten up the stuff.

ROSE PELSWICK
 With Nat Brunloff Orchestra
 Min. Chatter, Music
 15 Min.-Local
HUDSON DAY LINE
 M-W-F, 7:30 p.m., EDST
 WEAF, New York

(P. Cotton)
 Rose Pelswick, one of the three film critic commentators on this "Movie Pilot" program boosting biz for the Hudson River Day Line, sizes up as a comer from femme ranks. With Regina Crewe's departure for the Coast, she is the only female critic on the three-times-a-week spot. Chatty comment, she uses is more pointed and intriguing than most of the material found in her N. Y. Journal column.

Her efforts in program caught indicate air possibilities. She possesses radio personality.
 Program follows general groove of previous efforts, with the best pictures playing at the neighborhood houses coming in for a share of attention. Brunloff's band continues to provide a good background for the vehicles and the vocal duo of Jean Ellington and George Griffin. Furnishes additional variety between treatment of cinema fare. Weir.

MARIAN MORGAN
 With Dorothy Drakeley, She's Burt, and Quartet and Erwin Glucksman
 15 Min.-Local
BLACK HORSE ALE
 Tues., Wed., 7:45 p.m., EDST
 WBNB, Buffalo

(B.B.D. & O.)
 Well paced musical with the piping of Marian Morgan as perhaps the principal asset. Girl shows possibilities in the blues business. Dorothy Drakeley, an Eastern school product, in to give the program a touch of class with operetta stuff as a change of pace from the pops presented by the band.

Erwin Glucksman's full band playing fine arrangements gives it all a disco background. Commercials, distinguished for brevity, nicely handled by Dorothy Drakeley. A plugger for a Canadian product (Black Horse Ale) program is well spotted here on the U. S. border.

Follow Up Comment

'Bughouse Rhythm,' NBC's swing session over the red hook-up at 10 o'clock Wednesday nights, continues to load on the red. Now run 30 minutes, with Milton Cross as the mock-dignified spieler. Both changes add wallop.

Program has had the goods from the start, so it could easily afford expansion in time. Presence of Cross is also a neat stroke. Announcer is identified with symph. concerts and other programs of classical music and his pseudo-learned explanations and interpretations of the hot tunes, with the lofty-brow stuff carried to goofy extremes, is surefire.

All the numbers and soloists get exaggerated buildups.
 Fannie Brice, on the eve of her jaunt to Met's Coast lot for a film career, guested on the Vallee show for Royal Gelatine Thursday (17) in her familiar "Baby Snooks" role. As usual, she was quite a dodgy-around career, and has been a headache to both the sponsor and the agency. Since last autumn, there have been numerous alterations of the lineup of vocalists used, and the period was yanked from NBC after some arguments over its time-spots.

Just now it has its very best opportunity to score. The first hour-long program Sunday (20) wasn't particularly impressive, but not the sort the expanded program was designed to offer. As a variety program, it turned out to be the sampler of sorts.

Frank Crumit stepped into the breach. He was assigned to be the m.c.-comic, a new part for the veteran, but he handled it well. The Crumit personality was present, but he needs a script writer. It was difficult to know if his patter was meant to be humorous at times. The show still needs snap and sparkle. The investment in material would certainly be worthwhile, considering Crumit's talent and time.

And if Crumit wants a future as a non-warbling (or negligibly warbling) comic, he better look to the matter of scripts.

Bonelli, the Met's baritone, did nicely with three solos, the "Toreador" aria from Carmen, "Cyprian John and Little Buckaroo." Later was announced as a Father's Day tribute; just why wasn't obvious.

Lyric soprano Carolyn Urbanek handled her usual style of selections with "My Hero" and "Smilin' Thru." Alec Templeton, the blind British pianist, scored very strongly as he always does, proving that Hand's "Fantasy in C" is loaded with real rippling rhythm. Other contribution combining of the themes of the Hungarian Rhapsody, "Organ Grinder's Swing" and "Annie Laurie" in one slick syncope.

Rex Chandler's crew has had much criticism leveled at it, but the aggregation is a sturdy, capable one, and continues to backbone the program.

His efforts in accompaniment of soloists is also sleek and unobtrusive, and when it soars out on own numbers it reveals more than a measure of versatility.

But if the program aspires to humor, via Crumit working with the other featured names, it better smarten up the stuff.

ROSE PELSWICK
 With Nat Brunloff Orchestra
 Min. Chatter, Music
 15 Min.-Local
HUDSON DAY LINE
 M-W-F, 7:30 p.m., EDST
 WEAF, New York

(P. Cotton)
 Rose Pelswick, one of the three film critic commentators on this "Movie Pilot" program boosting biz for the Hudson River Day Line, sizes up as a comer from femme ranks. With Regina Crewe's departure for the Coast, she is the only female critic on the three-times-a-week spot. Chatty comment, she uses is more pointed and intriguing than most of the material found in her N. Y. Journal column.

Her efforts in program caught indicate air possibilities. She possesses radio personality.
 Program follows general groove of previous efforts, with the best pictures playing at the neighborhood houses coming in for a share of attention. Brunloff's band continues to provide a good background for the vehicles and the vocal duo of Jean Ellington and George Griffin. Furnishes additional variety between treatment of cinema fare. Weir.

MARIAN MORGAN
 With Dorothy Drakeley, She's Burt, and Quartet and Erwin Glucksman
 15 Min.-Local
BLACK HORSE ALE
 Tues., Wed., 7:45 p.m., EDST
 WBNB, Buffalo

(B.B.D. & O.)
 Well paced musical with the piping of Marian Morgan as perhaps the principal asset. Girl shows possibilities in the blues business. Dorothy Drakeley, an Eastern school product, in to give the program a touch of class with operetta stuff as a change of pace from the pops presented by the band.

Erwin Glucksman's full band playing fine arrangements gives it all a disco background. Commercials, distinguished for brevity, nicely handled by Dorothy Drakeley. A plugger for a Canadian product (Black Horse Ale) program is well spotted here on the U. S. border.

'HAMLET'
 With John Barrymore, Conrad Nagel, Miles Mander, Mary Forbes, Brandon Hurst.
 45 Mins.
Sustaining
 Monday, 8:30 P.M., DST
 WJZ, New York

NBC dished up a healthy three-quarter hour chunk of culture Monday night (21) as the first of a protracted series. The series may not last as long as NBC's "Hamlet" gets a good deal better. John Barrymore in Shakespeare's "Hamlet" is something to dish out and sell; so far it's fine. A very good supporting cast, with some good legit and picture names helps. But, after that, NBC forgot that the show has to be there. And, at least on this first broadcast, it wasn't.

Main difficulty is in the script. Barrymore is credited as having made the radio adaption himself. That's a tip-off. What is needed, and quick, is an adaptor. No doubt about Barrymore's ability to read his lines. He hasn't quite mastered radio mike and distances, but he'll get that. However, he shouldn't be permitted to do everything—or try, which, with Barrymore, is the same thing.

There isn't any question of sacrilege, or anything like that. Barrymore is a good actor and he loves the rhythm of those Shakespearean lines. But, in cutting up a three-hour play to fit in the confines of a 45-minute broadcast, he doesn't show any too much brilliance. Thus Ophelia has been completely cut out of the show. That means his duel with Laertes is difficult to understand, since it's never explained even who Laertes is, or why he permits the King to cajole him into starting the duel. Also, one of the best Shakespeare characters, is given a few casual lines. And the only woman to appear throughout the play, Gertrude, the queen, who has only four or five speeches.

Obviously, Barrymore was trying to stream-line the play and get it on and over. There must be clearer, and simpler ways of doing it. Some characters must, perforce, be dropped. Ophelia is a none too well written part; there are critics who claim it's the Bard's worst. But Ophelia is a distinctly important character, and her presence is more than that. Barrymore forgot that it becomes mighty tiresome to listen only to male voices for that length of time.

Presentation by NBC is simple and dignified, announced clearly and clearly by an uncredited announcer. Barrymore bows on first as himself to give a hint of what's coming. Then he goes into the ghost scene, which is prolonged unduly (in view of the limited time available). Barrymore now steps out of character to explain a bit of the story and jumps to the greeting of the play, his instructions to them, etc. Again he steps out of character, explains about how the show is worked, and goes down the scene in the Queen's bedchamber.

Now, while it is none too smart to have Barrymore stepping in and out of character (someone else, the announcer, must, perforce, be dropped), he forgets to explain the next scene and suddenly one hears the King coaching Laertes. Admitted that most listeners to this type of program know the story, anyway, there must be some who don't and who are puzzled. From that, again sans explanation, into the scene with Hamlet, who is killed and suicides, most of which comes over as a series of grunts, and the show is over.

Barrymore speaks a bit, thanking everybody for every thing. Next week, "King Richard III". There were a lot of good male voices in support and some not so good. But who could pull them apart? It's Barrymore's show the plays the part of the ghost as well as Hamlet just to make sure he has enough to do, and Barrymore, as an actor is fine—in someone else's writing, or adapting, not his own.

HELEN LEIGHTON
 'Women in the News'
 15 Min.-Local
DOLLY MADON ICE CREAM
 Daily, 11:15 a.m.
 WIP-Intercity Network, Philly.

This is a daily airing of Trans-Radio dispatches, with a female twist to them, presented by Helen Leighton. Report is called for stuff with female angle and majority of stories used show good choice.

However, efficacy can well be understood in getting enough material for daily quarter hour and some of the dispatches, Leighton gal spouts a pretty blab from any news angle. Very little of it turns out to be spot stuff, most of it very featury and often uninteresting.

Solution might be to use more local stories. Miss Leighton's delivery is fairly straightforward and minus frills, which is satisfactory and with her clear enunciation can be understandable, although not always pleasing.

Opening commercial sounds like it will be a good one. Middle plug, bringing in male voice is welcome, however, after female drone.

POSEY
 Opening commercial sounds like it will be a good one. Middle plug, bringing in male voice is welcome, however, after female drone.

TALLULAH BANKHEAD
 With Fannie Brice, Baby Snooks
 'Advice to the Little Pevion Girl'
 10 Mins.
KUYAL GELATINE
 Thursday, 8 p.m., DST
 WABC-CBS, New York

(J. Walter Thompson)
 Miss Bankhead guested on the Vallee show last Thurs. (17) with a slice of heavy-heart drama fashioned from a story by Dorothy Parker. Piece proved o.k., if undistinguished.

A yarn about a rather matured woman, who gives loveborn advice to a young 'un, but utterly ignores same when her own chap severs their association, didn't come up to par for dramatizations usually encountered on the Vallee hour. It lacked the punch, dirt climax, twist and its conclusion was telegraphed far ahead—even to the studio audience.

Hilda Lawrence did the adaptation.
 Miss Bankhead was throatily intense, but fine in her part. As a young girl of 19, Florida Frebus, ingenue from Broadway legit, standard performance.

Vallee was very gracious intro of Miss Bankhead.

PEGGY WOOD
 Dramatizations,
 15 Mins.
Sustaining
 Wed. Fri., 2:45 p.m., DST
 WJZ-NBC, New York

Actress-writer brings a wealth of background, showmanship and understanding to radio. She's attempting to unobtrusively amuse, uplift and cause afternoon haudraud audiences to reflect on the sterner, more staple aspects of life.

Miss Wood accomplishes her intention very well in a human, down-to-earth manner. She casually sings the program on and off the air and, in the main mid-course, dramatizes with the help of subordinate players and the sound manipulator, the household irks that beset a matron of any age. Each program presents a different worry, such as baby, moving day, spring cleaning, etc.

The technique of the presentations helps, being sure-footed and well-paced. She's effortless and jaunty humor aids in achieving the program's purpose. It's a heavyweight entry into the afternoon air field and every could hardly enhance Miss Wood's radio rating. But the acting on the part of the untroubled subordinates when caught Friday (18) fell considerably below the excellent trouping of the star.

RAY SINATRA'S ORCHESTRA
 With Ray Sinatra, Soloist
 15 Mins.
CYCLE TRADES OF AMERICA
 Thursday, 7:15 p.m., EDST
 WJZ-NBC, New York

In a program advocating the wide use of bicycles as not only a means of pleasure and transportation but a healthy exercise, Ray Sinatra's orchestra dishes out some smooth syncope, with "Ridin' High" from the musical, "Red, Hot and Blue" as the appropriately signature song.

Band does in for clear rhythms with bells in full swing in the background, a la Benny Goodman. Boys gave out "Slap That Bass", "Tm Bling" and a brass three-time medley medley as their specialty.

Jane Froman was the songster on the program caught, making one of her recently acquired regular appearances. Sang two numbers, "Little Buckaroo" and "Where Are You", with her customary finesse.

Weekly program is sponsored by the Cycle Trades of America to boost bike sales, with the accent on the health-giving angle. Dr. W. W. Barter, head of the organization, speaking from a convention of the American Medical Ass'n. in Atlantic City, gave a brief talk to further the program's purpose midway in the proceedings.

'ACROSS BREAKFAST TABLE'
 With Margaret Heckle, Neat Keen
 Comedy Serial
 15 Mins.
HOUSEHOLD FINANCE
 T-T-Sa.; 6:45 p.m. CDST
 WBBM, Chicago

(B.B.D. & O.)
 Transferred from KMBC by Household Finance, this show has all the earmarks of a radio station production and set-up. Situations are built so two scenes are necessary, giving space for a middle commercial dislogue. It's a stam of naturalness achieved through attention to detail, and production simple, as always with the Kansas City station's acts.

Show shoots to net, having possibilities for a big build-up from audience appeal angle. While strictly light comedy, not even touching serious subject program, nevertheless, carries an air of intimacy, one of the most valuable qualities a dialogue show can have, especially when catering to the mob who loves the human stuff.

Smooth humor is the backbone, and no attempt is made to throw in old saws with kid gloves, which makes everything depend on characterizations. But they're both swell, so show rates in top bracket.

With Yeater, who's a very capable and with maximum of the potential audience riding with them.

Spotted during the hour when air is cluttered with kid tunes, this aduiter has a even better chance, but needs daily rather than three-a-week airing.

NAB CONVENTION NO PANIC

Convention Nixes Nat'l Radio Week; Favors Appointing Press Agent

Chicago, June 22. With the convention thus far surprisingly dull and dreary, the number of resolutions up for consideration, pigeon-holing, panning or passage have been rather few and far between.

There is the customary abundance of anti-ASCAP proposals, chief of which is the resolution to empower the newly elected board of directors, on an order and direct resolution, to carry out negotiations with copyright owners directly, and personally. A committee sat in on today, but pigeon-holed the proposal until tomorrow (Wednesday) when the matter will be brought up for floor discussion, so that all N.A.B. delegates may have an opportunity to grind axes, pull in their oars and generally threaten out the resolution. Today the networks were opposed to it, with the proponents the indie stations.

A resolution that was not only downed but laughed out was the one to have the N.A.B. sponsor a National Radio Week. Proposal was to have it primed along lines of other national weeks. The delegates treated it as though they considered such a suggestion too naive for broadcasting.

The matter of increasing the dues for members of the Association was brought up, but it was decided there is at present no financial need for such a tilt. Arthur Church, KMBC, Kansas City, will, however, initiate the matter.

A resolution was swiftly passed condemning the Beller bill, recently introduced in Congress, which would authorize the Federal government to establish a radio station.

For the first time in its history, the Association may have a press agent (the delegates prefer to term it public relations counsel). Resolution was adopted to employ one. Matter of the prospective p. a.'s pay has not been discussed; nor has anyone been proposed for the job.

N.A.B. LIKES CHICAGO AS CONVENTION SITE

Chicago, June 22. Discussion will come up on the floor of the N. A. B. convention tomorrow (Wed.) about next year's scene of confab.

There is a strong movement afoot to return the show to Chi again, also scene of last year's pow-wow. It looks exceedingly likely that the convention will always be held here hereafter. Central location of the Windy City is held out as the chief reason for its proposal selection as a permanent convention site.

Only other town making a semblance of a bid as a future host to N. A. B. is San Francisco, which would like to get the confab in 1939 to buoy up its Golden Gate Exposition. Arthur Linkletter, head of the Expo Radio Dept., on hand here this week buttonholing leading N. A. B. broadcasters on giving Frisco the convention two years hence.

Shampoo Renews

'Fun in the Time', sponsored by Amiram Shampoo, has renewed for an additional 13 weeks. Finished tenth program last Sunday (20) on Mutual network, emanating from WOR, N. Y. Sponsor holds 52-week option on time.

Tim and Irene are featured on the program. Roger White agency handles.

Rambeau Joins WIP

Chicago, June 22. William C. Rambeau last week received formal notice of his appointment as national sales rep for WIP, Philadelphia.

Contract came from Al Cormier, who, when he was with WOR, appointed Rambeau as rep for the Newark outlet.

Just Old Cowhands

Buffalo, June 22. Modern-minded moneyed exhibitor who operates a de luxe dairy farm as a hobby at Ham-burg, near here, recently stalled radios the milking quarters as an incentive to the cows to deliver extra-quartage. Crossleyed as to results, the exhib-dairymen reports:

'Our cows show preference for the sweet and soft string but our cowhands insist on skat and swing—or nothing. So what we make on the milk we lose on the hands. Next season, we're going in for earsets for the longhorns.'

N.A.B.-'Variety' Gee-Gee 'Cap For the Mob

Chicago, June 22. Thus far, and it's Tuesday night, the convention of the National Association of Broadcasters, has been somewhat dreary and decidedly dull. The delegates are more or less playing at being playboys, or have, leastwise, to date. This afternoon, convention hangouts and quarters could have been sprinkled with a galling gun without causing casualties.

Most of the lads 'n' lassies betook their badge-bearing selves out to Washington Park to gander at the gee-gees galloping on the fifth race on the card—the N.A.B.-VARIETY Handicap. The sheet, and the mugs representing it on the scene here, played host, and the turnout had a good time—except those who returned with no more hoss-wisdom but slimmer wallets.

There was a cute little sentimental scene at the race's conclusion when the Dictograph Company presented the rider and trainer of the triumphant hay-burner with gifts bearing the usual cameraplates and admiring (i.e., those who won) on-lookers.

Everybody seemed to get something but the four-egger who did the work. Someone did wave an old copy of VARIETY under his mouth, but the hoss hid. Seems he prefers oats.

Tonight the battle of the bruising heavyweights at Comiskey Park is claiming the full focus of just about all the delegates. It is likely the windup tomorrow (Wed.) will find 'em more in the spirit of work.

With several other conventions in Chi as well as the fight crowd, there was much difficulty getting rooms. There are fewer delegates on hand than last year, but more wives than ever before have been brought along. Which either bespeaks prosperity in radio or luxurious persistency.

CANTOR PUTTERMAN MAY GO COMMERSH

Lennen & Mitchell agency auditioned Cantor David Putterman, who for the past several months has been singing over the radio under the alias of 'Alan Roberts'. Currently the Cantor is on a sustaining spot on WMCA, N. Y.

The agency gave the trial for a fall network program for Woodbury.

DON WILSON TALKS IT UP

Hollywood, June 22. Condor has set Don Wilson, radio announcer, as narrator on 12 outdoor sports shorts. RKO will release.

15TH CONFAB-- ALSO DULLEST

400 Delegates, Plus 600 Salesmen and Contact Guys, but No Excitement—Petry's Junior Org.

CALLAHAN COURTED

LANDRY Chicago, June 22. Election of N.A.B. officers for coming year, held this morning (Tuesday), inducted into office: John Elmer, WCBM, Baltimore, president; John J. Lin, Jr., WOWO, Omaha, first vice-president; William J. Scripts, WWJ, Detroit, second vice-president.

ifteenth, and by unanimous opinion the dullest, National Association of Broadcasters' Convention, looks set to chalk up no hits, no runs and no errors.

Harmony slate is trying to get an even balance between the various types of stations and viewpoints. The election of officers set the pace the first and second days, and there's not an issue of explosive possibilities in sight.

About 400 delegates and 600 people with things to sell or contacts to make, are in attendance. Hotels are jammed with other conventions and great crowds of Braddock and Louis fight addicts, the championship battle, looking like the only possible excitement in the present gathering.

Everybody's sweetheart at the convention was Vince Callahan, newly appointed manager of WWL, New Orleans. Sales reps swarmed around, hoping to get the appointment to the largest potential plum in sight, although other switching of affiliation was possible.

Convention attendance, if large, was notable for many omissions. Young & Rubicam agency sent no observer for the first time in years.

Edward Petry establishing a junior organization next January to handle small matters. That is a radical change for Petrie, who heretofore had high-powered the big-market stations. Eric Palmer, described as a New York press agent, is buzzing around the convention trying to whoop up interest in the appointment of a Will Hays for radio. There is little interest, however, Palmer is rumored the front man for a present member of the FCC, who yens the 'car' scepter.

Ike (Bombshell) Levy Tosses One More on Eve of NAB Convention

Philadelphia, June 22. Ike Levy, who provided NAB convention last year with plenty of action by stomping out after a controversy over the copyright situation, gave the gabbers more to talk about yesterday.

The vice-prez of WCAU, Philly, last weekend sent a four-page letter to the manager of every outlet in the country telling them to be on guard at NAB gabfest against attempts to sub a per-use basis of paying for copyright privilege for present blanket ASCAP licenses.

Reaction to the letter was mixed. Some managers agreed with Levy's thesis that the per-use basis wasn't forte, while others felt that Levy was only attempting to upset an otherwise harmonious meet. They didn't believe that there was any use in bringing the ASCAP question up at all at this time.

Levy said the proponents of the 'per-use' plan have no idea of what it would involve and he intended to tell them before it was foisted off on them.

'Per-use' method, he wrote in the

John Elmer, 100-Watter Candidate, New NAB Prexy After a Struggle

'Variety's' N.A.B. Daily

Chicago, June 22. VARIETY is publishing a daily paper at the N.A.B. convention. First issue yesterday (Monday) comprised 20 pages. Today's sheet ran to 12 pages. Wednesday's issue will be eight pages.

Avery Heads First Session Of Sales Mgrs.

Chicago, June 22. Under the chairmanship of Lew Avery, of WGB and WKBW, Buffalo, the sales managers division of the N.A.B. held its first afternoon meeting yesterday (Monday), at which time general problems of station time selling were discussed. A semi-debate on merchandising took place, with Royal Penny, of WPTF, Asheville, taking the negative side, and Charles Phillips, of WFBL, Syracuse, upholding the use of merchandising.

H. Coy Gil discussed markets and market surveys; Lloyd Venaid, of WCKY, Cincinnati-Covington, gave a presentation on sales promotion.

Today (Tuesday), the divisional meeting will take up the various problems relating to local sales. Most Watters of WCHS will take over the gavel for this discussion.

Looking Forward

Detroit, June 22. Experiment for television will be made next fall when 'Old Opry House' program over WMBC returns after summer layoff in form of stage production, no actor carrying a script.

Will be given in Radio Little Theatre in station's building, under theatre's sponsorship.

Merrill Lea, singer, is back at WMCA, N. Y., to begin a new series of broadcasts after singing with several bands.

Chicago, June 22. At the election this morning (Tuesday) of the coming year's officers of the National Association of Broadcasters the big tussle, as usual, was over the polling into office of the president. John Elmer finally won out.

At the start of the convention, KDIR, Butte, Montana, was running high in popularity for the chief exec post. As late as last night the Craney stock was soaring, then began to slump when the conservatives withdrew their support because of Craney's activity as an arch, anti-ASCAP foe. What the delegates demonstrated they wanted was a man who wouldn't antagonize the ASCAP matter. With that sentiment, becoming general, the John Elmer adherents rallied, and at the voting scored a sweeping and convincing 147-52 victory.

It seemed quite obvious that Craney lost caste with the voters because of his unrelenting ASCAP stand. Elmer, on the other hand, being president of a 100-watt station, had the round support of the 100-watt N.A.B. members. Long before the election these small boys were rallying support for their candidate. It is the first time that a 100-watt has ever been prexy of the Association.

All those nominated for the board of directors were unanimously sent into office. It is quite obvious that the N.A.B., to pacify and placate all members, lined up and elected a very general and representative group of boardmen. NBC is represented by Frank Russell. From CBS' Washington office there is Harry D. Butcher. From the West there is Herbert Hollinger, KANS, Wichita; from the East, Theodore S. Streibert, v.p. of WOR, Newark. These are the prominent boardmen.

Charles W. Myers, KOIN, Portland, Ore., outgoing prez of the Association, has been automatically appointed to the board on his departure from office. This is a new procedure put into practice this year.

No-Like Arrangement, Kay Thompson Singers Scram RCA Program

Kay Thompson and her 'Rhythm Singers' stomped off RCA 'Magic Key' (NBC-blue) program Sunday (20) at the pre-broadcast rehearsal an hour before the show hit the ozone.

Walkout came as result of a disagreement Miss Thompson had with Frank Black, orch leader on program, over an arrangement of one of the three songs she was skedded to sing.

The Southernaires, harmony group, happened to be in the NBC quarters at the time. Warblers were hastily rehearsed and subdued.

KHJ Frames Two New Tune Shows for Mutual

Los Angeles, June 22. KHJ feeds two new shows to the Mutual network on Saturday nights. First to hit the lanes is a half-hour musical with Frederick Stark's orchestra.

David Roekman batons hour comedy show with Hal dishing up the laughs.

Wynn's Tax Appeal

Washington, June 22. Tax squabbles between Ed Wynn and the Internal Revenue Bureau were carried before the U. S. Board of Tax appeals last week by the radio and stage comedian.

Fire Chief asked the Board to redetermine his 1934 tax liability and pass on government claims that payments of Airwynn, Inc., and Wynn Commercial Enterprises, Inc., were short by \$183,168.

(Continued on page 60)

N.A.B. Convention Chatter

Chicago, June 22. For the first time in five years, Young & Rubicam have no looker-in from its radio department at the convention. Jack Latham shied from trip because he recently acquired a yawl, while Hubbel Robinson, recently back from a European vacation, had much to catch up on in New York office.

Lobby comment on the absence of Scott Howe Bowen unearthed info he is in semi-retirement in Utica, where he holds an interest in WBIX.

Johnnie Gilli, WOW, Omaha, had himself measured for a vermilion

necktie, but couldn't jack up enough courage to give it a whirl around convention.

Ed Crane, KGIR, Butte, Montana, tries to boost home industry by juggling silver dollars at the least provocation.

Joe Maland, WHO, Des Moines, summed up lengthy exchange letters with Reggie Scheubel by taking Milton Biow, time buyer, to lunch Monday (21).

As a promotional gag, Standard Radio Library Service had a girl in tights passing out lollypops.

Harry Anderson, NBC Pacific

sales manager, gave impression he had come all way to Chicago to see local niteries in action.

Glen Snyder, WLS, Chicago, accomplished his good deed for the day by proposing Gene Dyer, of WGES, local smallie, for director on official nominee slate.

Arthur Church, KMBC, Kansas City, turned contestant for the title of best dressed man at convention by adding a fancy set of rims to his bifocals.

Berle as Guest

Milton Berle has been set to guest on the American Can program (Tuesdays, NBC-blue) for Ben Bernie, July 20.

Bernie's brother, Herman, booked.

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts

SALESMAN'S TALENT FOLIO.
WMCA, New York.

Overcoming Salesman's Aversion

New York City. Station salesmen traditionally scorn to carry about bulky presentations, files, briefcases, etc. Yet stations which actively produce their own programs naturally want to keep the front line trench boys' pepped up and informed as to what's for sale on the station.

Al Rose at WMCA, New York, has cleverly worked this out by a small spirally-bound pocket notebook which is indexed and contains all of the essential data on every program available. Show's nature, history and usually the actual cost of the talent is given concisely for the convenience of the sellers and their prospective customers.

Fitting into the inside coat pocket and requiring no bric-a-brac, the folio has solved the problem neatly.

Safety First

Memphis. WNBR is promoting itself with a daily quarter-hour remote from Memphis municipal auto testing station, where all motors must be checked for safety thrice yearly.

Paul Hodges interviews car owners as they await their inspection turns. The safety angle is played up. Esso dealers here bankroll the programs.

New Type Vox Pop

Duluth. WEBC is operating a somewhat novel vox popper, spotting a microphone with an open instrument in publicity dept. of Duluth Chamber of Commerce to induce registering tourists up to the mike.

Visitors are queried about their visit to the Arrowhead country, and, during the broadcasts, info regarding resort accommodations, road conditions and fishing possibilities is passed out. Resort and travel ads on local rags have been tabbed for guest-shots on program. The C. of C. is sponsoring.

All-Convict Show

Oklahoma City. WKY staged a broadcast from state pen here June 12 with an all-convict cast. Show scored so well, another one has been set for next month from within the walls.

WKY's production manager, Allen Clark, staged the program before audience of inmates. Prison band opened and closed show, during course of which two white swing crews saw action as well as a colored

blow-jug band. Some solos, a Negro harmony quartet and a whistling drummer, who contrived his instruments from the prison junk pile, rounded out the specialists.

Telling Motorists

Syracuse. Keller Motor Co. of Oneida is sponsoring over WSYR three weekly hour programs weekly, titled 'See America First,' with Al Parker giving last-minute bulletins of highway conditions in New York and neighboring states; telling of scenic interest points and delving into historical background of various trails and auto routes. Automotive officials and travelers are used as guests. Feature has built up an audience among driver-listeners.

Wet 'Cast

Charlotte, N. C. WSOC took its mobile unit transmitter out to a swimming pool near Charlotte and presented a program from the bottom of the pool, by means of a diver's helmet the was rigged up for the occasion. Paul Norris delivered the underwater part of the program, aided by Dewey Drum, who worked on the bank with a second mike.

Bearding the Kiwanis

Macon, Ga. The Roving Reporter of WMAZ put the Macon Kiwanis Club on the air last week, with microphone traveling from table to table, catching members on questions about their own products. Stunt was arranged by E. K. Gargill, Kiwanis member and president of local radio station.

Ups and Downs

Pittsburgh. Stunt broadcast pulled by Philadelphia Company for its weekly Pittsburgh Varieties program on KDKA last week came in for plenty of comment. It was an on-the-spot broadcast of a ride in a roller coaster at Kennywood Park replete with all of the sound effects of the crowd noises and screams at hitting the chutes. Announcer Sammy Fuller and Adelaide Lasser, of the station's artists' staff, did the sending, describing their reactions through a pack set Fuller carried with him.

NBC on Fights

New York. NBC's promotion department last week put out a pictorial brochure touting the fact that this network has broadcast every heavyweight championship bout and every major heavyweight event since Jack Dempsey knocked out Georges Carpentier in 1921. The folder also made much of NBC's exclusive air handling of the Braddock-Louis encounter in Chicago last night (Tuesday).

MUSIC CORPORATION
OF AMERICA

Presents

LUCKY
STRIKE

"IT'S TOASTED"

RICHARD
HIMBER

AND HIS ORCHESTRA

ON THE

LUCKY STRIKE

"YOUR
HIT PARADE"

Starting August 11th and
Every Wednesday Thereafter
at 10 P. M. via NBC...WEAF

Exclusive Management

MUSIC CORP. OF AMERICA

New York 745 Fifth Ave.
Los Angeles 5141 Bldg.
Chicago M. C. A. Bldg.
Dallas Tower Petroleum Bldg.
Cleveland Union Trust Bldg.
London 18 Old Bond St.



THE CLINCHING CLUE

It took a full week of research work on the part of the Ross Federal Research Bureau to develop this important clue to the WTIC market—a clue which is of vital significance to advertisers who want to thoroughly cover the rich Southern New England area.

Between February 28th and March 6th, thousands of telephone calls were made to analyze the listening habits of the people of this market. Here are the results:

- 60.72% were tuned to WTIC
- 24.37% were tuned to the next most popular station.
- 6.54% were tuned to the third most popular station.
- 2.28% were tuned to the fourth most popular station.
- 6.09% were tuned to all other stations.
- 100.00% Total Calls.

WTIC not only blankets Connecticut, but also large sections of western Massachusetts and eastern New York, as well as New Hampshire and Vermont. In WTIC's primary coverage area is a rich audience of 1,137,810, and in its secondary coverage area there is an additional 1,950,625, making a total potential audience of 3,088,435.

Write today for the brochure containing full facts on the Ross Federal Survey

WTIC

50,000 Watts
HARTFORD, CONNECTICUT
The Travelers Broadcasting Service Corp.
Member NBC Red Network and
Yankee Network

PAUL W. MORENCY, General Manager—JAMES E. CLANCY, Business Manager
NATIONAL REPRESENTATIVES—WEED AND CO.
CHICAGO DETROIT NEW YORK

New Transradio-Subsid Will Bring Newsreels' Technique Into Radio

Transradio News Service has allied itself with a newly created organization which proposes to do for broadcasting a job similar to the one that the newsreels have done for the picture theatres. This outfit will be known as Intercontinental-Transradio News Features, Inc., with the affiliation making a major move in an extensive expansion campaign which TNS has mapped out for itself. Herbert Moore, Transradio prez, figures to spend \$1,000,000 on this expansion campaign within the coming year.

Intercontinental outfit is headed by Mark Hawley, newscaster on WOR, Newark, for the past three years, and Ray Lyon, recording engineer and inventor, who has developed wrinkles in sound transcription as applied to radio. It is their intention to record public and spot news events as they happen in various parts of the country and to incorporate these items in special news feature programs. The recordings of correspondents will be relayed to the central office in New York by either telephone wires or short-wave facilities.

Transradio will not only act as editorial consultant for the Hawley-Lyon setup, but do the selling and distributing of the recorded features. Intercontinental proposes to merchandise the project as a newsreel of the air and produce a show a day. As holding company for the venture, Hawley and Lyon have organized the Audio-Video Corp., with the former as president, and Lyon as v.p. and chief technician. They expect to have their news feature service on the market by the end of August.

Other expansion plans of Transradio involve greater coverage in Europe and facsimile. W. G. Quisenberry, TNS v.p., tied up with several leading European news gathering, newsreel and news photo organizations while visiting the continent recently. Through Transradio Facsimile, Inc., it is planned to develop technique for transmitting spot news and news photos via radio images.

Deutsch Quits CBS

Emory Deutsch has left Columbia Artists, and is also now off the CBS sustaining musical programs over which he swished the stick. Deutsch will freelance in future, intending to present plans.

Columbia Artists has signed Leon Goldman, vet first-fiddler of radio orches, to replace the departed bandleader. Goldman takes over conducting of 'Mellow Moments,' 'Poetic Strings,' 'Waltzes of the World' and 'Orientele.' CBS inners which Deutsch directed.

Philly WCAU-Announcers Reach Labor Agreement

Philadelphia, June 22. Agreement between Doc Leon Levy, prez of WCAU, and announcers was consummated yesterday (Monday). It gives spielers five-day, 40-hour week starting Sept. 1. Announcement that panelmen would go on that basis Sept. 1 was made two weeks ago.

Wages or other work conditions were not discussed at confab. Levy denied the move was result of threatened unionization.

Smith Back With Vicks

Hollywood, June 22. New Vicks show with Jeanette MacDonald, airing from the Coast starting in September, will have Thomas Freebairn-Smith at the production controls.

Smith wrote, announced and produced the Nelson Eddy program for the same account. Josef Pasternack is also a holdover in the music spot.

Tommy Cochran has joined continuity staff at WBNS, Columbus.

Mutual's Columbus Outlet Beats Clevel.

Columbus, June 22. WHKC will become full-time Mutual outlet July 1, according to Carl Everson, station manager. Local station thus gets a two months' jump on WHK-WJAY, Cleveland, scheduled to join Mutual in September under agreement making United Broadcasting Co. an active member of the chain.

WHKC is now taking two Mutual commercials, Ted Weems' show and Willys-Overland airing of Kay Kyser orchestra, both on Sunday.

NBC LOADS UP WITH SYMPHS

NBC has loaded up its symphonic schedule this summer with pickups from seven sections of the country. It is also set to broadcast the concerts from Robin Hood Dell, Philadelphia, the Edwin Frank Goldman series from Central Park, N. Y., the Coolidge concerts by the Boston Symphony in the Berkshires, the Cincinnati Zoo series, the symphonic group from the campus of the University of California and concerts from the Fort Worth and Cleveland Expositions. Another will be the Salzburg Festival.

Columbia's classical topline for the summer will be the concerts from the Lewisohn Stadium, City College of New York. In previous years this series has been on the sustaining schedules of either NBC or WOR, Newark. What has chilled these two originators on the CCNY events is the difficulty frequently encountered when it comes to broadcasting of guest-singers and musical scores which are not included in the general run of license agreements. Singers have objected to having their interludes aired because of the nominal salaries they accept for these dates, while the copyright owners of some of the scores demand as high as \$750 for the single performing right. Network or station's only alternative is to pass up that evening's pickup.

Roger White Plans Using All Stars - It Pioneered on Air in 60-Minute Show; Allen, Husing, Spitalny, Etc.

Radio Rooster

Baltimore.

WFBR, rounding out its program to build up rural listener following, is going on air at 6:30 a. m. daily, half hour earlier than heretofore.

Handled by Ralph Powers of studio staff, eye opener will use musical recordings, farm news, weather reports and time flashes.

CHI UNION RULES FORCE SHOW TO DISK IN N. Y.

Chicago, June 22.

Cast of 'Neighbor Jim' journeyed to New York over the weekend to make additional recordings of the show, sponsored by Montgomery Ward.

Using New York musicians, since the Chi union's ruling places too many restrictions on the platters to suit the sponsor, Basil Loughrane, radio production head of Lord & Thomas, agency, accompanied the troupe east for the platter.

Roland Martini Knighted

Roland Martini was last week voted a vice-president by the board of directors of the Gardner Advertising Co. Martini has been in charge of the agency's radio department for the past five years.

Among the shows that he has written and produced are the Tom Mix Adventures (NBC), the Rykrisp (Roulston Co.) series, with Marion Talley (NBC), and Pet Milk's Saturday Night Serenade (CBS).

A network program for Corn Products to ballyhoo its several brands all within 60 minutes is in the making for this fall. The organization that has framed all of its programs to date, the Roger White agency, is considering bringing back all the radio stars it has pioneered on the air for this one-hour weekly stint, with various alumni spotted for different articles of merchandise.

If project goes through, agency would use Fred Allen, Nino Martini, Jane Froman, Ted Husing, Dennis King, Peggy Santry, possibly Phil Spitalny, Will Osborn, Ray Sinatra, as well as some other bands, all of whom are classified as "having debuted on the air under the White supervision." Fred Allen, who is credited with having expressed preference for a 30-minute broadcast for fall, would have a 25 to 30-minute stint on the program if plans carry through.

Nino Martini and Jane Froman are considered for the classical music division. Ted Husing would handle the sports department, for strictly men's articles. Spitalny, who has been on programs produced by Roger White before, would be used to stress the femme angle with his girl band. Peggy Santry would interview society women.

Entire plan is contingent on the number of big names that can be guaranteed the sponsors, but it is understood that Corn Products leans towards the idea of incorporating its full line of products in one large program such as this.

Barrett's Commercial

Sheila Barrett goes commercial for Gruen Watch beginning Sept. 26. Show will ether Sunday nights from 5:30 to 6:00 over the NBC-Blue, originating at WJZ, New York. Runs in 26-week innings, with options. McCann-Erickson agent.

Always in Good Company

No laxatives

No liquor

No deodorants

No objectionable programs

WCAU

50,000 WATTS

PHILADELPHIA

ROBERT A. STREET - Commercial Manager

CBS' Bid for Stock Exchange Listing Bares Officers' Holdings, Profits

Washi-
Broadcasting System,
out long-deferred plan to
have a stock listed for trading,
asked the Securities and Exchange
Commission Friday (18) to allow
istration of more than \$4,250,000
worth of securities on the New York
Stock Exchange.

Revealing sharp rises in both gross
and net income during past three
years, chain applied for government
consent for exchange transactions in
961,446 of the Class A and 758,924
of the Class B duccats, each having
\$2.50 par value. Technical worth
of the issues, a fraction of the total
authorized capitalization of 3,000,000
shares representing \$7,500,000, is
\$4,340,925.

Document filed with the S. E. C.
covers not only all of the outstanding
stock, but also 12,420 A shares
still unissued but held in reserve
for sale to officers and employees
under options hatched to bonus
agreements. No hint was given
whether the web contemplated put-
ting more of its authorized paper
on the market.

Company financial secrets came to
light when the registration was pub-
lished by the Commish. "By this
step, CBS took the lid off insiders'
investments, salaries, and many rou-
tine details which previously had

been subject of trade and
widespread speculation.

Profits Up

Jump of more than \$9,000,000 in
gross operating receipts and \$1,700,000
in velvet over the past three fiscal
years was one of the salient features
of the accompanying exhibits. Web
revealed its over-all income from
time sales, talent, etc., climbed from
\$14,976,848 in 1934 to \$18,041,516 in
1935 and \$24,015,217 in 1936. Net
income followed suit, moving from
\$2,054,980 to \$3,058,681 to \$3,739,120.
Discount figures for the same periods
were \$4,318,438; \$5,371,393, and \$7-
238,584.

The biggest stock owners were re-
vealed to be William S. Paley, prez,
and the Levy Brothers of Philadel-
phia. Paley the only one who
has more than 10% of any class of
CBS paper; however. His holdings
include 188,044 B shares, which are
39.6% of the total authorized issue,
and 49.6% of the outstanding tickets.
He also was revealed to have full
control of small holdings of Samuel
Paley and Jacob Paley.

The beneficial and record holdings
of Paley and the Levy duo were as
follows:

Paley: 10,265 A and 188,044 B di-
rectly, 54,870 A and 171,798 B bene-
ficially.
Isaac Levy: 39,738 A and 16,428
(Continued on page 68)

Choir on Bicycles

Pittsburgh, June 22.
Station KDKA's choralsists
under direction of Aneurin
Bodycombe being featured at
the three-day International
Ki is Convention in Indian-
apolis which winds up tomor-
row (23). Sixteen in group and
they were sent under auspices
of Pittsburgh Kiwanis Club to
help swing 1939 convention for
this city.

Delegates attending the an-
nual closing banquet in eight
different hotels tonight (22)
will all hear the KDKA choir,
arrangements having been
made to shuttle the ensemble to
every spot.

NBC-CBS Sports War Will Have Tilden vs. Tunis

NBC is underwriting the expenses
of John R. Tunis, writer and tennis
authority, for a trip to England to
broadcast description of the Wimble-
don tournament. Tunis will air only
during the final five days of the
tournament, which runs from June 21-
July 3.

CBS is retaliating in the webs' cur-
rently raging war over sports cov-
erage, by having Big Bill Tilden do
the same chore for Columbia from
the Wimbledon gallery. Vet tennis
will short-wave over to America a
daily 15-min. summary of each day's
play up to semi-final round. Last two
days Tilden will describe the windup
matches service-by-service. Columbia
is taking care of Tilden's expenses to
the tournament also.

WB Testing Pat Ryan

Patricia Ryan, contralto, under
contract to NBC Artists Service, will
be screen tested by Warners on
July 15.

Warbler is a member of the
'Rhythm Rascals,' mixed quartet of
harmonizers airing regularly over
the NBC-blue three a.m.'s weekly.

Refrigeration and Air Conditioning
Training Corp. on WOR, with Bill
Bailey's orch, weekly (Tuesday
nights) on quarter-hour program.
National Classified agency, Youngs-
town, placed.

Inside Stuff—Radio

Rumors that a fourth Federal Communications Commissioner might be
moved to a new post in the forecasted purge circulated in Washington
last week. Paul C. Walker, chairman of the telephone division and di-
rector of the probe into affairs of the Bell System, was described as likely
to land on the Interstate Commerce Commission. Previously the capital
had heard gossip that shifts of Chairman Anning S. Prall, Thad H. Brown
and George Henry Payne to other Federal agencies are being pondered
at the White House.

Concurrently, there was renewed speculation that Hampson Gary,
counsel, may land the commissionership vacated by Vice Chairman Irvin
Stewart. Other strong contenders—Congressman Lanham of Texas, ex-
Congressman Driscoll of Pennsylvania, and Chief Engineer T. A. M.
Craven—were reported out of the picture. Gary was one of the original
F. C. C. members, getting a one-year appointment which he vacated when
Prall became eligible for service.

William Esty agency is scouting around for a man who can tour the
country and line up local live shows for submission to accounts on the
office list, which are, or might be, interested in spot broadcasting. Several
candidates have already been interviewed. The job, when set, will come
under the supervision of Savington-Crampton.

Traveling agency scout has been a common thing in spot broadcasting
for several years. Among the agencies that make a practice of getting
them out into the field to listen in on promising local programs are B. B.
D. & O., Young & Rubicam, N. W. Ayer, Ruthrauff & Ryan, McCann-
Erickson and J. Stirling Getchell.

Earl Harper achieved a radio announcer's dream of copping out-
coin last week, when he was told that he was first prize winner in the
Steine Beer Co. essay contest and award of double passage to California
and return. Award was announced last (Tues.) night at 7:30 o'clock over
WEAF, N. Y., and National Broadcasting network. Harper, sports com-
mentator on WNEW, N. Y., and chief announcer of Newark (Int'l League)
baseball games sponsored on that station by General Mills, said that the
beer company officials were as surprised as he was that he copped first
award. He signed his name 'E. R. Harper' and gave his home address.
He will have to wait until fall to take advantage of his prize because of
the baseball.

Columbia is paying top sustaining coin to players picked for the net's
Shakespearean cycle from the Coast. Understand that lead characters
will draw half of what their price tag reads for commercials. Bill Lewis,
CBS program director, who is in Hollywood lining up the casts for the
eight-week fling of the bard's play, said that the weekly payroll would
be around \$7,000, which is tops for an unsponsored collection of pro-
grams. Lionel Barrymore was pencilled for 'King Lear,' but he turned
it down saying he no like Shakespeare. Burgess Meredith will play
'Hamlet' against NBC's choice of John Barrymore for the role of the
melancholy Dane.

Considerable of a rumpus was kicked up on the Coast last week when
Louella Parsons attempted to spot Dorothy Lamour in her Hollywood
Hotel guest section. J. Walter Thompson agency, which has the singer
under exclusive contract for 16 weeks on the Chase & Sanborn program,
demurred at the booking by National Broadcasting artists bureau. Con-
tention was raised by agency that the Campbell souper is directly com-
petitive to the coffee hour. NBC countered that the Lamour deal wit
the Thompsonites was for commercial broadcasting. Players appearing
for Miss Parsons receive no cash remuneration. When feuding became
serious, Paramount stepped in and substituted Gail Patrick.

Herschel Williams, of Benton & Bowles, will try out the unit production
system, as now obtains in picture studios, on the agency's new shows on
the Coast, starting July 8 with 'Show Boat.' He will personally produce
the Maxwell House opus and supervise the others, naming a director to
assist on each program. Nearest to such an arrangement has been Tiny
Ruffner's production of the Jolson show and overseeing of Ruthrauff &
Ryan's other pair, now reduced locally to the Joe Penner broadcast.

Socko...

Only 156 days since trans-
mitter peeped but KGLO
is a boxoffice socko for ad-
vertisers — June first rate
upping brought 23 year con-
tracts from contented time
buyers—Now, CBS affiliation
beginning June 27 and F. C. C.
grant of juice jump bring a
melon cutting for the folks
using this fast growing
smallie—For an earful of why you
should buy KGLO contact—Weed
and Company or write F. C. Eighmey,
Manager KGLO, Mason City, Iowa.

Know all men
by these presents !

MORTON DOWNEY

IS UNDER THE

EXCLUSIVE MANAGEMENT
OF THE

WILLIAM MORRIS
AGENCY, Inc.

NEW YORK

LONDON

CHICAGO

HOLLYWOOD

VARIETY

Radio Directory

**There is something
new in Radio!**

Next month Variety will offer a book of Original Research—an unbiased reference work which has taken a large and special staff six months to compile.

It is presented for all those concerned with Radio; advertising agency executives, sponsors, program builders, station managers, and the press.

Title of the work—Variety Radio Directory.

Price: five dollars the copy.

Orders are now being taken.

.. 1937

Segal-Smith, Radio Attorneys, Deny F.C.C.'s Accusations, Invite Hearing

Washington, Blanket denials of all accusations by Federal Communications Commission of unethical conduct or attempt to deceive and mislead the Commission were filed Saturday (19) by Paul M. Segal and George S. Smith, radio attorneys.

In response to show-cause order issued by C. C. the Segal-Smith team emphatically disclaimed any violation of ethics, laws or regulations. Besides moving for dismissal of the complaints, they invited a hearing at which they can produce added evidence before the Commission considers whether to disbar, suspend, or otherwise punish them. The hearing was indi-

cated, will be held, with the F. C. C. prosecuting the case through its special counsel, Samuel Kaufman.

Identical in many particulars, the responses of Smith and Segal made the following points:

(1) Richard Casto (applicant for a station at Johnson City, Tenn.) was a legitimate, qualified applicant and not a dummy.

(2) Palmer Broadcasting Syndicate (which sought stations at Portland and Lewiston, Me., and Cheyenne, Wyo.) was set up at the request of an undisclosed client and filed applications with honest intentions.

(3) Substitution of affidavits in commission records in the Casto case was done openly and with the knowledge and tolerance of the secretary's office.

Challenging Commission's authority to reopen the Casto proceeding in which he already has been rebuked, Smith placed all responsibility for the Palmer matters on his colleague. In turn, Segal readily confessed having created this corruption, but insisted it was financially qualified and did not infringe on any statutes or rules. Both attorneys reserved the right to contest the Commission's power to institute the show-cause proceedings and each replied he is well-known, with a reputation which never has been challenged until the Commission action last month.

Commission's authority to reopen the Casto proceeding in which he already has been rebuked, Smith placed all responsibility for the Palmer matters on his colleague. In turn, Segal readily confessed having created this corruption, but insisted it was financially qualified and did not infringe on any statutes or rules. Both attorneys reserved the right to contest the Commission's power to institute the show-cause proceedings and each replied he is well-known, with a reputation which never has been challenged until the Commission action last month.

NBC, CBS Plan Switch Of Birmingham Outlets

Birmingham, June 22. There's a strong possibility that WBRC and WAPI, Birmingham's two principal radio stations, will switch their national connections soon. Officials of the National Broadcasting Co. and the Columbia Broadcasting System are considering such a project.

Should the move be approved and go into effect, it would simply mean that WAPI would be the Columbia outlet and WBRC the NBC outlet. At present, WBRC gets CBS programs while WAPI pipes NBC offerings.

It is conceivable, too, that the move would result in WAPI getting a full-time wave length. At present the station operates on a part-time schedule, sharing its evening time with KVOO at Tulsa, Okla.

Pacific Coast Notes

en Alexander spent several days in San Francisco last week, doing one broadcast from NBC's studios.

Dwight Newton back at KYA, San Francisco, after a session of illness.

Ralph Brunton, general manager of KJBS, San Francisco, and KQW, San Jose, and C. L. McCarthy, Brunton's right-hand man, attending the NAB confab in Chi.

Jimmy Doyle miked the annual Gilroy (Cal.) rodeo Saturday (19) for KJBS, San Francisco, and KGW, San Jose.

M. J. Mara has been added to the sales staff at KJBS, San Francisco.

Glen Hurlburt, blind pianist, accordionist and arranger, is subbing for Walter Kelsey as director of the Swingaroos' orch on Johnny O'Brien programs at NBC's San Francisco studios. Kelsey left last week for a month's vacation in the mountains.

Michael Raffetto, member of the 'One Man's Family' cast, is vacationing for two weeks in Hollywood. Ted Maxwell is subbing for Raffetto as producer of the Sperry flour programs aired from San Francisco over the NBC red web.

Lee Strahner, formerly with Lord & Thomas, joined the National Broadcasting Co. press department in San Francisco.

'Memory Lane,' Hoosier serial penned by the late H. C. Connette and by Ted Maxwell, will be revived by NBC July 5 thrice-weekly quarter-hour daytime serial over the coast blue web from the San Francisco studios. Maxwell is doing the rewrite job and will also be in the cast. Show folded more than two years ago after seven years on the air.

Paul Mar, NBC guitarist and conductor in San Francisco, left Monday night for Kalamazoo, Mich., to make arrangements with the Gibson Co. for the marketing of an electric guitar which he and Tony Freeman, also an NBC musician, invented.

alsey Mohr is writing the skits for 'Hollywood Extra' on KFI (Los Angeles).

Paul Rickenbacker paying his first visit to New York with the missus (Mona Lowe) along.

Ted Lloyd named chief announcer at KMTR (Hollywood).

NBC-World's Fair Inking Ceremony Proves Unflattering to Television

NBC and New York World's Fair officials got together on a stunt broadcast last week. On paper it was a natural. As it came out, however, it was decidedly a nag of another hue.

What the World's Fair got was the valuable ballyhoo of a nationwide broadcast. What NBC got was an unfavorable impression of television.

Spark that set the whole shebang off was NBC's contracting to pay \$29,339.92 for a site of 81,000 square feet at the New York World's Fair of 1939. Plot of ground will be used to erect an exhibit showing the story of radio in its future and housing studios for both radio and television.

To ballyhoo that deal, as well as to plug its television progress, NBC staged the stunt. David Sarnoff, RCA president, Grover Whalen, World's Fair prez, and Lenox R. Lohr, NBC presy, inked contracts for the deal as the stars of a television broadcast.

Ceremonies were broadcast over a national hook-up, with glowing speeches by the three principals. Also broadcast by television for the RCA and NBC execs who have television receivers in their offices and homes. Was said later it was the first ceremony of official nature ever sent out by television and the first television broadcast also aired by radio. Daily and trade paper reporters watched and heard the ceremonies via receivers in the NBC offices.

As a demonstration of practical television, the stunt left plenty to be desired. In fact it might be called an expose, rather than a demonstration. The image, reflected in the raised top of the receiver, is about seven by nine inches in size. Lohr stated during the ceremony that television reproduction is now as satisfactory as 16 mm. film projection in the home, but the demonstration hardly bore him out.

Flicker Still Present Same flicker that has characterized previous television images was present, possibly even more accentuated. Focusing was faulty, with outlines and images blurred. Lighting seemed to provide the most trouble, frequent blinks flashing on the tube end. Still, all three principals the show were easily recognizable.

Aside from the technical difficulties still unsolved by television, the demonstration highlighted one point that has frequently been mentioned in regard to practical television. That is the program angle. While the broadcast may have sounded interesting and impressive via radio, it was tiresome as reproduced by television.

Lohr explained after the demonstration that the transmitting equipment had been virtually tossed together at the last minute to comply with his and Sarnoff's sudden decision to televise the ceremonies of signing the Fair contract. Fair paraphernalia was dismantled to permit some experiments several weeks ago and the intention was not to reassemble it until late this month. Lohr said, adding that the result of

the hurry job was a number of television flaws.

In their speeches accompanying the signing, Sarnoff, Lohr and Whalen all did a Gaston-Alphonse routine about 'so honored to have you with us,' 'so happy to reach this agreement,' etc. Boiled down, the speeches simply meant that RCA and NBC had contracted to spend a bundle of coin to ballyhoo their radio and television achievements and facilities to the 50,000,000 (estimated) by Whalen) who will visit the Fair.

How vague the whole thing is at present can be judged from the fact that the question of whether RCA-NBC have the site for one or two seasons in return for their \$29,000 hasn't been decided.

MINN. GOV. CALLS OFF F. C. C. APPEARANCE

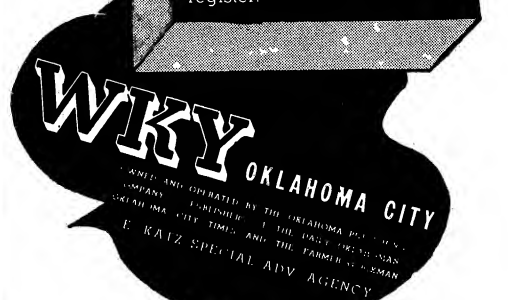
Washington, June 22. Personal appearance of Gov. Elmer Benson of Minnesota before the Broadcast Division of the Federal Communications Commission, witness in the WTCN political row, was ditched Monday (21) when the State's chief executive was forced to remain in Minneapolis by a special session of the legislature.

Extraordinary circumstances participation of a high state executive in a radio application will be conducted from Minneapolis, where Benson's deposition will be taken. Special hearing will be held Wednesday, July 4, for presentation of the deposition to the Broadcast Division.

opening of the case, in which Senators Lundeen and Shipstead, Farmer-Laborites of Minnesota, already have taken sides. With the Minneapolis transmitter, involved question of WTCN's rights to put through a financial deal with two college stations—WCAL, St. Olaf College, Northfield, and WLB, University of Minnesota, Minneapolis—which currently share its assignment on 1250 kc. Station WTCN, operating with 1 kw. days, 5 kw. nights, alleged to have incurred fine extraordinary expenses of WCAL and WLB in moving to another frequency. Institutions at present use one-fifth of WTCN's time and are desirous of moving in on the 760 kc. channel occupied by WJZ, New York.



The kick that WKY puts in sales efforts in Oklahoma is something dealers can feel — a kick that's felt at the cash register.



WLWL, N.Y., Withdraws Protest Vs. WOV Sale

Washington. End of the years of controversy between stations WOV and WLWL, New York, came last week when the Federal Communications Commission allowed withdrawal of a protest against the sale of WOV to Arde Bulova.

Upon the request of Bulova, who recently bought WLWL from the Paulist Fathers, the full Commission granted a petition for return of the original WLWL plea for reconsideration of the decision under which WOV was shifted from control of John Traut to Bulova. The clerics had complained against the sale as injuring their interests, in view of their prior attempts to buy WOV.

THE NEW CRY OF THE OLD WEST

KFEL DENVER

GENE O'FALLON, Manager

Suite 922—Hotel Sherman (during N.A.B. Convention)

Rep. by JOHN BLAIR & CO.

The ONLY RADIO STATION IN

Grand Rapids....WOOD-WASH

KalamazooWKZO

Battle Creek.....WELL

LansingWJIM

Bay City-Saginaw.WBCM

FlintWFDF

JacksonWIBM

PLUS THE KEY STATION

Detroit WXYZ NBC blue

GIVE PROFITABLE COVERAGE OF MICHIGAN'S BIG RICH MARKETS OF OVER 4 MILLION PEOPLE BY

The MICHIGAN RADIO NETWORK

OPERATING ON FULL DAILY SCHEDULES OF COMMERCIAL AND SUSTAINING PROGRAMS: JUST LIKE COAST-TO-COAST NETWORKS OPERATE

DUMPING GROUND FOR WAX

Radio Comes to Rescue

Philadelphia, June 22. With the Evening Bulletin's half-million circulation almost totally paralyzed by a strike of deliverymen last week, four Philly radio stations came to the aid of the paper, which has consistently refused to puff radio in any way and even prints daily programs that are practically meaningless.

First use of radio by the paper was last Monday night (14), the day the strike started. Spot announcements were bought on WIP, WFIL and WDAS to explain to listeners why they didn't receive their Bulletins.

Late last night an agreement was made with WIP to air local news. A crew went to work at once and a studio was prepared in the office of W. G. Zeamer, exec editor. Following day, Harry G. Proctor, Bulletin reporter, began regular five-time daily news broadcasts. These were timed to coincide with usual edition times, and continued until the strike was settled Friday night. WIP was not paid for these broadcasts.

WDAS also aired five ten-minute sports of news daily for the Bulletin. But it was luckier than WIP, it got paid regular commercial rates. One of the aircasts each day was in Jewish and one in Italian.

WCAU all week regularly told of progress of the strike negotiations and of violence. This material was supplied by the Bulletin and woven into the station's regular news broadcasts as a public service.

14 NEWS SPOTS ON CINCY WCPO

Cincinnati,

Intensive newscasting policy of WCPO, operated by Scripps-Howard Radio, Inc., was inaugurated Saturday (19) with opening of its new studio in a store room of the Keith building here. Inner decorations and furnishings are modernistic. Set-up is an eye-catcher for the public, which is invited to see and hear how job of newscasting is handled.

Out-of-town news is brought in by United Press teletype. Local news

is gathered by the station's own staff of leg men, recently built up by James Hanrahan, general manager, and supplied also by the Cincy Post of the Scripps-Howard newspaper chain.

Fourteen quarter-hour and 10-minute periods are given over daily to newscasts. Other newscasts break in frequently on the schedule. Exterior neon billing has WCPO News in large letters over the station's new tag: 'World's greatest newspaper of the air'.

All but two of the regular news stanzas first day bore commercial tags for the getaway.

Wasey Products (medicinals) will sponsor Carson Robison and his Buckeroos on NBC next fall, starting Oct. 4. Series will be thrice weekly, 15 minutes per slice. Erwin Wasey placed.

2D HAND DISKS PEDDLED ABROAD

Aussie, So. Africa and So. America Final Resting Places for Transcriptions — Only One Big Brokerage, Rest Working on Peanut Profits — Musical Platters Chiefly, Natives Not Savvying English

SOME PIRACY

Australia, South America and South Africa are the final dumping grounds for electrical transcriptions manufactured for United States use. In rather clandestine fashion, there is a constant trafficking in second-hand and usually misfit e.t. Most of it is of the peanut-profit sort and some of it unashamed piracy.

It is the second-rate station abroad which uses the second-hand transcription, and the number has been diminishing during the last two years due to most foreign stations' better financial standing since American advertisers crept in. The average foreign station dislikes to lower its prestige by airing used and misfit discs, but biz is still sprightly enough to insure the existence of one big brokerage, Radio Transcription Presentations.

Firm operates offices on each coast. When buying worn wax (chiefly music), the program producer, the sponsor of the show when it was new, and the agency are re-

(Continued on page 68)

FCC Asks Denial of Black River Inj. Suit, Claiming Right to Change Mind

Washington,

significant court tests of the Federal Communications Commission's right to change its mind was forecast following latest round in the tiff between the Government and Black River Valley Broadcasts, Inc., of Watertown, N. Y.

Stage for a precedent-setting decision by the judiciary was readied when the Commish, filing a detailed answer to the original bill of complaint, petitioned the U. S. District Court of the District of Columbia to deny an injunction asked by Black River which would prevent the regulatory agency from reneging on a construction permit granted last September. The grant was revoked by the Commish, upon complaint of the Watertown Broadcasting Co., competing for the 1420 kc berth, and a new hearing was ordered on these applications and the related plea of Watertown Times for permission to move WCAD from Canton to Watertown.

Meeting the issues instead of merely denouncing on legal grounds, the Commish retorted that it was entirely within its rights in yanking back the C.P. and ordering another ventilation of the snarled case, which has deep political ramifications. Attorneys had expected the Commish would cite prior rulings and ask for dismissal of the suit on the ground the injunction procedure was not the proper remedy for an aggrieved applicant.

The latest chapter in the Watertown muddle started Sept. 22, 1936, when the Black River application was granted and the Watertown Broadcasting Co. was denied a C.P. At this time the Watertown

Times proposition was still pending, as it had been for several months, without receiving formal attention. Following the petition for rehearing filed by the Watertown Broadcasting Co., the Commish on Dec. 2 set aside the previous order and called for a new hearing on all three applications from the up-state city. Complaining that it had expended large sums building a station, Black River early this year started the tiff proceeding.

N.Y. WPA CUTS 83 OFF RADIO

WPA radio project in New York City sliced off 83 of its 204 members Monday (20) as a result of the cut in WPA appropriations. Thirty percent of the actors and 50% of the administrative staff went off the rolls.

The reduction of the personnel has not yet affected any of the 11 broadcasts aired weekly over New York indie stations, with those remaining on project doubling up on assignments in some instances. After this week, however, if the cut in personnel is not restored, it is held likely the number of broadcasts will be correspondingly lessened.

Along with the larger and more potent Federal Theatres Project, the whole radio wing—those still on payroll as well as those now off—is

(Continued on page 60)



speaking of RECEPTION

WLW programs are more clearly heard because of 500,000 watts power more eagerly tuned in because of their high entertainment value. WLW listeners receive your sales message more readily because their confidence has already been won. . . and at a lower cost per listener.

"THE NATION'S STATION"

ADVERTISEMENT

Plus Values in WFBR radio advertising:

MERCHANDISING

- Advertising the station and its advertisers in 8 newspapers in Baltimore and the counties.
- The same in 3 magazines.
- Screen advertising in 7 theatres.
- Exhibits featuring our advertisers at Auto Show, Food Show, Better Home Show, etc.
- A travelling exhibit of advertisers' products to the smaller Maryland towns. (via Auto-Cruiser)
- Alert showmanship that won VARIETY'S "First in Baltimore" ranking.

2

PRODUCTION

Expert show-building, program direction, script writing, musical direction. To quote VARIETY'S comment:

WEBB 15TH ANNIVERSARY
With Raymond Tompkins, J. Hammond Brown, Stewart Kennard, Wm. F. Broening, Phil Crist, Henrietta Kern, William Chalmers, Joe Imbruglia's Orchestra
60 Mins.—Local—Sustaining
Saturday, June 5, 7 p. m.
WFBR, Baltimore

Climaxing a period of imposing buildup, WFBR's effective anniversary show highlighting historical milestones in its career. Paced by Raymond Tompkins, local news commentator, program presented showmanly mélange of music, dramatization and deftly handled self-plugging.

Re-enacting the founding of the station in 1922 by the Munsey owned Baltimore American as a possible circulation building gag, station put on a replica of its inauguration program and brought back to the mike Wm. F. Broening, who was Mayor of the city at that time, to repeat his speech of welcome to the new gadget.

Hour broadcast was expertly handled throughout and gave a vivid picture of what the station can accomplish loyally in program construction. Production staff under direction of Bert Manner did job.

In Baltimore, it's

WEBB

NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.

Agencies—Sponsors

Newman Food Products Co., San Francisco, signed for thrice-weekly spot announcements on KYA through Jan. 19, 1938. Placed direct.

Star Outfitting Co., San Francisco (clothing), has renewed for a year its daily 'Chandu, the Magician' transcriptions and Sunday evening live talent show, 'Funny Paper Man', with Dwight Newton, through KYA, San Francisco. Placed through Allied.

One year contracts for spot announcements have been garnered by KYA, San Francisco, from Progressive Optical System, through W. A. Miller, Oakland; Howard Clothing Co., direct (10 daily); Bank Auto Co. (loans), direct; D. R. Slater (arch supports), direct. Station also has year contracts for a weekly quarter-hour program sponsored by the Seventh Day Adventist Church; a weekly half-hour program for the Christian Business Men's Committee; a weekly 45-minute program for 'The Mission Covenant Church (remote from church) and a 15-minute weekly German radio hour.

S. & W. Fine Foods, Inc., through Botsford, Constantine & Gardner, signed for daily announcements during June, July and August, on Hugh Barrett Dobbe's 'Alarm Klok Klub' morning airers over KJBS, San Francisco.

Bekins Van & Storage Co., through Emil Brisacher, on KFRC, San Francisco, with nightly 35-word announcements through June 9, 1938.

Postal Telegraph has signed for 209 broadcasts of spot announcements with time signals four mornings weekly starting July 5 over KFRC, San Francisco.

Twenty Grand Cigarettes, through McCann-Erickson, begins a series of 91 announcements nightly June 28 to Sept. 26 on KFRC, San Francisco.

Morris Plan Co. (loans), through Leon Livingston, spotting 30 announcements on KFRC, San Francisco, over one-year period starting June 23.

Firestone Tire & Rubber Co., through Sweeney & James, Cleveland, year's contract for nightly announcements on KSFO, San Francisco.

Oertel Brewing Co., of Louisville, Ky., has signed for one hour each night, 11 to 12, over WATL, Atlanta, exclusive of Sunday, to replace Red Top (also beer and ale), of Cincinnati, previously heard in this spot.

Granat (jewelers) through Long agency, on KSFO, San Francisco, with announcements five nights weekly for one year.

Table Products, Inc. (Nu-Made mayonnaise), through Lord & Thomas, Los Angeles, using 15 announcements weekly on KSFO, San Francisco, for one year.

Diesel Power—United Engineering Schools has signed with KSFO, San Francisco, for daily announcements for 39 weeks.

Morris Siegel, insurance analyst of N. Y., starts July 12 on WHN, N. Y., with series of 13 one-weekly 15-min. programs on Monday a.m.'s.

Diamond Crystal Salt (General Foods) starts on WOR July 13 with twice-weekly five-min. e.t.'s. Benton & Bowles set.

Crown Overall Co., through H. W. Kaster, agency, on WOR starting July 8 with series of night-time weekly e.t. musicles.

Balston cereal renewed 'Toti Mix Straight Shooters,' five-a-week kid script, for 52 weeks on NBC-Blue, to return to air Sept. 27. Gardner, Louis, agency.

Irene Wicker ('Singing Lady') will be relieved of her Friday afternoon half-hours till October, commencing next week. Will continue her 15-min. periods for Kellogg Mondays through Thursdays as usual.

Pacific Power & Light Co. on KUJ, Walla Walla, for 26 weeks, with Hugh Walker as commentator, each Friday night. McCann-Erickson placed.

Sherwin-Williams (paints) will bankroll Met Opera auditions for third season next year. Resumes Oct. 3, and every Sunday thereafter over NBC through winter, 5-5:30 p. m. Edward Johnson, g.m. of the Met, with m.c.; Wilfred Pelletier will again conduct. Cecil Warwick & Legler the agency.

Dufay Color, Inc. (natural color film) aboard WHN, N. Y., for 13 weeks with 12-a-day station break plugs. W. H. Rankin placed.

Jimmy Corbin's Singing Salesman program on KSO, Des Moines, six mornings weekly, has been sold to the Tankar Gas direct.

Tooter-Trouble Looms For KFRC in Frisco

San Francisco, June 22.

Threatened dismissal of the 12-piece studio band at KFRC, San Francisco, following shift of two daily programs, 'Feminine Fancies' and 'Morning Merry-makers,' to the Mutual-Don Lee studios at KHJ, Los Angeles, effective June 28, is being opposed by the Musicians Union Local 6 here. If the musicians, who have been employed on a two-hour daily basis, are dropped, KFRC will lose its two remotes, El Patio Ballroom and the Sir Francis Drake Hotel. Latter is closed at present due to the hotel strike.

Recently KSFO tried to get by without a studio orchestra when its 'Western Home Hour' program was moved to Hollywood, but was forced to hire a group of musicians, who form two ensembles, one eight-piece, the other four-piece.

WGAL Expanding

Lancaster, Pa., June 22.

With more sponsored time than the station has enjoyed in several years, WGAL here has increased both its commercial and announcing staffs. New on the announcing staff is Ross Evans, Newark N. J., lad who did fill-ins while going to college here.

Walter Hariss, of Cleveland, and R. W. Stroup, of Baltimore, both of whom have worked with station manager Walter Miller in other towns, are the additions to the commercial staff.

ANZAC RADIO EXPANDING

Sydney, May 28.

Reports show that Australia has almost 100 radio stations in operation. New South Wales alone has six national units, and 26 commercials. New ones are opening up at the rate of five per month.

Throughout the Commonwealth there are 20 national stations and 77 commercials, but this total is being added to practically every week.

Nationals are controlled by Australian Broadcasting Commission through the Commonwealth Government, with a license fee of five dollars per annum assessed on all owners of radio receivers. Commercial stations are owned by private organizations, mostly newspapers and religious bodies. Commonwealth Broadcasters, under the direction of Stuart Doyle and Frank Albert, run the largest indie chain of stations.

Winter is the key season for broadcasting in Australia and the various commercials bring into play all their best features in an attempt to gather in the largest number of listeners for presentation to the sponsors backing the entertainment offered. In the majority of cases wax is used throughout the daylight to dark period in conjunction with the advertising blurbs.

L. Ward Wheelock passing a week on the Coast to check up on the F. Wallis Armstrong programs.

4½ Years with Jack Benny
And You Know the Results!

HARRY W. CONN

Writer of First-Run Material

Organized the Joe Penner Show
Picking Up
2,000,000 Listeners
in 13 Weeks
and Increasing Sales of

COCOMALT

40%

Just Finished Extra Scenes

For M-G-M's

"Broadway Melody"



WOWIE!
192,000 JARS
OF PICKLES
SOLD IN SIX DAYS!

The Eavey Company, wholesalers to 252 grocery stores, and a regular WHIO advertiser, wanted to sell pickles—cases of them—quickly. For five days, May 24 through 28, The Eavey Company broadcast over WHIO and distributed handbills telling the great pickle news. In six days 252 grocery stores the WHIO area sold 8,000 cases, or 192,000 jars of pickles at 19 cents a jar. Eavey says WHIO did most of the selling. We modestly menti this to give you idea of the way WHIO produces sales for its advertisers.

THE TEST STATION
OF THE NATION
DAYTON, OHIO

Natl. Representative, JOHN BLAIR & CO



POST CARD

THIS SPACE FOR ME.

DENVER
JUN 1
7 AM
1937
COLO.

*Having a
grand time
Wish you
were here!*

Be Here with Your Advertising and Have a Grand Time Watching Sales Climb Mountains!

• While summer vacationists are postcarding back home about the swell time they're having in Colorado's cool, invigorating, pine-spiced air, they'll be paying for it at the rate of \$1,000,000 a day. This extra million dollars a day going into the cash drawers of Colorado's hotels, eating places, filling stations, drug and food stores will make sales in every line go mountain climbing.

Here is a spot that is ready, willing and able to respond lustily to extra selling effort this summer. Radio is the one medium that can reach this market best. And KILZ is the station whose dominant programs and personality attract and hold majority listener interest in the Denver-Rocky Mountain region the year 'round, it is the one medium which can get you closest to this extra spending power this summer.

K L Z DENVER



Affiliated in Management with WKY and the Oklahoma Publishing Co.

Representative— E. KATZ SPECIAL ADVERTISING AGENCY

May Use Radio to Hypo Cocomalt in So. America

R. Davis Co. may resort to radio in ballyhooing Cocomalt in the South American markets. It's considering using a transcribed dramatic series, "Don Quixote Lives Again."

Mrs.leanor Gernio, Los Angeles agency woman, has been in New York the past week, negotiating for the sale of the show through Pan-American Broadcasting Co., foreign station reps. If the deal goes through, Mrs. Gernio will cast and produce the series in Spanish.

Sai Sergeant, singing guitarist, spotted at WELI, New Haven.

HARRY SALTER

RETURNS TO CONDUCT

LUCKY STRIKE "HIT PARADE"

Begins Wednesday, June 16th
N.B.C. Red at 10 P.M., EDT

Dolphe Martin

ORCHESTRA CONDUCTOR AND COMPOSER

Returns from long stay in Europe
DOLPHE MARTIN'S DRAMATIC MUSIC makes him a figure to be reckoned with in any discussion of music and theatre—Edith J. R. Isaac.
THEATRE ARTS MONTHLY.

"A composer of a rare gift."
THE STAGE.
Address:
Hotel Elysee, 60 East 54th St., New York

BUD PEARSON

and

LES WHITE

Writers for
BOB HOPE

and "The Ripping Rhythm Revue"
of the Air Sunday 7:30-8 P.M.
E.D.S.T. WJZ-NBC

Now in Eighth Week



Friday, WJZ, 7:15 P.M.

Due to Public Demand

MR. JOHN ROY

Announces

The Engagement of

AL DONAHUE

and His Orchestra

in the

RAINBOW ROOM

HAS BEEN EXTENDED UNTIL
JANUARY, 1938

Management — ROCKWELL-O'KEEFE

F.C.C.'S WASHINGTON DOCKET

DECISIONS

Washington, June 22.

Alabama: Selma Broadcasting Co., Selma, granted change in hours of operation from daytimes to unlimited, on 1500 kc with 100 watts, commish sustain ing Examiner P. W. Seward; Selma Broadcasting Co., Selma, granted voluntary assignment of license from W. J. Reynolds, Jr., J. C. Hughes and J. S. Allen (doing business as Selma Broadcasting Company) to Selma Broadcasting Company, Inc., Examiner Seward sustained.

Alaska: Edwin A. Kraft, Petersburg, denied new station to be operated on 1420 kc with 100 watts, commish reversing Examiner R. H. Hyde.

Arizona: KOY, Salt River Valley Broadcasting Co., Phoenix, granted authority to install new automatic frequency control.

Indiana: WIRE, Indianapolis broadcasting, Inc., Indianapolis, granted authority to install new automatic frequency control equipment.

Kentucky: Owensboro Broadcasting Co., Owensboro, granted new station to be operated on 1500 kc with 100 watts, commish sustaining Examiner Hyde.

Minnesota: WMIN, Edward Hoffman, St. Paul, application to change frequency from 1370 to 1400 kc, increase night power from 100 to 250 watts dismissed at request of applicant.

Montana: KFBB, Buttery Broadcasting, Inc., Great Falls, application to change frequency from 1280 to 950 kc, jump juice from 1 kw nights, 2 1/2 kw days to 5 kw, dismissed at applicant's request.

North Dakota: KDLR, KDLR, Inc., granted transmitter move and installation antenna.

Ohio: Continental Radio Co., Cincinnati, granted change in name to Scripps-Howard Radio, Inc.

Oklahoma: KFXR, Exchange Avenue Baptist Church, Oklahoma City, granted authority to install automatic frequency control, on condition that the authority shall not be construed as a finding upon the application for renewal of license and assignment of license, nor upon any issues involved therein; Okmulgee Broadcasting Corp., Okmulgee, granted new station to be operated days on 1210 kc with 100 watts, commish sustaining Examiner Seward.

Oregon: Harold M. Finley and Mrs. Eloise Finley, La Grande, granted new station to be operated on 1420 kc with 100 watts nights, 250 watts days, Examiner Seward upheld.

Rhode Island: WJAR, The Outlet Company, Providence, granted authority to make changes in equipment and increase day power from 1 to 5 kw, using directional antenna day and night, commish sustaining Examiner R. L. Walker.

South Dakota: KOBH, Black Hills Broadcast Co., Rapid City, granted installation of new equipment and day juice; jump from 100 to 250 watts; KSOO, Sioux Falls Broadcast Association, Sioux Falls, granted authority to erect new vertical antenna three miles west of Sioux Falls.

Tennessee: WNOX, Continental Radio Co., Knoxville, granted change in name to Scripps-Howard Radio, Inc.; WAPO, W. A. Patterson, Chattanooga, granted increase in power from 100 watts to 100 watts nights, 250 watts days, and change hours of operation from daytimes to unlimited.

EXAMINERS' REPORTS

California: New station, involving probable competition for a National Broadcasting outlet in the same town, was recommended for Fresno by Examiner John P. Bramhall. Request of Chase S. Osborn, Jr., retired Fresno newspaper editor, for a transmitter to be operated on 1440 kc with 500 watts, was given the green light by the examiner over four pending applications.

In his report, Bramhall revealed that KMJ, a member of the McClatchy newspaper-radio chain, is offering "serious opposition" to the Osborn application, although a similar request made by George Harm—an intervenor in the case—was not questioned. KMJ, which until this year carried Columbia Broadcasting programs, now uses National Broadcasting, Bramhall pointed out, and Fresno receives little local service.

New York: Desires of the Gannett Company, newspaper-broadcast chain, to add a sixth transmitter to its string, were okayed by Examiner Robert L. Irwin, who recommended granting of the outfit's application for a 250-watt daytime station at Elmira. Applying in

the name of the Elmira Star-Gazette—one of the 16 daily papers owned by Frank E. Gannett—the group promised to keep the activities of its three Elmira rags separate from the broadcast station and declared that it would not exercise any control over the policies of the transmitter "other than a prohibition against advertisements of liquor."

Ohio: Construction of a \$91,000 transmitter for Youngstown was discouraged by Examiner Melvin H. Dalberg because of serious objectionable interferences which would result from its operation on the requested 1330 kc. frequency. In recommending Commish denial of the application, Dalberg also pointed out that definite need for additional service in the area proposed to be served had not been established, and that the station itself would be hampered by interference by outsiders, as well as creating disturbances to existing stations.

Showing large assets, the Valley Broadcasting Co., comprising Henry H. Krause, president, Irene Nungesser and A. E. Bernstein, all of Cleveland, proposed to erect a 1 kw. transmitter to be staffed by 21 individuals. Krause anticipated a gross income of from \$75,000 to \$150,000 annually from the investment, according to his testimony.

Cost of construction was estimated at \$20,000, with transmitter and equipment adding another \$58,000, antenna and ground system, \$8,000, and transmitter building, land and studio, \$5,000. Group declared itself willing to operate the station for two years regardless of red ink possibilities.

Dalberg pointed out that considerable service is available to Youngstown already; that service of WMBG, Richmond, Va., would be seriously impaired and that daytime operation of WADC, Akron, be injured. Nine transmitters registered squawks against granting of the application. Valley Broadcasting was represented at the hearing by L. F. Loux.

SET FOR HEARING

Florida: WJAX, City of Jacksonville, Jacksonville, special experimental authorization to increase night power from 1 to 5 kw, for period ending Sept. 1 (to be heard before Broadcast Division).

Indiana: Gerald A. Travis, La Porte, new station to be operated on 1420 kc with 250 watts days only.

Massachusetts: The Hampden-Hampshire Corp., Holyoke, new station to be operated on 1240 kc with 500 watts nights, 1 kw days, using directional antenna system for day and night operation.

New York: WFBL, Onondaga Radio Broadcasting Corp., Syracuse, jump power from 1 kw nights, 5 kw days to 5 kw unlimited (to be heard before Broadcast Division).

North Carolina: Capitol Broadcasting Co., Inc., Raleigh, new station to be operated on 1210 kc with 100 watts nights, 250 watts days.

Oklahoma: J. T. Griffin, Oklahoma City, new station requesting facilities of KFXR, 1310 kc with 100 watts nights, 250 watts days.

NEW APPLICATIONS

California: Larry Rhine, San Francisco, new station to be operated daytimes on 980 kc with 250 watts.

District of Columbia: WJSV, Columbia Broadcasting System, Inc., Washington, jump juice from 10 to 50 kc, install new transmitter and directional antenna for day and night use.

Illinois: WBBM, Columbia Broadcasting System, Inc., Chicago, extension of special experimental authority to operate synchronously with KFAB, Lincoln, Neb., from local sunset to midnight; Martin E. O'Brien, Aurora, new station to be operated on 1250 kc. with 250 watts, days only.

Kentucky: WAVE, Inc., Louisville, new station to be operated on 610 kc. with 250 watts nights, 500 watts days.

Louisiana: William C. Smith, Bogalusa, new station to be operated on 1310 kc. with 100 watts; KWKH, International Broadcasting Corp., Shreveport, extension of special experimental authority to operate on 110-kc. with directional antenna nights, from Aug. 1 to Feb. 1, 1938.

Michigan: WKBB, Karl L. Ashbacher, Muskegon, change frequency from 1500 to 1200 kc.

Mississippi: WAML, New Laurel Radio Station, Inc., Laurel, change equipment and boost power from 100 watts to 100 watts nights, 250 watts days.

Crystal White Drops

1-Min., 60-Station Spots

Campaign for Crystal White, a Colgate-Palmolive-Peet product, of one-min. spots fades off 60 stations dotted around the end of this month.

There was talk of renewal of the series which would have taken campaign through the summer, but late last week it was definitely decided against. Benton & Bowles handles the account.

WMCA Cooling Off

WMCA, N. Y., is air-conditioning its two largest studios.

Becomes the first indie station in N. Y. to cool off its airing cubicles. NBC and CBS studios have been chilled during summer months for several years.

Rainville on Own

Chicago, June 22. Harold Rainville will open his own publicity office here in September.

He has been chief copywriter for Lawrence H. Selz agency for past couple years.

CBS' New S. C. Outlet Raises Total to 129

WAIM, Anderson, S. C., becomes an affiliate of Columbia July 16. It's a 100-watter on 1,200 k.c. Addition to WAIM will CBS' station list to 129.

Yale-Harvard ball game, with Larry Kelley making last undergraduate stand on home grounds, carried by WELI, New Haven, with James Milne and Phil Buxbaum, Jr., at mikes.

EASY ACES

BROADCAST 1
6th YEAR FOR
BLACKETT SAMPLE
HUMBERT, INC.

A N A C I N

phil baker

THE GREAT
AMERICAN
EDITOR
• GULF REFINING •
SUNDAYS
7:30-8 P.M. DST
WABC
CBS

HENRI NOEL

His Continental Music
His French Songs
CURRENTLY AT
FRENCH CASINO
Atlantic City, N. J.

JACQUES FRAY
and His Orchestra
2ND YEAR
Viennese Roof
HOTEL ST. REGIS
NEW YORK

RAY KAVANAUGH
and His Orchestra
Pan American Casino
Dallas, Texas
MGY. M.C.A.

"One Man's Family" will originate in National Broadcasting's Hollywood studios for an indefinite period starting with the broadcast on Sunday, August 8, instead of from Frisco.

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEARTY THROBS
Presented by Ivory Soap 99% pure
LISTEN TWICE DAILY
NBC Blue Network, Mon. to Fri. 11 a.m. DST
IN . . . NBC Red Network, Mon. to Fri. 3:45 p.m. DST
COAST TO COAST
MGY. COMPTON ADVERTISING AGENCY
MGY. ED WOLF-RKO BLDG., NEW YORK CITY

HERE AND THERE

Mary Wright, WLS Home Adviser, spending week at National Home Economics convention, Kansas City.

W. A. Baldwin and Jack Williams, president and program director of KOY, Phoenix, Ariz., WLS affiliate, to the Prairie Farmer station, Chicago, for conferences.

Herb Morrison, WLS announcer, flying home to Morgantown, W. Va., for vacation.

At Williamson, Chicago NBC press head, touring midwest, visiting radio editors.

Robert Maynard Hutchins, icago University president, to do the NBC Round Table shot June 24.

Henry Harbour is doing scripts for the WGN-Mutual 'Curtain Time'.

dramatic 30-minute weekly, and the University Broadcasting Co.'s Field Museum series.

Glen Snyder, WLS head, arranged entertainment for NAB convention. Bertha Curran, NBC educational program head, planned women's events for the convention, as official hostess.

Howard Hoffman assigned to Chicago 'Northerners' show as narrator.

Thomas McFadden, of NBC's New York staff, is substituting for Oscar Junggren of WGY. Schenectady, news-directing on early-morning and late-evening Esso Flashes. Junggren is vacationing on a tramp steamer trip to Porto Rico.

Silvio Caracchini, WGY, Schenectady announcer, has adopted the nom de radio of Silvio Andre.

Kathryn Cravens, Pontiac's 'Flying Commentator' over CBS Monday, Wednesday and Fridays, will plane to the Coast July 2 to do film inter-

(Continued on page 52)

FDR'S IN-LAW NOW AFTER RADIO SPOT

Washington, June 22.

Mrs. Elliott Roosevelt, wife of the President's son who is vice-president of Hearst Radio and manager of the publisher's Southwestern broadcast enterprises, last week revealed plans to get into the radio business on her own hook. She asked the Federal Communications Commission for authority to take control of Fort Worth Broadcasters, Inc., which owns KFJZ, Fort Worth.

Under name of Ruth G. Roosevelt, F. D.'s daughter-in-law seeks authority to buy 313 shares of common stock from R. S. Bishop, currently prez of the corporation. She said her occupation is being a housewife and manager of her properties. Station is a 100-watter, using 1370 kc. Although her husband has appeared in several transactions since taking the Hearst job more than a year ago, this is the initial time the President's daughter-in-law has entered the radio picture.

F.C.C. is still mulling applications for transfer of licenses of WACO, Waco, and K.T.S.A., San Antonio, from K.T.S.A. Broadcasting Co., of which young Roosevelt is president, to Hearst Radio. Ostensibly these transmitters are outside the publisher's fold, but control of the company is exercised via Hearst corporations. Although Elliott's company is listed as owner of both transmitters, the Commish recently made conflicting statements to Congress, saying actual control of WACO is in the hands of Hearst Radio, which owns the stock of the subordinate company, and control of K.T.S.A. is in the hands of American Newspapers, of which the license-holding company is a subsidiary.

Dry Ethering

Philadelphia, June 22. WDAS started a Man in the Street' program Thursday (17), only to find it couldn't attract any spiliers because of a heavy downpour.

Ed Robson solved it, however, by running down Chestnut street and buying up 20 umbrellas. With offer of a loan of an umbrella, he quickly had a crowd of stooges lined up.

Lauds Radio Research For Benefits to Field

Salt Lake City, June 22.

Harry Anderson, sales mgr. for NBC's Pacific division, paid tribute to the Joint Committee on Radio Research for its current efforts to standardize the terminology and methods of station coverage and popularity while speaking before the local advertising club last week. Anderson subbed for E. P. H. James, NBC mgr. of promotion, and advertising, who was unable to attend because of illness.

Anderson, whose subject was 'The Development of Research in Broadcast Advertising,' mentioned the outstanding contributions of this kind to the industry and pointed out that the Joint Committee was, through the elements of signal maps, station mail and house-to-house questionnaires, seeking to put the technique for measuring a station's listener value on a uniform and stabilized basis.

Sablon's 4-Week Contract Alters Magic Key's Policy

'Magic Key' Sunday afternoon program for RCA over NBC-blue will for the first time alter its policy of spotting performers for one-time shots only. On July 11 Jean Sablon commences a series of four consecutive appearances.

Aside from the Frank Black orch. Narrator Milton Cross and Announcer Ben Grauer, all talent on 'Key' has been fresh each week, although program has carried several widely separated repeats. Sablon is the French baritone imported by NBC Artists Service. This is the first time he has been booked for longer than a six-week commercial.

Boyd Vice Spencer

Maurice Boyd has replaced F. E. (Ed) Spencer as sales manager of Local Sales, Inc., NBC subsidiary. Spencer officially next Wednesday (30) to become general manager of Craig-Hollingsberry, Inc., station reps.

Reps.' Trend

(Continued from page 39)

the Blair stations and sit in on program combs, and also making direct contact with agencies to discuss the program needs of the various advertisers.

Rambeau Also

tation representative William G. Rambeau has gone into the program end of the sales biz quite energetically in the past few weeks, and is working out a plan to increase his program idea activities. Edward Petry company has been admittedly in the field for a program department for some time. Petry org has been beating the bush trying to stir up some programs which they could tie upon an exclusive basis for their stations. They have been negotiation with several platter firms on this setup, but thus far it hasn't culminated a deal. Free & Peters, Craig & Hollingsberry, Furgason & Aston all have their plans in readiness for program cooperation. If their stations on a scale far exceeding any program activities, the past.

Insiders agree that the handwriting is on the wall. far as straight, dry-as-dust sales is concerned. This comes on direct complaints from agencies and advertisers themselves against the rep salesmen who come in armed only with facilities data, and without any idea as to what sort of program could or should be used to satisfy that particular advertiser, product or market. Agencies have been complaining that time is only half the story, and that reps which can present only the facilities side, of the situation re delivering just 50% of the proper

Atlantic Refining Starts Early This Yr. Buying Up Grid Skeds; Cornell 1st

Atlantic Refining has bought the Cornell football games for fall sponsorship. As yet no stations have been set for carrying the grid grips, but at present it looks as if WGY, Schenectady, N. Y., will air, with likely a couple of other broadcasters picking up.

This year, with an earlier start, Atlantic is lining up the colleges personally through the N. W. Ayer agency. Last season, the first in which the sponsor participated as a football broadcaster, Atlantic was at a disadvantage in that the sponsor entered the field i late August, when a great many of the schools wanted were already tied up. That was especially true of the

Cornell schedule, which had been gobbled up by Hearst's New York State network. When Atlantic entered the picture, it was obliged to air the games over the Hearst setup or else, and did. This season, by securing the game rights direct, Atlantic can spot 'em where it wills.

Sales Mgr. for WIND

Chicago,

Ralph Atlas is setting up a sales manager for WIND, his Gary-City, Chicago station. Sales chief will serve for the Indiana station in the same manner that Herb Sherman chiefs the sales interests for WJJD, the other Atlas outlet.

Sales officer will headquarter i Chicago and concern only with the sale of WIND time, keeping away from any direct operation of the station.

STAFF SHAKEUP AT WCFL, CHI, TAKES SHAPE

icago, June 22.

General shake-up of WCFL staff, and change of situation, rumored to be on the way since Maynard Marquardt took over general manager's post of American Federation of Labor station, seems to be coming piece by piece. Program Director R. Calvert Haws resigned a couple weeks ago, and C. P. McAssey, sales manager, also resigned last week.

Reported dissatisfaction among announcers over fact that they were only ones in town to work six days a week is being cleared up. New deal gives 'em the five-day week, and a promise of more money.

McAssey had been with the labor station for past six years, and, upon resigning, was replaced by Melvin Wolens, once with station as a salesman, but more recently on NBC selling staff. As yet, nobody is in to fill spot left vacant by Haws.

James Peppe Moves Over to Agcy. as G-M

James V. Peppe, formerly director of the orchestral relations department of Columbia Broadcasting, becomes general manager of Wilson, Powell & Hayward, Inc., appointment becoming effective Monday (28).

Valley Dale ballroom, in Columbus, Ohio, owned by Peppe, will be managed by his brother, Lou.

Naming of Peppe is by way of an expansion of service by the agency.

WMCA
NEW YORK'S
OWN STATION

Leads in
PROGRAM PLANNING



3 SOLID HOURS DAILY
SPONSORED BY GENERAL MILLS

TRUMPET KING OF SWING

★ **LOUIS** ★
ARMSTRONG

AND HIS ORCHESTRA
FLEISCHMANN YEAST
(J. Walter Thompson)
9 P.M. D.S.T. Every Friday, WJZ
Blue Network

★
ON TOUR
★
DECCA RECORDS
MGT. JOE GLASER
ROCKWELL O'KEEFE

LET THE
GOLD DUST
TWINS
DO YOUR WORK*



WIN
DO YOUR SELLING

New York's No. 1 Showmanship
Station reaches the World's Richest
Market effectively and economically

*Courtesy of Hecker
Products Corp.,
of the important
national advertisers
participating in our
'Idea Bailey Allan's
Home-makers of the
All' progr
at 10:30 A.

Represented by E. KATZ Special Advertising Agency

Smooth



A smooth performance —
whether given by a top-notch
pair of ballroom dancers or on
a radio program—is the result
of good showmanship. And
KWK has just that—GOOD
SHOWMANSHIP.

THOMAS PATRICK, INC.
HOTEL CHASE - ST. LOUIS
Representative: PAUL H.
NEW YORK - CHICAGO

KWK

HERE AND THERE

(Continued from page 51)
views and chatter from Hollywood. Will be gone three weeks.

Kiddie Klub Sat. a. m. commercial on KOBB, Rapi City, S. D., is emceed and announced by a nine-year-old, Billy Goodhope.

WHN, N. Y., has assigned Norman Kaplan to do candid camera lensing of programs in action, and also publicity and exploitation stunts effected by station. Pri are furnished agencies, sponsors and newspaper radio depts.

Peter Donald, Jr., N. Y., freelance radio scripter, sails with family June 29 for three-month stay in England.

At KOBB, Rapid City, S. D., Bill Welch, not only an announcer, continuity-chatterer and organist, but also handles all program publicity and studio news.

(Mrs. Tom Richley), inger, has been signed by Columbia Artists and being given a buildup over the CBS web in a sustaining series that commenced yesterday (Tuesday).

Walter Free, formerly with WEMP, Milwaukee, has been added to the engineering staff of the Cedar Rapids studios of WMT.

Dorothy Devlin, graduate of Carnegie Tech drama school, little theatre actress and regularly employed as telephone operator at WCAE, Pittsburgh, has become a permanent member of 'A Night at the Inn' players' staff, presenting weekly playlet

on the Old Shay program over that station every Wednesday night.

Cupid riddling the ranks of WWSW, Pittsburgh, in brisk fashion. Ollie O'Toole, announcer, is marrying Millie Preslar Friday (25), and two days later Ray Harlow, one of station's engineers, and Martha Rhea will tell it to a preacher.

'Man on Street' program, launched month ago by Walt Framer and Jimmy Murray for Blatt's Radio and Auto Stores over WCAE, Pittsburgh, is fading from the air this week for the summer.

Kennedy Park has a WCAE, Pittsburgh, wire for the bands it's playing at two-week intervals during the summer. Currently airing from there is Dick Barrie's band with Anita Boyer (Mrs. Barrie) as vocalist.

Herman Middleman's orchestra, at the Nixon cafe, Pittsburgh, hitting the net ice weekly via KDKA again.

Pittsburgh shows fading for summer are DeRoy Jewels community sing, WWSW; Wolk's Furs' 'Pittsburgh Backstage,' WCAE; and Yellow Cab's musical quarter-hour with Bernie Armstrong, KDKA.

Ken Robinson, NBC Midwest Division continuity head, on a flying trip to N.Y. and back.

Jack Odell now program director of WAAF, Chicago Daily Drivers' Journal station, replacing Eddie Simmons, who recently joined WGN, Tribune outlet, as producer.

Bob Hawk, WAAF 'Red Hot and Low Hawk' conductor, off to California, leaving Ben Hesper and Del King to handle his work.

Camden's WCAE has been forced to chuck religion for the summer, due to fact that trio of ministers, who held studio pulpits, decided to skip during the hot months.

Bob Horn, with WEUE, Reading, for three years as drama director, has joined WCAE, Camden, as news commentator. Replaces William F. Mitten.

WBT, Charlotte, N. C., gave a thorough coverage of the Southern Amateur Golf Tournament there. Each day's events were summarized and high scorer brought to mike for interview. Bill Bivens handled.

Wilbur Edwards has joined WBT, Charlotte, N. C., as announcer. He has just graduated from Davidson College, where he announced remote programs the station originated there during the past year.

Spencer Bentley, formerly an announcer on 'Pepper Young's Family' show, NBC, National Broadcasting, has been signed for three spots on 'For Men Only,' Vitalis program on WHN, N. Y. (WLW leased wire), Monday nights for acting roles.

Horace Heidt, whose band is now playing at the Biltmore hotel, won't bring guests to the mike any more when he broadcasts on WOR, N. Y., on Tuesday and Friday midnights, he told listeners last week. Result of episode the previous week when a birthday guest male refused to give his name after apparently agreeing to talk over the air.

Switches in the staff of the Canadian Broadcasting Corp's Toronto outlets, CRCT and CRCY, sent Jack Kanawin, announcer, to the production department. Another addition to that end of the set-up is George Temple, in from CRCO, Ottawa. Two new announcers joined the staff. They are Herbert May, ertswhile Ot-

Time to Get Off?

Songwriters have gone hard for the word 'Merry-Go-Round.' Three tunes with that term are currently on the market.

They are 'The Merry-Go-Round Broken Down' (Harms) by Cliff Friend and Dave Franklin; 'Love Is Like a Merry-Go-Round' (Shapiro-Bernstein) by Johnny Mercer and Rube Bloom, and 'The Girl That I Meet on the Merry-Go-Round' (Mills) by Alex Hyde, Basil G. Adlam and Allan Gould.

tawa spieler, and D. Braithwaite, newcomer to radio. CKCL, Toronto, also has a new announcer in Bob Kesten, up from CJCS, Stratford.

Bert Cook, of Philadelphia, has joined WATL, Atlanta, commercial staff. Polly Vaughan, former receptionist, is now doing continuity vice Chesta Fulmer, resigned.

Bob Adams has become member of announcing staff of WFTL, Athens, Ga., which will soon be moved to Atlanta and become WAGA.

Dave Tyson, WFL, Philly, ieler, taking leave of absence starting this week to assume post of 'Daddy Dave,' boss of Kiddies Theatre on Steel Pier, Atlantic City.

Daniel Barlow has been added to WIP, Philly, panel crew. Technician formerly connected with Philco.

Barbara Brooks, of WWJ (Detroit), 'Minute Parade,' off June 26 for tour of central European countries.

CKLW will feed Mutual with one half-hour and two 15-minute descriptions of annual Shrine conclave in Detroit this week.

Harland Eugene Read, commentator for the Mutual and Inter-City networks, obtained a timely interview with President Eamon de Valera, of Irish Free State, at Dublin, just as he was submitting a new constitution to the Irish people.

Richard Brooks, special commentator on KNEW, N. Y., will conduct a series of 'Shakespeare A La Carte' programs on this station starting June 26, with recitations of Shakespearean passages featured. Planned to vie with Shakespearean urge on N. B. C. and C. B. S.

Frankie Basch, roving reporter at WMCA, N. Y., has been elected honorary member of the Women World's War Veterans association.

Alma Graef and Ann Goodman, of WMCA, N. Y., sales dept., sailed over weekend for month's vacash in Mexico.

Louise Massey and the Westerners have auditioned for two cigar makers, San Felipe and La Paloma.

Bob Goerner, ex-Variety mugg, joins mike staff of KROW, Oakland, July 1, replacing Dudley Manlove, who heads for L. A. to wax a vocal series for MacGregor.

Lee Hoagland, KROW, Oakland, announcer, has tendered resignation and will head for L. A. soon.

Frank Foti's Bridgeport symphony done with WICC season, planning concert tour through Southern Connecticut.

Lyn Murray, director of NBC's New Yorker chorus, back from Pan-American Expo in Dallas, where he guest-directed the 'choral group.'

Eugene Lowenthal, si on NBC 'Sunday Night Party,' signed for opera 'Salome' to be sung at Lewishohn Stadium June 30-July 1.

Johnny reen ill help Jack Benny close out his Jello show for the summer next Sunday (27).

Gertrude Berg bought a home in Brentwood, nearby Hollywood, and moved in her family.

Goria starting hi second year on Hollywood Hotel.

Hee Chevalny pulled out of KNX (Hollywood) where he was script chief, to join Bill Bacher's writing staff on Hollywood Hotel.

George Curran, KFI-KECA (Los Angeles) research engineer, rigged up a pack short wave transmitter,

Inside Stuff—Music

Biggest laugh of the recent A. F. of M. convention in Louisville came when a delegate arose to speak on a routine question. Convention had just been discussing the inroads of records and mechanical music of all kinds.

Delegate mounted the speakers' platform, and commenced to address the convention. President Joe Weber politely motioned him to speak into the microphones, but the speaker indignantly brushed them aside, saying he would have no truck with the mechanical contrivances. Convention delegates, however, howled that he could not be heard, and emphatically shouted 'use the mike.' Speaker, plainly showing a mixture of embarrassment and stubbornness, finally consented to address the mechanical device.

Convention went on record as opposed to sound reproductions and mechanical contraptions.

Statistical recapitulation of CBS' first anniversary broadcast of its Saturday night Swing Session (12) disclosed that Master and Variety records had the largest representation on the program. Those participating from the Master and Variety ranks were Duke Ellington, Barney Bigard, Cootie Williams, Casper Reardon, Adrian Roll i, Johnny Williams and Raymond Scott Quintet. Victor had Benny Goodman, Kay Thompson and Lionel Hampton; Brunswick, Teddy Wilson, Karl Kress, Dick McDonough and Claude Thornhill, while the Decca label was represented by Glen Gray and Quintet du Hot Club.

Jerry Vogel is getting together with Remick on an agreement which will make the latter company the sole publisher of 'Shine On, Harvest Moon,' as affecting the tune's renewal of copyright. Complications developed between the two pubs after Vogel had obtained Jack Norworth's copyright renewal rights to the song, while Remick retained control of the other end of the co-authorship from the estate of the late Nora Bayes.

Vogel holds similar joint copyright renewals on 'Take Me Out to the Ball Game' and 'Honey Boy.'

which the station has added to special events equipment.

Frank Craven wrote a race track yarn which Al Jolson will do on his broadcast June 29.

Lewis Tee Garden took over Ray Appleby's berth at KEHE (Los Angeles) as production manager.

Harry Ommerte in Hollywood to produce Chesterfield show and assist Leonard Hole on Columbia's Shakespearean cycle.

Walter Cassel washed up his picture contract and returns east with the Chevrolet troupe.

Don Bernard at KNX (Hollywood) as producer. He was onetime production topper at KHJ.

Mountain Music

Spartanburg, S. C., June 22.

In eight Dixie states fiddles, banjos and guitars are being tuned up and dancing steps and routines rehearsed for what is expected to be the largest gathering of mountain music and folk dance artists ever held in America.

Occasion will be the 10th annual Mountain Music and Dance Festival, Aug. 5-7, in Asheville, N. C.

North and South Carolina, Georgia, Alabama, Virginia, Tennessee, Kentucky and West Virginia will participate this year. Previously the festival has been mainly Carolinas event.

The festivals draw 10,000 to 12,000 per performance three days and three nights, proving a gold mine for the Asheville chamber of commerce, and following the 10th annual Rhododendron Festival, just closed.

Newspaper companies will film the festival in sound, a custom for several years.

WLW Wire, Newport, Ky.

Consolidated Radio Artists has signed an exclusive booking contract with the Beverly Country Club, Newport, Ky., for a 26-week term. Set by Stan Zucker, manager of the Cleveland office.

Barney Rapp will toot for the run, with a WLW wire.

Frances Hunt Detonilled

Judy Talbot goes to Stevens hotel here as vocalist with Lou Brings' orchestra, replacing Frances Hunt.

Latter girl is getting her tonsils nipped.

HERALDING A NEW HIT DUO FROM BEN MARDEN'S SMART

"RIVIERA FOLLIES OF 1937"

THE IMAGE OF YOU

I'M HAPPY DARLING DANCING WITH YOU

FROM THE PAN AMERICAN CASINO REVUE

DON'T YOU KNOW OR DON'T YOU CARE
LEO FEIST, Inc. • 1629 BROADWAY • NEW YORK

WITTSTEIN'S YALE QUICKIE

ie Wittstein came in on a flying visit from the Hamilton hotel, Bermuda, to play the Yale Senior From Monday (21), an annual engagement, as Wittstein is the fave maestro at New Haven. Leader hails from N. H., and this year he took up Ruth Robbins, WMCA songstress, as an added feature.

Wittstein sails back to Hamilton, today (Wednesday) for his extended engagement on the Queen of Bermuda.

Felix Ferdinando orchestra agented into Hershey Park, Hershey, Pa., July 3, by Consolidated.

DUKE'S
New Smash Hits
SCATTIN' AT THE KIT KAT
—arranged by JOE HAYMES—
RECORDED ON MASTER AND VARIETY RECORDS
Caravan
EXCLUSIVE PUBLICATIONS, Inc.

Warren and Delina Greatest
YOU CAN'T RUN AWAY FROM LOVE *Troubled*
I KNOW NOW
THE SONG OF THE MARINES
CAUSE MY BABY SAYS IT'S SO
THE LADY WHO COULDN'T BE KISSED
NIGHT OVER SHANGHAI
CHARLES WARREN Prof. by
REMICK MUSIC CORP. N.Y.C.

"NEW FACES OF 1937"

OUR PENTHOUSE ON THIRD AVENUE
LOVE IS NEVER OUT OF SEASON
IT GOES TO YOUR FEET
By Lew Brown Jimmy Fahn

THE WIDOW IN LACE **NEW FACES**
By Walter Bullock and Harold Spina By Charles Henderson
LEO FEIST, Inc. • 1629 BROADWAY NEW YORK

Last Week's 15 Best Sellers

It Looks Like Rain.....	Morris
September in the Rain.....	Remick
'Never' in a Million Years.....	Robbins
Blue Hawaii.....	Famous
Merry-Go-Round Broke Down.....	Harms
Sweet Lullaby.....	Select
Carelessly.....	Berlin
Sailboat in the Moonlight.....	Crawford
'Was it Rain?.....	Feist
'Where or When?.....	Chappell
Love Bug Will Bite You.....	Santly-Joy
'There's a Lull in My Life.....	Robbins
You and Me That Used to Be.....	Berlin
Having a Wonderful Time.....	Faull-Pioneer

* Indicates musical song. † Indicates stage production song. The others are pops

Jimmy Campbell Breaks Away From Robbins; Ties In With Mills for U. S.

American representation for Cinephonic Music Corp., of London, has been taken away from the Robbins-Feist firms and given to Mills Music. Deal was set in New York this week by Jimmy Campbell, Cinephonic head, and Irving and Jack Mills. Campbell and Irving Mills sail Saturday to look over the British scene.

Campbell has been in country since April.

Tieup with Campbell for the first time gives Mills a musical affiliation, only it comes from the British end, rather than from Hollywood. Mills Music for many months had been trying to ease into the Hollywood picture.

Completion of the pact has Cinephonic music in the U. S. going entirely through Mills. Cinephonic is a subsidiary of Gaumont-British much as Robbins-Feist have financial ties with Metro, 20th Century-Fox and Universal. Because Campbell figured that Robbins-Feist and its other subsid music firms, such as Miller Music, must emphasize plugging Metro, 20th-Fox and Universal films, he believed his Gaumont films would get the necessary breaks, hence the deal with an otherwise unhampered and unaffiliated house.

Besides Gaumont, Campbell controls music of London and Criterion films plus stage numbers in England. The Mills-Campbell deal will also take in a recording proposition as Mills now is managing director of the Variety and Master disks (Brunswick affiliates).

Tony Sacco, Sis Willner Form Songwriting Team

Tony Sacco, itarist and vocalist with Bob Grant's orchestra at the Clover Club, Hollywood, has formed a songwriting team with Sis Willner. They've completed 10 tunes. Miss Willner formerly did a column on the Chicago Herald Examiner under the byline 'Dorothy Dearborn.'

PEG LA CENTRA GOES HOME

Pittsburgh, June 22. With his orch slated for film work on the Coast for the next two months, Benny Goodman is dropping his femme, vocalist, Peg La Centra, and she'll shortly rejoin Art Shaw's band, with whom she was featured before going with Goodman. Girl closed here with Goodman at the Stanley last Thursday (17) and will hook on with Shaw when he opens an engagement in Wildwood, N. J., this week-end. Shaw may also hold on to his current vocalist, Dorothy Howe, who's been with the band for two months.

Buckeye Lake Music List and set for Buckeye Lake, Ohio, include Austin Wylie week of July 11, Les Brown's week of July 18, University Blue Devils week of July 19, Blue Barron week of July 25. Deals agented by Stan Zucker, of the Cleveland CRA office.

Ted Flo Rite is reported to be considering reorganizing his band.

PETRILLO ASKS AFM CONVENTION TO BAN RECORDINGS NATIONALLY

Claude Lapham's Book Plugs New Scoring Ideas

Claude Lapham, Victor record artist, best known for his Japanese jazz works, and now on a tour under Nippon auspices, is author of 'Scoring for the Modern Dance Band,' which Pitman (3) has issued. Lapham is an American maestro and composer who came to Victor attention with his Anglo-Japanese syncopation while still in Tokyo. He has also collaborated with Burton Crane of Tokyo (EX-100) on pop songs. To Stanley Nelson of London and Crane of Tokyo (but more recently with the Wall St. Journal in N. Y.), Lapham dedicates his book.

'Scoring for the Modern Dance Band' as the title states, is an ultra-modern text guide which, with musically cross-reference and many practical examples, illustrates the premise that the keynote of 1937 jazz is the willingness to 'dare' new ideas in orchestration. Only those arrangers who attempt the new and novel have commanded any attention.

Lewis, Nelson Follow Vallee on Astor Roof

Ted Lewis, current at Chez Paree, Chicago, succeeds Rudy Vallee atop the Hotel Astor (N. Y.) Roof July 5. Lewis stays at this spot a month and then Ozzie Nelson comes in to wind up the roof season.

There was talk of Vincent Lopez coming back into the grill, where he clicked all last season, but Lopez, now on the Coast, has bought himself some property in Hollywood and contemplates becoming a permanent resident. Lopez is also talking of going to Japan and other spots in the Orient on a tour. His 'Japanese Jazz' was premiered last Saturday (19) on the Grace Moore-Nash program.

Music Notes

Sigmund Romberg will write an original score for Metro's 'Big City.'

Four tunes, 'Mounted Love,' 'Tale of Love,' 'Barbecue Bill' was a Mounty and 'Little Son,' have been bought by Al Herman, GN producer, for 'Renfrew of the Mounted.' Betty Laidlaw and Robert Lively scribbled 'em.

Bob 'Haring, chief arranger for Shapiro-Bernstein and bandman, is making it a four-week vacation on the Coast.

Alfred Newman is music director on Walter Wanger's '52nd Street.'

Kahn and Franz Waxman have completed 'Who Wants Love?', which Joan Crawford sings in the Metro film, 'The Bride Wore Red.'

Arthur Kaye has been set as musical director for Grand National's 'Renfrew of the Mounted.'

Bakaleinikoff directs the scoring of Grand Nat's 'Something to Sing About.'

Phil Lambkin at Chamberlin-Vanderbilt, Old Point, Va., lit nightly airings from WGH, Newport News.

Jerry Johnson set for four-week gallop Guyon's Paradise Ballroom, Chicago.

Charles Dornberger has signed with Consolidated. Band was formerly agented by Music Cor

Goldie on Own

Chicago, June 22. Harry Goldie, trumpet player with Paul Whiteman's orchestra, understood quitting to set up his own band.

If and when, will take up a Detroit musical aggregation.

Explains Situation in Chicago, Claiming He Was Forced to Protect Members—Tells How It Works in Regard to Radio, Theatres, Taverns

By GEORGE WIEDERHOLD

The long agitated question of canned music and recordings came to an issue Thursday (17) before the 42nd annual convention of the American Federation of Musicians.

Fireworks were touched off by James C. Petrillo, president of the Chicago local of the AFM, who has been the leader in the fight to regulate and control mechanical reproductions of music.

As the case now stands, the convention voted to refer some 15 resolutions on the subject matter of radio, recordings, and sound films to the international executive board of the Federation. Should the executive board be unable to reach a solution of the problem within thirty days after the close of the convention, then the president has been instructed to call a special convention, with delegates from each local represented, and make final disposition of the recording question, which has been the burning topic of this convention.

Weber Gave Consent

Petrillo, who took more than an hour to explain the workings of the recording matter in his Chicago jurisdiction, received the unanimous support of the convention, and Joseph H. Weber, president, took the opportunity to make clear that the action Petrillo had taken was with his full knowledge and consent. He pointed out that the Chicago local was the largest, most prosperous, and most influential in the entire Federation, and that his office and that of Petrillo had always worked harmoniously and for the progressive interests of the organization. He labeled as false the charge in a recent magazine issue, that Petrillo was the dictator and real power behind the throne in the AFM.

The recording questions, according to Petrillo, had been under consideration by the Chicago local for two years. He said that last January he decided that the question could not be evaded any longer, and that effective February 1, 1937, drastic regulations concerning the making of records by musicians in the Chicago local were put into effect. All recording and broadcasting firms were notified of the regulations, which, in substance, said that 'no member of Chicago local 10 will be permitted to record without the permission and under the exact terms set forth by the local.'

Petrillo stated that he knew when he made this drastic ruling that the first move of the recorders would be to go somewhere else and make the records. His point, however, was that nothing had been gained up to that time toward the solution of the question and he deemed it wise to act promptly in order to bring the problem to a head.

Petrillo said he realized his action would cost his local plenty, but he felt that there was a principle involved, and when settled, would be of immense benefit to the Federation as a whole. Petrillo declared that an orchestra receiving \$1,500 for a recording would mean eventually a loss of approximately \$4,500,000 in wages by the time the recording was discarded.

Picture Angle

Next Petrillo took up the matter of sound pictures, which he said came in the same category as the recordings. In this field, he said, canned music had usurped the privileges of living musicians, and the result has been that this field of employment is practically closed to A. F. of M. members. Petrillo's ruling was that each motion picture house charging 25c. or under be compelled to employ a pianist organist. Each house charging over 25c. admission will be obliged to employ an equal number of live musicians as is used in the production of the sound picture. This statement received tremendous applause from the delegates.

The regulation on recordings is in effect that each record be labeled for home use only. Radio stations using records are to be instructed to abide by a ruling that they must employ live musicians in the same number as were required to make the recording. Taverns and night spots are required also to employ a number of musicians equal to those represented in the making of the recording. Every orchestra or musician making a recording is required to file the number of same with the Chicago local.

Petrillo emphasized that no local in the future can succeed at the expense of the weaker locals. He said his proposition in simple form was, (Continued on page 58)

I Hum a Waltz

From 20th Century-Fox's 'This Is My Affair'

Without Your Love

From Hal Roach's 'Pick a Star'

Midnight In Mayfair

Europe's Reigning Orchestra Novelty

Kitchy-Mi-Koko Isle

England's Novelty Success

MILLER MUSIC, INC. NEW YORK

HOLLYWOOD SONGS

The English Swing Novelty Hit

'CUBAN PETE'

Watch This Number Sweep The Country!

Still the Nation's Favorite

'SEVENTH HEAVEN'

HOLLYWOOD SONGS, INC. RCA BUILDING-RADIO CITY-NEW YORK PAUL KORNHEIMER, Gen. Mgr.

GORDON and REVEL Click Again!

in 20th Century-Fox's 'WAKE UP AND LIVE' Featuring Walter Winchell, Ben Berni and Alice Faye

NEVER IN A MILLION YEARS IT'S SWELL OF YOU
THERE'S A LULL IN MY LIFE WAKE UP AND LIVE
I'M BUBBLING OVER

Robbins Music Corporation • 799 7th Ave., New York

MOVIETONE MUSIC CORPORATION

SEPTEMBER IN THE RAIN

By WARREN REMICK MUSIC CORP. 1520 Sixth Ave. New York, CHARLIE WARREN, Pres.

With pleasure we announce a great musical score from MGM's forthcoming production FEATURING THE MARX BROTHERS

"A DAY AT THE RACES"
The swell score, by Gus Kah . Kaper and Jermann follows:
TOMORROW IS ANOTHER DAY
AMESSAGE FROM THE MAN IN THE MOON
ALL GOD'S CHILLUN GOT RHYTHM
BLUE VENETIAN WATERS

ROBBINS MUSIC CORPORATION 799 7th Ave., New York

German Attorney for Japan to Force Payoff on Int'l Music Royalties

June 8. Negotiations between Kyosuke Kami of the Nippon Music Society and Dr. Wilhelm Plage, German attorney, looking toward a reduction of royalties on music controlled by Plage's principals, ended in no dice, according to statement made by Plage.

This means that unless Plage relents, suits against 100 or more infringers will be prosecuted. German legal authority claims that court procurator advised Kami to make settlement. According to Plage, he represents the ASCAP, the International Bureau for Protection of Mechanical Copyright, the BEM and numerous individual composers and publishers and intends to collect royalties wherever due. So far, his efforts in that direction have been

confined to orch leaders, theatrical producers, motion picture cos. and the like but, from now on, he is going after clubs, dance halls and similar groups, which have been in the habit of winking at copyright laws.

At present, the rate for copyrighted tunes is about \$1.50 per throw, but a reduction is given in wholesale lots. Because of the difficulty in making collections, Plage has organized the Japanese Music, Authors and Publishers Ass'n, membership in which entitles the ticket holders to a reduction of half the regular price.

One of the functions of the 'new org' is to collect royalties on Jap music played in foreign countries. How much of this is being done, Dr. Plage declined to estimate.

Musicians Adv. Lists All Union Spots in Troy

Troy, N. Y., June 22. With the opening of the summer season, advertisement was inserted, in Troy papers, list of 20 area establishments as the 'only places employing union orchestras' and giving locations and names of musical units.

Tabbed: Rainbow Gardens, Carty Warhurst's band; Club Morocco, Pal D'Auria's orchestra; Old Heidelberg, Eagle Mills, Walt Wein's Merry-makers; Crooked Lake Hotel, Allan McGrath's band; The Barn, Cohoes, Tom Wagner's band; White Horse Tavern, Morrie Hoffman; Circle Inn, Latham, Ray Mulholland's Musi; Gainer's Restaurant, Micky Mann's Music; Van Schaick Island Restaurant, Cohoes, Charles Harbrecht's Music; Hendrick Hudson Hotel, Marty Komertz's orchestra; Hotel Troy, Pat Conte's Crescent Casino, Crescent, Tee Davison; Minko's, Burden Lake, Happy Dean's orchestra; Excelsior House, Snyder's Lake, Stan Milos' band; Bohemian Tavern, Schenectady Road, Bill Hartley; Jimmy's Frolies, Troy, Dinty's Terrace Garden, Cohoes-Saratoga Road; Sleasman's Hofbrau, Shaker Road, Totem Lodge, Burden Lake.

Charley Agnew's band into Bill Green's roadhouse, Pittsburgh, for an indefinite engagement, following in Russ Lyon, who stayed only one week because of previous bookings. Charley Gaylord slated for a return engagement at this spot shortly. MCA handled.

Most Played on Air

Combined plugs on WEAF, WJZ and WABC are computed for the weeks from Sunday through Saturday (June 13-19).

- It Looks Like Rain (Joe Morris)
- Sailboat in Moonlight (Crawford)
- September in the Rain (Remick)
- Merry-Go-Round Broke Down (Hanna)
- Where or When (Chappel)
- weel Leilani (Soleck)
- They Can't Take That Away (Chappel)
- Never in a Million Years (Robbins)
- Carelessly (Berlin)
- There's a Lull in the Air (Fannous)
- All God's Chilluns Got Rhythm (Robbins)
- Me and You That Used to Be (Chappel)
- They All Laughed (Chappel)
- Waikiki (Santley-Joy)
- Good Morning (Fannous)
- Toodles (Shapiro)
- When Two Love Each Other (Joe Davis)
- Where Are You? (Fols)
- Little Dream Ranch (Shapiro)
- Turn Off the Moon (Robbins)
- Love Bug Will (Santley-Joy)
- Too Marvelous for Words (Hanna)
- You're Looking for (Robbins)
- Tomorrow Is Another (Robbins)

† Indicates filmstrip song.
† Production Number.

Will Roland Drops Baton to Join MCA

Pittsburgh, June 22. Will Roland (Rysanek), local bandleader for the past five years, is giving up the baton to become assistant to Morry Lipsey in Chicago office of Music Corp. of America. His outfit has been a long-time feature at swank Hotel Schenley here, and he is turning it over to his pianist, Howdy Baum, who will continue under latter's name in future.

At same time Roland also stated that he's been secretly married since May 10 to Katherine Rodgers, a non-pro. Ceremony took place in Cleveland.

New CRA Gen. Mgr.

Stanford Zucker, of the firm's Cleveland office, has been named general manager of Consolidated Radio Artists by Charles E. Green, prez. Will handle sales for the whole firm, working out of the h.o. Succeeded by his brother, Ben Zucker, as manager of the Cleveland office.

Also named by Green is Milton Roemer as v.p. in charge of nitery and hotel end.

Earl Thomas, formerly in charge of radio for the A. & S. Lyons agency, has been named radio director of CRA.

Crosby's Route

Bob Crosby's band opened a week's stay at Eastwood Gardens, Detroit, Mon. (21) following which they swing east to Johnson City, N. Y., for a one-nighter July 4.

Orch comes into New York July 5 and 6 to do some recordings for Decca, then to Boston for five-week engagement July 8 at the Ritz Carlton hotel.

FORCED PEDALING

Conflicting bookings will force Frank Dailey's Orchestra, current outfit at the Meadowbrook, Cedar Grove, N. J., to shuttle nightly between the Route 24 spot and Brighton Beach.

He opens at latter spot week of July 4.

Chicago

Bob Tank brings a musical aggregation in from the Trocadero on the Coast to open at the Lake Shore Athletic Club here for the summer.

Known as the Manhattans, orchestra was set by Music Corp.

Carlos Molina Into Stevens

Chicago, June 22. Carlos Molina orchestra opens at Stevens hotel here Thursday (24), for four weeks.

Set by Consoli

On the Upbeat

John Briola's orch has assignment for Seaside Park, Virginia Beach, Norfolk, during rest of June.

Immigration difficulties have forced Toronto-born Reggie Childs to cancel one-nighter at Palais Royale, Toronto. Booking was through Consolidated for Monday (23). Joe Venuti orch appears July 7.

Glen Gray and Casa Loma are arranging Lew Porter's swing rhumba, 'Frijoles', first time band has done a rhumba. Lyrics are by Lyle Womack.

George Stoll pacted to direct Cole Porter's tunes in Metro's 'Rosali'.

Jackie Coogan and his newly formed band made their debut at Vallejo, Calif., last week.

Segar Ellis orch moved into the Pan-Pacific Auditorium, Los Angeles.

Charles Truckee orch at Club Hollywood, Kalamazoo, Mich.

Louis Armstrong band Sunday (27) at Roton Point park, South Norwalk.

Billy Brooks' band, out of Totem Pole, Norumbega Park, Mass., jumping around Connecticut.

El Harris ill play one-night stand at Dreamland Auditorium, San Francisco, July 1.

Ace Brigade orch. opens at Jefferson Beach, Detroit, June 24.

Alan Clegg orch. anchored for the next three months at Florence Inn, Cairo, N. Y.

Charlie Dornberger orch. now under the CRA banner, opened Tues. (22) at the Peabody Hotel, Memphis, succeeding Clyde McCoy.

Nano Rodrigo rhumba band set for Ben Marden's Riviera, opening June 29.

Ina Ray Hutton's Melodians off on a short tour of midwest cities.

Jack Russell orch., currently at the Golfmore Hotel, Grand Beach, Mich., has been extended there for the summer through the Chicago office of CRA.

Johnny Hamp, July 18, and Don Bestor, August 22, is the CRA line-up for Pleasure Beach Park, Bridgeport, Conn.

Zinn Arthur orch abandoned a scheduled road tour in order to continue for the duration of the season at Inebrook, Nichols, Conn.

Shep Fields' orch now being heard both day and night at the Surfside Club, Atlantic Beach, L. I. Plays

in person at night and his records are used for setting-up exercises on the club beach in the day!

'Professor' Paul Smith now featured with Johnny Messner's band at the Hotel McAlpin roof, N. Y.

Husk O'Hare has signed with CRA. Orch will be booked out of agency's Cleveland office.

Jacques Fray's contract renewed for next season the St. Regis Hotel, N. Y. Band on the VI

'Tweet Hogan' orchestra set by CRA into the Fairview Hotel, Rochester, Ind., beginning August 20.

Willard Robison band has signed with Consolidated.

Marry Rosenthal band has been extended at the Versailles, N. Y.

Frank Novak orch goes into the Warwick Hotel, N. Y., tomorrow (Thursday) night on a CRA ticket.

Clyde McCoy and Carl 'Deacon' Moore bands will share a date at Lakeside Park, Barnesville, Pa., July 18, CRA handling. McCoy opens today (Wed.) at the Paramount, N. Y.

HITTING ON ALL 6
The New Summer Sensation!
IS THIS GONNA BE MY LUCKY SUMMER
The Comedy Hit of 1937
TODAY I AM A MAN
Torch a la Ethel Waters
WHERE IS THE SUN
The Loveliest of Love Songs
SERENADE IN THE NIGHT
Emery Deutsch's New Hit
HEART AND SOUL
Sid Phillips' Great Swing Song
THE NIGHT RIDE
MILLS MUSIC, Inc.
1619 Broadway • New York, N. Y.

AMERICA'S BEST SELLER

"Sweet Leilani"

By HARRY OWENS

Who Now Offers Another Gorgeous Fox Trot in

"Dancing Under the Stars"

Published by

SELECT MUSIC PUBLICATIONS, INC.

1619 BROADWAY
NEW YORK

1509 NO. VINE ST.
HOLLYWOOD

CHICAGO

BOSTON

CLEVELAND

Tops in the Music Busi

Another "These Foolish Things"

THE YOU AND ME THAT USED TO BE

The No. 1 Song

CARELESSLY

From the Columbia Picture, "With Kind Regards"

CRAZY DREAMS

The Greatest Song of the Year

GONE WITH THE WIND

IRVING BERLIN, Inc.

799 SEVENTH AVE., NEW YORK HARRY LINK, Gen. Prof. Manager

FROM THE R.K.O. RADIO PICTURE

"NEW FACES OF 1937"

WE GIVE YOU THE BIG HIT

PECKIN'

PUBLISHED BY MILLS MUSIC, INC. 1619 BROADWAY, NEW YORK

RIFT IN BRITISH VAUDE

Chi Agents Get Momentary Scare On Legal Points, But It's Much Ado

Chicago, June 22. After being neglected since the new code of laws governing Illinois private employment agencies went into effect, July 1, 1935, vaudeville agents here were suddenly summoned to appear before the labor board Wednesday (16), and 'straighten out' some misunderstandings in the interpretation of the law. After listening to table-pounding on one particular section which, seemingly, was universally violated, and spending a sleepless night worrying, agents breakfasted next morning, reading that the Illinois Supreme Court had declared that particular section of the law unconstitutional.

Section in question forbids wage assignments in private employment agency contracts, thus eliminating any clause which assigns a percentage of salary to the agent. At the time of the meeting, W. Frank Walkowiak told the agents that the clause would have to be eliminated in all contracts, and the boys would have to be satisfied in letting the acts, rather than the managers, pay them their commission.

Argument and objections to this plan by the agents, to the effect that acts sometimes forget to pay off, at least promptly, were laid on the table. Walkowiak explaining that it was the law, and that the only way agents could get around it was by booking acts net, and having a separate contract with the theatre manager. Or else, by having act sign an IOU for the commission amount, being careful, however, to see that it made no mention of being an assignment of wages for employment fees.

Who's to blame? Walkowiak also told agents that if they considered the present legislation inadequate, they had only themselves to blame, because when the new code was drawn up in 1935 they made no attempt to have their needs known. Told the boys that what they should do is get up an organization of their own now, for the purpose of handling such deals, and since it was too late for this year's assembly, to plan to take steps at next year's legislative sessions.

Agents are pretty much agreed that they don't want any organization. So the idea of an agents' organization, whether business or social was nixed immediately. Several offices, however, plan to see what they can do on their own next year.

Morning after, the report of the Supreme Court's decision that the no-wage-assignment clause is unconstitutional made everybody happy. However, the labor board office declared that it would still continue to enforce the law until it received official notice, which would not be for 20 or 30 days, and there was a possibility that the case would get a re-hearing.

Walkowiak also set himself as out to nab agents with sidewalk offices and no licenses. Declared that he had done some work along those lines, and that it wasn't hard, since a conviction can be made in Illinois by nothing but a business card for evidence.

More agents in this territory than for a long time, 79 being registered, of whom 78 are in Chicago territory, and the other, 'Joliet'.

Lipstone Sets P. A.'s For B & K Theatres

Chicago, June 22. Returned from his European vacation, Lou Lipstone, booking manager for Balaban & Katz, has set several name attractions for the two downtown stage spots. Maxine Hayes is in for the week of either July 30 or Aug. 6 for the Chicago.

Howard, Fine and Howard (Three Stooges) are coming into the Oriental next month; also Gene Austin. Herman Bing comes in next month, either for the Chicago or Oriental.

Can't Take It, Huh?

Manner in which the dailies have taken VARIETY's connotation of the 'borscht circuit' for the Catskill Mountain resorts has a number of the excess and advertising agencies connected with the summer hotels objecting to the synonym as a misnomer.

The passing years have seen the dialectics gone broad-A, they claim, and the borscht has given way to caviar and curries as epicurean niceties. Furthermore, from summer hotels of the pre-prohibition vintage, they are now elaborate spas with ultra accoutrements and environment, so would VARIETY and other proponents of the 'Having Wonderful Time' genera please lay off?

LEON & EDDIE THEIR OWN LANDLORDS

Leon Enken, Eddie Davis and their syndicate purchased the four buildings housing Leon & Eddie's niteries last week. This makes the second West 52nd street (N. Y.) nite club to purchase its own premises. Jack & Charlie's Iron Gate, better known as 21, already owns 17-19-21 West 52nd street, which houses 21 Brands, Inc., importing busi plus the restaurant.

Leon & Eddie straddle the buildings from 27-33 West 52nd street, and had to bid against the Rockefeller. L&E took it over from the State Mortgage Commission, which owned two of the buildings, and one each from the Gordon Bennett estate and the Guaranty Trust Co.

Incidentally, Leon & Eddy's and No. 21 are the only two spots doing any worthwhile business on America's Montmartre. For the summer L&E shuttered its midday vaudeville and luncheon business, finding it wasn't worth the overhead, however.

B'way Niteries Ops Have Plenty Alibis for Poor Biz and Closing Doors

The stock market, always the barometer for the niteries, reflects itself sadly on the cafe business around New York. If it's not the Wall St. situation, the labor strike and general unrest are the alibis among the Bonifaces.

There have been many early casualties as result, the spots that planned on staying open all summer having already curtailed activities or planning to do so shortly. West 52nd street is now almost as drab as 42nd street because of the new lull. The Hollywood is doing brutal biz, but the Paradise is holding its own through party bookings, etc. Ben Marden's Riviera is getting attention through a combination of the new decor and the weather.

Notthin' Can Be Finer

Charlotte, N. C., June 22. Units playing Carolina picture houses right on into the hot weather and doing pretty good business include:

Jack G. Van's unit of vaudeville acts, '1937 Follies d'Amour,' 'Casino Revels,' 'Parisian Follies' and 'Breezing Along' u. l.

ANTI-DOUBLING EDICT AT STAKE

Union Cinemas Throws Stage Shows Out of 85 Houses, Which Splits VAF Ranks—Doubling Okay in London, but Not in Sticks

MAY BE SHOWDOWN

London, June 13.

Cinemas and Variety Artists' Federation has resulted in withdrawal of vaudeville bills from Bernhard's circuit.

V.A.F. id members doubling performances several theatres nightly; Union cinemas declared it was only way it could work variety in the 85 houses that run mixed programs. Federation refused to live way, although Union has given work to hundreds of performers, so stage shows are out.

Trouble has caused a split in the V.A.F. ranks, with top-liners quitting membership rather than fall in with the antiquated and restrictive regulation which permit doubling in London, but not in the sticks.

PLENTY VALUE FOR PITTSB'GH

Stage show situation is loosening up a bit again and the Stanley management is breathing a bit easier, now that it begins to look as if there won't have to be a break in the flesh policy during the warm months. House has George Choo's unit, 'Paris on Parade,' current and next week follows up with Ozzie Nelson's band and three Radio Ramblers.

Holiday week of July 2, the Stanley gets Henry Armetta, around whom the house will build a vaude show including the Lathrop Brothers and Virgi is Lee, with Duke Ellington and his band playing another engagement, fourth in as many years. Still open. Following two weeks are July 9, then Harry Kalmine, WB zone manager, is heading east this week to fill 'em. Three Stooges will head the bill week of July 30, their third booking at the Stanley in as many summers.

likely that the house will have another Major Bowes unit in August, marking the second anniversary that the network tyros, started at this site. Ince then, an even dozen Bowes shows have played here, all of them, with one exception, to big biz.

'CRYING GOLDMANS' TOGETHER AGAIN

Reunion of Al and Jack Goldman after many years is occasioned by their joint operation the Hickory Lodge, formerly the Lodge, in Westchester, as a summer adjunct to the Hickory chophouse in Times Square. They are united with Dutch Brown and John Popkin in the venture.

Al Goldman, isn't in on the downtown eatery, will have his own midtown spot this fall when he takes over Giolito's Roman Gardens, and converts it into the Palace of Fu Man Chu, a glorified chowmeiny. Jack Goldman will concentrate on his Hickory House.

Campaign Starts to End Enforced Mixing in Philly; Conditions Are Called 'Worse Than Imaginable'

Subtle Hint

Lancaster, Pa., June 22. When the Pa. Department of Revenue picks investigators to keep an eagle eye on the entertainment whirl, it does it in a double-barreled manner.

Local b.o. spotter is Amos Schultz, who for most of his life was in vaude. Last act he did was Schultz and Rene, and the tax babies picked him out because he's always done a brick shooti act—and did it pretty well.

Philadelphia, June 22.

Double-barreled campaign to end forced mixing by femme niteries entertainers is under way here. Philly, which undoubtedly has been one of the worst mixing situations in the country, has been aroused by the plague and action is being demanded.

Tom Kelly, prez of the United Entertainers' Ass'n, and largely responsible for passage of the recent law, controlling bookers in Pennsy, has taken steps on two fronts to beat the forced mixing situation. He has taken the matter up with both the Liquor Control Board, which grants licenses to niteries, and the Department of Labor and Industry, which regulates employment of entertainers.

In a petition to the Liquor Board he asks that the phrase in the law prohibiting 'soliciting' in niteries be interpreted to eliminate femme performers drinking with guests. Petition to the Labor and Industry Department asks it to eliminate agents who demand that girls mix.

Kelly was high in praise of the VARIETY expose of conditions. He thought, if anything, it was conservative.

'VARIETY says that girls get two-week contracts,' Kelly declared, 'and are fired after the first week if they don't act the way they're told. That's wrong. In Philly they only last three days if they don't mix.'

'As far as we are concerned,' he continued, 'operators of night clubs can have all the girls they want at tables. We don't care. But they must be hostesses, hired for that purpose, and do nothing else. We want our girls to do their scheduled number of turns during an evening and then be free. We're not going to stand for a 21-year-old girl singer being tossed out as bait to every Tom, Dick and Harry who wants to buy her a drink. And that's what is happening.'

Kelly said the new law governing booking agents would do little to cure the mixing problem. Its only effect, he stated, would be to keep operators from firing girls before their contracts expired. Kelly said in any such case the UEA attorneys would bring suit immediately for breach of contract.

That is the extent of the law. It will probably hurt more girls financially than help them in regard to mixing, however, because once they are listed by bookers as non-mixers they simply won't get jobs. That's why Kelly is so anxious to have the new measures.

Ice Too Tough to Tote So Camden Passes Up Its Philly Vaude Show

Camden, N. J., June 22.

Stanley theatre, biggest Camden pie house, last week (19) departed from its usual practice of importing Earle (Philadelphia) vaude show for Sunday performances. Stanley, which offers life only on the Sabbath, when all is celluloid in Philly, found it impractical to follow the two-year practice because of the nature of last week's Earle bill. Philly house offered 'Olympic Ice Festival' featuring Kit Klein, cavorting on a specially-constructed ice-rink.

Transporting the ice-slab and accompanying paraphernalia across the river was viewed as an undue extravagance, so the Stanley manager, Joseph E. Murdock, used instead a bill topped by Baby Rose Marie. Later came over from the Astor theatre, Reading, Pa.

Morton Gould, 23-year-old ranger and stick-swisher, has been tabbed by Mills Music to top a new Educational Music Department the publishing firm is setting up.

PA. TIGHTENS LIQUOR LAWS; TUFF CURFEW

Philadelphia, June 22.

Several important changes in Pennsy's liquor laws, which will have a serious effect on niteries here, became law last week and go into effect July

First, which resulted more from campaign by legit licensees than moral interests, will force clubs to shutter between 3 a.m. and 7 a.m. every day, instead of staying open all night, as at present. Legit niteries were howling that clubs—most of them with charters held by one man—were scooping the cream off profits with unlimited privileges and far less overhead.

What will result from the new law depends, of course, upon how it is enforced. Many regularly licensed spots remain open all night now, without interference from the law, although legal closing hour is 3 a.m.

Legislature has added five new reasons to causes for revocation of niteries licenses. They are: Permitting minors to perform any duties about the premises; permitting persons of ill-repute or minors without proper guardians to frequent the premises; cashing pay checks, except under Liquor Board regulations; failing to break liquor bottles within 24 hours after the contents emptied, and advertising the price of liquor or beer outside of the premises.

the liquor control board, the new law is allowed to suspend or revoke licenses, a power now held by the county courts. This should serve to tighten enforcement by eliminating red tape.

Flat \$25 license fee for spots with floor shows is upped in municipalities of 1,500 or more to 20% of the liquor license fee, with minimum set at \$25. Local option referendum on liquor, which have been held in connection with the municipal primaries, can now be held only in primaries of odd-numbered years.

Tabor, Denver, Adds Line, But Center Drops Shows

Denver, June 22.

Tabor theatre, second-run Fox house, has added a line of girls to its stage show. Addition was made after tests made by Ralph Lee, manager, indicated that his audiences wanted the girls brought back.

Center theatre has dropped stage shows for the summer. Plans are to return them in September.

Hawaiian Paradise, H'wood, Points Up Growing Hula Nitery Vogue

Hollywood, June 18. The hula vogue which obtains particularly on the Coast, and is spreading nationally, adds another new room to the already generous beach-comber atmosphere. Some credit this hot hula-hula vogue to the big season which Honolulu has enjoyed of late; some believe that 'Waikiki Wedding' (Par) and Harry Owens' 'Sweet Lullaby' hit song, put it over the top. Anyway, the Hawaiian Paradise is the illustration of how this community reacts to anything that smacks of showmanship. First of all, the dance floor is centered over a prop bamboo bridge, with a miniature rivulet around it. Strictly studio set stuff, but the picture colony always was a victim of its own racket.

Piece-de-resistance is a male Ann Corio. Now, there's a twist! Female strippers are kinda dated, but a male

N. Y. Goes Hula

The lei and hula atmosphere is percolating into the New York belt. Leon & Eddie's April in Paris Room has now been metamorphosed into the Pago Pago Room. Tonight (Wednesday) at the Hotel Lexington, N. Y., the new Hawaiian Room (nee the Silver Grill), premieres, also including a tropical rain-storm effect, a la The Beachcombers, in Hollywood.

stripper, bronzed, is something else again. This guy, a fine specimen, gets right down to the loin cloth, and then makes a cute navy-gest when he does the characteristic hand-and-finger calisthenics which distinguishes Hawaiian dancing.

Of course, there are other hulaists; also an interesting hybrid Hawaiian-Chinese songstress, plus a Hawaiian band which plays in semi-swing tempo.

Frank Borzage, picture director, is said to be the angel. Anyway, he's around every night, which may have inspired the talk. Borzage laughingly joshes the idea, but doesn't specifically deny it.

Place is large, with two rooms—one a pop-priced interior where a \$150 minimum obtains; the other slaps a \$1 cover on. That's a rough tap, and offers nothing but atmosphere. Not worth it. Nor are

the drinks tariffed according to pop New York scale. Besides which there's a famine on ice. However, they go for 'atmosphere' in Hollywood, and while the idea is new the suckers will flock in and be took. Abel.

BON AIR (CHICAGO)

Chicago, June 21. Gambling casinos in connections with niteries are known the country over. It's gotten to be more and more frequent, and in a wide-open town like Chicago, where they pay plenty for protection, or whatever it takes not to be bothered too much, they make no bones about it. However, perhaps a new high in frankness is having the nite club m. c. in this instance Frank Hall, bow-off by openly inviting the kiddies into the casino.

It's a surprise to tourists, but the locals say that, because of the 'protection' system, it makes no difference.

The Bon Air is outside of Chicago, across the county line, to the northwest. It's in a community which abounds in roadhouses. It's really bargain value, if one overlooks the casino adjunct.

There's a corking golf course and clubhouse: a \$250 table d'hôte with quite a little floor show thrown in; and Earl Hoffman's MCA band. Incidentally, the first time seen, is MCA's sub-billing on the bandstand, along with Hoffman's moniker.

Hall is an affable m. c. with a serenaded potentiality. He bary-tones a fair song and looks well, although he depends too much on the same style of number.

Garron and Bennett are a ball-room pair who illustrate that either the inns and cafes will buy \$150-\$200 type dance acts or they jump up to \$500 attractions. There's little in between. Garron and Bennett are in the former category, doing a quite conventional repertoire. An attempt at novelty with a dance to Rachmaninoff's Prelude ends there.

Jeanne Walker is the tapster and the Burke Sisters (3) look the McCoy, at least two do. Anyway, they scat, truck, hi-de-ho and harmonize in accepted cafe style. Abel.

Saranac Lake

By Happy Benway

Dr. Karl Fischell to Europe for an extended visit.

Gertrude Broderick (Detective Johnny's sister) here for a summer vacash; it's a yearly event.

Milton Cohn, ex-blackface comic and state commander of the D. V. A., ogling the Will Rogers' and visiting Fred Rith, his old-time partner.

Joseph (Warner Bros.) Dabrowski on a week-end visit here.

Frank Kaiser and Frank Curran, ex-newspaper and theatrical mugs, back here from Miami for their usual summer Saranac run.

Constance Reeves now doing well with music studios here and Lake Placid.

Danny Murphy, who has been

New Yorking for the past two years, now interested in a booking office and reported doing well.

Catherine Keenan, Lambs' Club telephone operator, ozoning here. Marion Perrotte, formerly connected with the N. V. A. sanatorium, will marry Darrell Joyce of Lake Kashaqua, N. Y.

Write to those you know in Saranac and elsewhere who are sick.

Broadwayites Clicking As H'wood Restaurateurs

Snyder, songwriter and formerly of Waterson, Berlin & Snyder; Dave Chasen, known as Joe Cook's stage stouge and pal; and Bob Murphy, vaude comedian, who is also actively in and out of picture chöres, are now prominent in Hollywood nite life.

Snyder's, on the 'Sunset Strip' in Hollywood, is bankrolled by Preston Sturges, scenarist, who was formerly befriended by Snyder when Sturges tried writing song lyrics. Harold Ross, editor of The New Yorker, is Chasen's 50% partner in Chasen's Southern Spit, a chophouse which didn't do well at pop prices, but is clicking now that Chasen flies his \$3-per-copy steaks in from N. Y. and attracts the executive Hollywood patronage. Bob Murphy, who has been in and out of cafes and restaurants both in N. Y. and Hollywood, now has a chicken spot, also in Hollywood.

• 15 YEARS AGO • (FROM VARIETY AND CLIPPER)

Famous Players started its first talent school. Part of the course was a code of practice from clean living to 'don't tip the director.'

Robertson-Cole changed its title to Film Booking Office. Branch of an export agency and designed to give it product to sell. Joseph P. Kennedy took it over and it's now part of RKO.

Encouraged by his brother, Ben, Dave Bernie tackled vaudeville with a piano-singing act. Got over well, but no bonfire.

Margaret McKee breaking in a whistling at the 5th Ave. Later as 'Mickey' was one of Romy's standbys.

Fannie Brice was doing her second week at the N. Y. Palace. Peggy Wood on the same bill and Sarah Padden brooded in a sketch.

Mae West was knocking 'em at the Riverside. Joe Cook in to supply the laughs. She was solidly over.

Alex Hyde's orch topped the first half bill at the State. Girl band showed improvement, but didn't hold up business. Too hot.

VARIETY inaugurated a phonograph record critical department. Then, as now, Abel chauffeured.

World at Home carney got the boots in Philly. Gambling angle too strong, and didn't shut when cops ordered.

Los Angeles Exam. Hearst publication, giving as much as two pages a day to a 'discovery' stunt in co-operation with Goldwyn. About the first, and a knocker-over. Winners got pix jobs.

Legit hot for a Hays of its own. Augustus Thomas favored, but no one got the job.

Frank Morrell joined the San Diego police force. As the tenor of That Quartet he had been in the big money, but his voice was gone.

Bryan Foy and Gallagher and Shean in a jam over the 'Mr. Gallagher' song. Foy contended he had not sold them the publication rights.

Columbia burley wheel announced 38 weeks with no layoffs.

Reported that the Ringling-Barnum show would skip Chicago to beat Hagenbeck-Wallace to the Coast. Had been fighting ever since the start of the season.

Rotating stocks, night to a town each week, were making coin plenty of spots. Mostly off the regular road routes.

SHRINERS' CONCLAVE PEPS DETROIT BIZ

Detroit, June 22. Local nocturne spots are expecting the biggest single chunk of biz in moons this week duri -day conclave of Shriners, and attractions have been stepped up all around. More than 100,000 visitors are here for the meet.

Several spots, minus air-cooling systems and which usually would have been shuttered already for the hot months, are sticking around until after what is hoped will be a big kill. Ten-Forty club, which closed its doors a couple of weeks ago, reopened Saturday (19) under the banner of Max Silk, with Bobby Cook and Honey Sisters topping the bill.

Outdoor dance-drink spots, Westwood, Eastwood and Jefferson Beach are also anticipating a good share of the coin floating around. Westwood has the Dick Stable orch, plus Ethel Shutta; Eastwood harbors Bob Crosby's orchestra; while the Jefferson has Sammy Kaye's band.

Agent Sues Jan Pearce For 100G Back Commish

Jan Pearce, singer at Radio City Music Hall, was named defendant in a suit for \$100,000 in the N. Y. Supreme Court Thursday (17) by Nat D. Kane, agent, who claims Pearce breached a long-term contract under which the plaintiff was to receive part of 15% of the singer's earnings.

Plaintiff alleges that he and Amelio A. Roxas, Pearce's then personal rep, contracted in 1927 to handle the singer's affairs for 15 years. Kane was to get 10% of Pearce's income for the first 10 years and 5% for the remainder. The singer had signed the contract, Kane alleges, under his right name, Jacob Perelmuth.

In 1928, Kane claims, Pearce 'disappeared.' He assumed his present name, it is claimed, so that Kane could not locate him. Roxas released the singer of liability for his share in the contract in 1933. Kane will ask the Court to direct the singer to account for his earnings since the contract was signed and to appear for examination before trial of the action. Pearce, through his attorney, has asked the Court to order Kane to supply a bill of particulars.

Kazoo's Hollywood Reopens

Kalamazoo, Mich., June 22. Club Hollywood reopened to capacity here Friday (18) after complete remodeling. Improvements make this spot more effective as the only important nitery here. Floor show will be flood-lighted every Monday night for candid camera addicts.

PITT. NITERY BIZ BOOMING

Pittsburgh, June 22. Despite the prevalence of stri in this vicinity and uncertain industrial conditions, it looks like biggest summer in Pittsburgh's nite club biz is under way. With minimum checks up over last year in most spots and cover charge putting in an appearance again, trade for the first few weeks of the war weather season has been little short of phenomenal.

Week-end 'biz particularly has been heavy, with roadhouses of big capacity turning 'em away consistently. William Penn's Urban Roof has been filling up regularly during the week as well, with Happy Felton's orch; and the Nixon cafe, only air-cooled spot in town, has continued to attract big coin. Only the second year the Nixon has operated during the summer.

As result of the unexpected boom, several new places are springing up. Frank Blandi, who operated the Willows Inn, which has been closed for some time, and will reopen it next week, while a flock of big barbecue stands on the outskirts, heretofore peddling only food and drinks, are installing small piece orchs hurriedly to cash in.

WARING STARTS TREK EAST AT PAR, L. A.

Los Angeles, June 22.

Fred Waring's orch has been spotted for a week at the Paramount, here, commencing July 8. Date follows: crew's washup in 'Varsity Show,' now being filmed at Warner's.

Following the engagement here, the Waring troupe plays San Francisco, Denver, Kansas City, Omaha, Minneapolis and a couple of other towns on its way east.

Nitery Bookings

Gomez and Winona replace Enrico and Novello at the Versailles, New York, Thursday (20).

Darrell and Young, and Claire Scott, dancers, added the east of 'Carnival Days' at the Coconut Grove, Park Central hotel, N. Y.

Princess Aurelia, Tete and Kongo Dancers, Mile, Denise, Arlene and McKay, Patricia Gilmore, Haines Gate and Simpson and Nelson's Boxing Cats opened the Pago-Pago Room at Leon and Eddie's, N. Y., last week.

LOEW'S STATE, NEW YORK WEEK STARTING JUNE 24

EMILE BOREO

JUST CONCLUDED 106 WEEKS WITH
CLIFFORD FISCHER'S FRENCH CASINO IN
NEW YORK, PARIS, LONDON AND CHICAGO

Dorothy Dare in the Chicago Tribune Says:—"That Emile Boreo whose antics are not only beau-coup terrific, but also tres chic ze nerts, is better stuff than any of the many we have seen use it, including the Titz Brothers and Dave Apollon . . . and that the Warner Brothers, Twentieth Century-Fox and Selznick bookers could figure more profitably by contracting the original Wooden Soldier to film his 'Chauve Souris' as something unusual in this day of stereotyped musicals . . . at the same time grabbing off one of the best character comedians in the business for future nonmusicals."

EMILE BOREO • Per

RUFÉ DAVIS

NOW APPEARING AT
THE STARLIGHT ROOF, WALDORF-ASTORIA, NEW YORK
Leaving June 24th for Hollywood to appear in second picture for Paramount
Direction: MUSIC CORP. OF AMERICA

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 Commodious Premises at
75/77, Shaftesbury Avenue
VICCADILLY, LONDON, ENG.

AGENTS
Everyday, Connoisseurs
Greeting Cards
In Boxed Assortments
Very Liberal Commissions
Write for particulars
DOROTHEA ANTEL
226 West 72nd St. New York, N. Y.

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

Unit Reviews

Mal Hallett Orchestra
(HIPPODROME, BALTO)
Baltimore, June 19.

Already a prominent name in dance circles, Mal Hallett has added a couple of acts to his combination and judging from happenings on the Hipp stage this week, should prove one of the wow attractions now being offered combo bills. Using but 30 minutes to do his stuff, Hallett had to beg off or encore every number on opening show caught.

Working full stage with a 12-piece band and four rhythm, setup features a style of arrangement used by Benny Goodman and Tommy Dorsey. Added to this, Hallett has the advantage of some solo specialties contributed by the bandmen themselves, to round out the contributions of the interpolated acts. Also handles m.c. stint himself in enthusiastic manner and works hard through entire doings, adding to effectiveness.

Opening, a medley featuring torrid arrangements of 'Darktown Strutters' Ball', 'St. Louis Blues' and the other swing standbys, has Buddy Welcome, rotund saxophonist, handling the vocal and trucking on down in fine fashion and good for a rousing send off. Charlie Blake, next in song and sizzling specialty on the drums, holds up the pace to great style and brings Bud Sweeney (New Acts) for some okay gagging and impersonations.

Great spot here for Frankie Carle, who goes to town on the ivories with a sparkling version of 'I've Got Rhythm' with 'Tea for Two' next to permit act to proceed. Claire and Eddy Green, two personable youngsters, follow with okay hoof routine after which Teddy Grace, band's femme vocalist, ties things up with a rousing vocal of 'The Lady Who Swings the Band'.

A top notch arrangement in ultra swing, of 'Goona, Goona, Go' in which the entire band participates, has the youngsters in the audience hard put to keep from getting up and going to town.

Nice change of pace by Jerry Perkins, youthful vocalist, in glee club arrangement of 'Gypsy Tea Room' next with two encores, 'Where Are You?' and 'Beautiful Lady in Blue' absolutely demanded and audibly received. Claire and Eddy Green, back with okay rhumba tap followed.

Spot here, wisely reserved for contribution of Joe Carbonaro, fat, bushy-haired bass player, a tough one after the wow stuff ahead but apple pie for this lad. A great clown, he nevertheless, plays a very legitimate bass, giving out with a difficult rendition for this instrument of 'Nola' followed by some slap stuff. Had to beg off with comedy vocal of 'Solo Mio', which still had audience begging for more.

Hallett wisely swings into finale here, 'Christmas Night in Harlem' and sold right to the hit with entire band and members of company par-

ticipating using some most effective phosphorescent costumes and props to wangle over a tuncel and colorful curtain.

Here is a stage unit that should panic them wherever played. Certainly has what it takes. Burn.

BREEZING ALONG
(CAPITOL, ATLANTA)

Atlanta, June 20.
This is the type of unit that brings delight to a manager's heart. It has the standard stuff in plentitude, plus the novelty and comedy needed to put it over with a bang. Owned and produced by Irving Lewis, there are 16 in the company, including bandmen, and the show is clocked in 53 minutes.

Ross Lewis, piano accordionist, and Grimes Sisters, Paula, Elsie and Eve, open show with a harmony song, 'Smile for Me,' and are followed by Lew Mazel and Rose Zita, dance team, who do a ballroom dance to 'Moonlight Madonna' and finish up with a fast stepping number to 'Mimi,' to a fair hand.

George Barker, impersonator and ventriloquist, is next. Impressions of Charles Butterworth, Ned Sparks and Laurel and Hardy, are quite creditable. He uses no makeup. The dummy he uses in the ventro act is in a suitcase and after the familiar 'Let me out of here,' Barker puts the dummy through his pants, finishing up with a song, 'Shantytown.'

Show at this point begins to pick up speed. Harry Cornish and Jan Dean bounding on for 10 minutes of speedy vaude stuff, starting off with a tap dance while seated in a couple of chairs. Cornish then plays 'Dark Eyes' and 'Smoke Gets in Your Eyes' in a sax specialty and then does a tap while playing 'I Got Rhythm.' The Dean girl warbles 'Yeah, Man,' following it up with an exhibition of hoofing to 'Bugle Call Rag.' Cornish comes on mounted on skates and armed with a fiddle, gliding about stage while playing 'A Kiss in the Dark.' 'Shadowgraphs,' done by George Barker on screen mounted in front of orch on darkened stage, also scores.

Mazel and Zita follow with 'Dance of the Racketeers,' an apache routine plus action that includes man grabbing girl by the hair and swinging her around and around. Lewis and Grimes Sisters are back for a hillbilly melange that wows the customers. Following some patter between Lewis and femmes, latter warble a medley of back country tunes. They encore with one doing a tap routine, other two sisters playing fiddle and flute and Lewis whipping the accordion.

Bento Bros. Ernest and Jack, and Rita, who is Ernest's wife, close the show with as finished a turn as Cap has booked in many a day. Trio scores with a rhythm acc routine, including riffs and spins.

Jan Dean next acts as emcee and introduces act at a time for finale, each doing a little bit of their stuff to a good hand. Show, as it stands, ran a little too long to suit manage-

ment's schedule, so unit was re-routined on second show, first appearance of Lewis and Grimes girls and Manzel and Zita being eliminated, letting Cornish and Dean open. This gets it off to a faster start and chops out eight minutes of the running time without hurting the show.

Bill Fox

(Continued from page 3)

of Theatre Realty Co., former operator of Fox theatre, and their attorneys, for services on a judgment they obtained against Fox Theatres Corp., receiver in New York for rental of local house from Oct. 2 1931, to Feb. 15, 1933. So far \$38,600 has been collected on judgment, which amounted to \$73,300. Judge Moore's allowance were 3% each to James T. Blair and Edmund Koeln, trustees, on money collected on judgment; 15% to John S. Leahy, their counsel; 5% each to law firms of Bainton, McNaughton & Douglas, New York, and Thompson, Mitchell, Thompson & Young, St. Louis, and \$1,000 to John P. O'Brien, New York. Last three fees were for services to Leahy.

If any additional amounts are received on judgment, trustees were directed to pay from them percentages allowed to trustees and attorneys. Balance of judgment is dependent on litigation pending in New York in which receiver seeks recovery of funds from William Fox former head of Fox Company.

Labor Socks

(Continued from page 3)

is true of Eastman Kodak common, now paying \$5 annually in cash, the issue seldom selling more than five or six points below its 1937 high of \$175.25.

The most distasteful angle to companies striving to avert a saving through a campaign of converting preferred into common shares is that these dull markets slow up the process to a snail pace. Seems little doubt but that lots of investment capital is locked up in stocks and owners are not particularly willing to add to their holdings under present conditions. In fact they do nothing—not even convert what shares they hold.

Examples

This was borne out in records of the N. Y. stock exchange listing committee on both Paramount and 20th-Fox stocks. These showed that only 235 additional shares of Par common were added in a week's time, the total outstanding shares now being 2,365,032. This represented only

NEW ACTS

BEN BERIJuggling
10 Mins.
Paramount, N. Y.

Beri, from abroad, is an excellent comedy juggler with a super-slick assortment of fancy and hoke handling of clubs and balls, with emphasis on the latter.

He utters but a couple of remarks during his turn and they are not too witty, which suggests he either get gripper lines, or maintain the panto impression his turn on the whole implants. He also uses that medal-on-chest gag that has been a stock-in-trade for jugglers for generations. In view of Beri's newness here, and the stunt's antiquity, he might as well drop it.

A tall, angular fellow with a facility for sad mugging, his appearance is all on his side. His Chaplinesque makeup, however, is very Stan Kavanaghish.

A cinch for

ANN PENNINGTONDancing
6 Mins.
Paradise Rest, N. Y.

This is the era of comebacks (Benji Fields, Jack Osterman, Dolly Kay, John Steel, Eddie Leonard, Joe E. Howard, Yvette Rugel, et al.), but Ann Pennington isn't in the same class. It seems to work O.K. for the warblers but n.g. for the hoofers. It's tougher for the latter.

Dancer in her halcyon days was chiefly a 'personality kid.' In the days of the black-bottom, etc., Miss Pennington's swell gams, looks and vivaciousness fitted admirably.

At the Paradise she's delivering two of the simplest dance routines. Reception only fair.

When Penny marked her first comeback at the Yacht Club, 52d St. spot, she was misbilled as doing a striptease. Nothing like it here, either.

BUD SWEENEYComedy, Impersonations
9 Mins.; One
Hippodrome, Balto.

Bud Sweeney is a personable youngster of good appearance and presence. Caught here as part of Mal Hallett's unit, had made excellent impression on audience.

Evidently a graduate of the n-leries, Sweeney could stand a brushing up of some of his gags for stage work, but equipped as he is with a routine of some okay impersonations he ought to adequately fill a spot in vaude or radio.

Introduced as former member of Brooklyn Dodgers, Sweeney possesses enough talent to score even sans such build-up.

Burn.

Al Plantadoni came into New York from Los Angeles last week to contract for renewal of some of his old copyrights with Mills Music, Inc., Shapiro, Bernstein & Co., and Leo Feist, Inc.

HERMAN HYDE

With SALLY BURRILL

Now At The LONDON CASINO

In Clifford Fischer's 'Folies d'Amour'

DAILY EXPRESS, Jan. 8th, 1937: "So it would be like me to pick, as star of the evening, And a male comic at that. Herman Hyde and Co. (the Co. is rather cute) have a line in restrained foolery with musical instruments that gets up in the Harpo Marx class."

NEWS CHRONICLE, Jan. 8th, 1937: "There is humour plenty, particularly from Herman Hyde and Sally Burrill, whose specialty turn with a weird musical instrument brought down a crowded house."

NEWS OF THE WORLD, Jan. 10th, 1937: "And for comedy, if London has a more hilarious act than that conceived by Mr. Herman Hyde and his nonchalant lady partner, will someone please lead me to it. They jerk the house into uproar."

DAILY MAIL, Jan. 8th, 1937: "Two strikingly contrasted items contribute to the brilliance of 'Folies d'Amour.' One is an 'Old Jewel Box' scene

The other item is a comedy act by Mr. Herman Hyde and his imperturbable woman partner. Mr. Hyde's 'gags' are entirely his own, and make up one of the most hilariously funny turns seen for years. Watch Mr. Hyde and Miss Burrill and you will be hard to please if you do not become inarticulate with laughter."

THE STAR, Jan. 8th, 1937: "Herman Hyde and Sally Burrill would melt the hardest audience in tears of laughter."

DAILY HERALD, Jan. 8th, 1937: "Best of all I enjoyed the rich, fertile nonsense of Herman Hyde, a superbly incompetent musician."

NOT SO BAD FOR OUR FIRST APPEARANCE IN CABARET

Thanks to Mr. Clifford Fischer for Having the Confidence to Place Us in This New Field

MUSIC HALL, N. Y.

Rocketeer's showpiece goes from the sublime to the ridiculous this week, mixing up vaude hoke with operatic quartets, butterfly dancing and, of course, the Rockettes. Later are given a trailer plus this week on the Paris Exposition, early next month. They do only one routine in this show, at the opening, and smash across with their pretty near incomparable precision.

Rockettes were in this show only for the first two days, troupe having sailed Saturday (19) for a quickie date at the Paris Exposition. Their departure occasioned no change in the production, the opening number merely being dropped. Till their return from abroad after the one show (July 2) at the Expo, Florence Rogge's ballet will provide all the mass dance routines at the M.H.

Also on the lighter side, Jay and Lou Seiler, show's only outside act, score heavily with their curved skidancing. This act comes out of vaude, is hokey and a neat bit of the sight, rather than sound, variety.

Ballet gets the workout currently, being spotted for two routines. First they back up the mass club in the rendition of "There's a Lull in My Life," Hilda Eckler delivering the dance solo; later they work behind Nirska, the butterfly dancer. Later's graceful "The Butterfly" is the long, silken wings, is given a beautiful set and gorgeous lighting.

Russell Markert is the producer of this week's stage show and shows his usual penchant for mixing up the pops with the classical. Currently he includes the quartette from "Rigoletto," with Jan Pearce leading the singing and Viola Philo, Edwina Eustis and Robert Weede harmonizing. It's a nice touch and well delivered.

Overture is also very classic, with Hilaria Schumann spotted at the grand on the rustrum, while the orchestra delivers Liszt's "Concerto in E Flat." A more popular musical piece could have been chosen, however, for Miss Schumann's excellent ivory-tickling.

Another Dawn (WB). Biz night (Thurs.).

CAPITOL, WASH.

Washington, June 20. Only three acts this week, although pretentious overture and Ozzie Nelson's band routine add up to a satisfactorily sizable bill. In fact, pit boys who shine in with Nelson's crew in Tchaikovsky's finale, come through with hefty junk of the entire hours.

Overture marks debut of Phil Lampkin, house maestro, as comedy vocalist. Three-part musicale opens with Lampkin and Lew Davies, regular warbler, teaming up on "Mama and Mamma." The show is a String quartet takes over with "My Blue Heaven" and everybody goes into special arrangement of Tchaikovsky's symphony.

The Robbins, who give out a smooth but pretty much standard acrobatic tap revue, make adequate opener but don't start the going-on with anything like a bang. Clyde Hager, the Street Fakir, has house in palm of his hand when he walks onto ramp with stand and suitcase for turn as piteous idea is rare enough here for him to work straight and wow 'em throughout the act, but he launches into broad farce, smearing with slime, and with cream, and plenty off-color gags that get the laughs but alienate the critics and smart crowd.

Nelson starts business with "Study in Brown," announcing he is opening in same fashion as his airings. Swing arrangement of "Old Grey Bonnet," hoked up as a costume, and battle, really gets the going under way. Shirley Lloyd on next for "Mr. Paganini," "Johnny One Note" and earned encore, "Hallelujah," all trick arrangements. Nelson then steps into elaborate rendition of "Love Bug," which gets hand through the way bits of other acts are inserted in breaks. Nelson takes over for "Kid in the Three Cornered Pants" done as a sottie and band then wakes 'em up with "Reefers," Tchaikovsky's medley, sides by show girls, and 'em up to three bows which they don't attempt to follow.

Pic is "Pick a Star" (Metro) and biz so-so. Craig.

LOEW'S, MONTREAL

Montreal, June 20. Loew's bill this week is pretty heavy on slapstick, and maintains high standard of past recent shows with a xiphophone turn that hits year's high for encores. Last show of season with house closing until mid-August, leaving Canada vaudeless for two months.

Harry Anger has gathered a final bill that moves fast and has the fans applauding from the start. Girl line, as usual, snappily dressed and precision-drilled, garners special hand on one routine, where it introduces an adagio act in smart scenic and spotlight effects.

Dario and Costa, adagioists, open show with routine act but return later for an Apache dance at a pace

that gets them a big reception. Deuce is Yorkie and Tracy, former putting on the C. Fields imitation and developing into slapstick and knockabout, gags, and wisecracks that last a little too long.

Trudy Malina, in the troy, sings English and French songs, latter getting most appreciation here. Standout act is William E. Cota, xiphophonist, working with couple, hammers each hand. Sell act like no xiphophonist seen here before, gets calls and encores and could have had several more.

Line of handsome uniforms, singing soldier songs before a cafe scene backdrop, work in support of closing act, Rector and Doreen, acrobats, who vary routine by supporting girl from teeth while she whirls around on swing. House three-quarters full opening night Friday (18) and building up to better than average biz week-end.

"King of Gamblers" (WB) and "Hotel Haywire" (Col) on screen.

TABOR, DENVER

Denver, June 19. With a line back at the Tabor and an act that dresses up the stage, it looks like old times. The stage and stage loft was built less than a half dozen years ago to stage extravaganza settings, and the crowd likes to see them. They applaud as the current layout goes into the final routine because of the gorgeousness and color.

Manager Ralph Lee did a good job with his eye and tape when he picked the present line. Girls have talent and looks, know what is expected of them and do the job with teamwork.

Cliff Wayne and Co., five Indians, said to be one family, furnish the meat for this week. A colorful act, with bright Indian costumes, the two boys, Carlyle and Clarence, have dancing talent to spare. Act is introduced with four of them in costume at rear of stage in western setting as line does routine in bright Indian dress. The boys do several dance routines, in fact they seem to be about the whole show after they get started, with their Marahua dance. Also imitates colored dances of 10 years ago, and do modern acrobatic tap numbers.

Indians are also in the finale, which gets a round of applause. One of the girls is sitting on a white horse while others are in Indian costumes, and the western scenery makes the setting tops.

Also on the bill are Jim Penman, juggler, who can talk faster than he can juggle, and his troupe of jugglers, and Raymond, ventriloquist. Lester Harding emcees the show, and sings a couple of songs. On the screen "Seventh Heaven" (20th).

TOWER, K. C.

Kansas City, June 19. Lots of production this week for a decided change to the better. All visiting acts. Gray and Co., Parrish and Doreen, Lee and Three Lees, and Ginger Dulo are standard. Result is a pleasant, if not important, 50 minutes.

Open with "Sing and Be Happy" (20th). Hot weather setting in and taking a nice cut at the gross. Biz was off first viewing. Friday evening.

Whenever the producer, Frank Tracy, gets the house line strut the bills here take on a certain polish that have that something that the customers usually miss. Currently the line includes a show girl and a canary, Virginia Barry. The songstress is okay in a mild way, but plenty sufficient for demands. Standout act in two of the line and three chuckers. First finds the girls in celophane. Second is a doll dance specialty on a dark stage. They finale with a costume change and ends with a statue flash of the show girls above the stage. Latter is pretty corny lacks an idea.

Standout act is that of Three Lees, Adele Parrish, a sweet, simple and girlish duo scraping addles and squeezing accords. They prance to their own music and make a top-hand stage appearance. They are also seen in the dust-off.

Bee Ho Gray and Co. (a stooge and a coyote) get okay returns. The showgirl, Gray, who should get more attention to his wardrobe, assisted by the stooge runs through some standard rope and knife throwing. The show ends with a song by the coyote (and it is a coyote) for some yapping. ray calls it "vodeline." But let it stand at yapping and it's still okay and good for a novelty.

Johnny Lee and Three Lees (when Lee was last seen here he was working with a girl) have knockabout routine that breaks into everyting the hoofers try to do with Prelude in E minor. The three boys kick out some eccentric stepping that is fair. Lee comes out and sings a song and is no eventful and needs the dress-up.

Ginger Dulo has fallen in line with all the rest of the comic-chorus and is doing a Martha Raye. Her warbling, lyrics, etc., are keying to nitery fare. Fine backing by Judy Conrad's band helps her over the hump here.

Next, Christie, m.c., is light on the wordage this voyage. He has a specialty, one of those heh-heh comic song numbers. Hoyt.

Wintergarten, Berlin

Berlin, June 7. In spite of the sizzling heat wave that has closed down over Berlin, the Wintergarten is drawing crowds. This is not only to be accounted for by the fact that the show is a hot one, it is an easy bill for a pop audience to take on a hot summer's night.

The Five Stephanis, with their dental acrobatics, hold down the opening spot, scoring with a two-girl vertical stand on a ladder balanced by a wife in the mouth of a third femme. Deuce is filled by Schichtl's marionettes, by far the most entertaining and original puppet fare offered here this season. Clown doing acros on a rope is slick; done apparently without wires, it draws a nice hand. Hottentot doll does snappy dance with an ostrich as audience, latter climaxing by laying a gigantic egg. Act's initial tempo is given an additional shove by its swell choice of hot American jazz.

Perzoff Sisters, blond and brunette lookers, and Kiko, blond draw laughs all the way with their nonsense. While the girls keep a bevy of balls in action Kiko does a constant series of somersaults and ways come, smiling with a full stein of beer, which he drags out of his pants. Ilse Stobrowa, working a smile and arms overtime, does act on songs, only shy of the show. Chappelle and Carlton, Americans, garner terrific palm smacking. Guy, working on the floor, does pivots and turns with femme balanced on the palm of his hand. His big finish is rolling up a staircase. Elisabeth Endres, 15-year-old ballet tight-rope, appeals because of her youth. She does ballet, toe, acrobatic and clowning, finishing in a split without parash.

Ketty Mara, with her Hollywood chimpanzee, is well togged and has a gorgeous body. Working alone in the beginning as contortionist and high-kick, she is effective. When the beast is all-trained, there's nothing unusual about her strong-man stuff with him and it is not too pleasant to see an almost nude carny in a cage with a dog. Act has a good act, but likely to offend.

Three Manleys, closing the first half, good the aud with their kitzing and clowning. One hit is a saw solo. The boys are dressed in harness bells attached to wrists and ankles. They stage a boxing match, each move producing another sound, the result being a real melody.

Veronique of the Capella and Veronique of the Capella are all right. She's a k.o. femme with swell duds and a stunning hair dress. Does little else than be swirled around and look languid. With those looks she well need to do velvet. Daron trio is short but snappy. One moment the girl is high in a pyramid on four arms, the next she is flying through the air being dipped down the gorgeous near the stage. Act has tempo, is well wardrobe and the femme has a face and legs.

Kohlbrandt, a product of the Rhine district, is much funnier than these old-time comedians. He is funny without having to rely on politics. Three Astons next to shut on the perch, doing some effective stunts and looking well. The next act is a velvet. Flash act, the Mexicana revue, which is just so much acrodooring, rounds out an otherwise pleasant and well-received program.

FOX, DETROIT

Detroit, June 19. Columnist Ed Sullivan's third "Dawn Patrol" voyage here in Detroit over a year represents his best effort to date. Bo's pretty lean, however, for it's a terrible stanza from two big standpoints, with Jones family film "Big Business" (20th) on screen and town taking over 100,000 Shriners in annual conclave here this week. Sullivan's units have drawn nicely at this spot heretofore, but impossible to buck two big hazards currently.

On the hour's show, addition to Sullivan are Rachel Carlay, from radio; Bob Ripa, juggler; Burton Black, dancer; Freda Sullivan, acrobat; and house's 16 girl line. Show's cabaret setting, with Sam Jack Kaufman's pit orch and acts working in one's nifty.

Sullivan's contrib, besides "Sing and Be Happy" (20th), is his new "Patrol" voyage here in Detroit. Like to See Again" and comprising rare shots of celebrities of past 30 years. It's spotted about halfway, with Sullivan speaking, and a honey for every viewpoint.

Gae Foster line not only offers its usual topnotch routines, one a flag and stair number which gets over niftily, but five of the gals are called on by Sullivan to do a specialty. Fayes liked it.

Pierce, with sort of a ballet tap and bordering on the Fred Astaire type, is outstanding and deserves better billing. Garbed in white coat and black shoes, he's got a s. with plenty to spare. Would have Got "How King Tut Would Have Got Hot," scores nicely. Bob Ripa, juggler, takes spot right alongside Pierce

for outstanding work in this show. Deuced, he contributes round of neat tricks with a flourish, and a smash climax of balancing.

Miss Carlay, French warbler with "Manhattan Merry-Go-Round" program, doesn't get over as she should on the hour. For one thing, spotting in midway doesn't seem to help her any. Appearance is nice and ditto pipes, but hefty accent doesn't set so well with audience. "Serenade" in French, English and Italian, is her best effort.

Freda Sullivan is a cute talented acro huffer. Open act and stuff has no trouble hitting the spot. Erskine Hawkins, sepi trumpet, is on just before finale and hits a few exceptionally high notes. But no one seems to care if he can hit higher notes than anybody else. For they don't sound like much when he does them.

Kaufman, aside from bawling out band and vaude, also directs overture, with Frank Connors, tenor, doing a solo.

Slim attendance downstairs at early evening show caught Friday evening (18). Pete.

Embassy Newsreel, N. Y.

The steel strike situation around Munroe, Mich., tops the new program at this newsreel house, being spotted in the lead-off position, getting the only real play and containing the most action of any subject. Event is covered by Paramount, Pathe and Universal in the order named with the last-named seemingly getting a little more thorough coverage of the moving scenes. Clip from "The Road to Nowhere," showing the strike situation while U. grabbed the speech of a union organizer who gave his side in no uncertain terms.

All three reels followed the movement of strikers and non-strikers with nice fidelity, depicting with realism the firing of tear-gas guns, chasing of union men and overturning of automobiles. Editors of the three newsreels, obviously used nice care in keeping all bias out of the scenes and also in eliminating any inciting material or too vivid hand-to-hand grappling. Looks like the theatre management also was wide-awake on the editing job, probably figuring that entertainment was the sole objectives of first showing.

Aside from the strike situation, Embassy has to glean a show from a wide assortment of variegated items, ranging from the sun's eclipse to the Washington Congressional hog-calling battle. Editorial score shows Fox Movietone best in number with 12 topics; Paramount, 10; Universal and Pathe, 9 each, and Metro "News of the Day" 8. However, Fox was fairly well distributed, with Pathe and U helping their status with fine coverage of the steel strike through the air being dipped down the gorgeous near the stage. Act has tempo, is well wardrobe and the femme has a face and legs.

Sun's eclipse as captured from a plane thousands of feet above Cerro Chichén, Yucatan, was well and deftly photographed but not especially interesting. Paramount's coverage drew second rating from the opening.

Start of airplane service (5½ hours) from Port Washington, N. Y. to Bermuda was recorded by Metro and Pathe, former showing departing air liner and latter the shooting air liner. N. Y. Significant because tabulated as first step in the airway service to Europe.

Two new entries were in the field of women's fashion this week. Pathe's "Fashion Show" and Paramount trying its hand at co-ed garb. Both shot outdoors, not too well, with comment a bit wobbly. "Fashion Show" may give regular fashion department this time covering cruising costumes on an elaborately arranged boat set. Pathe showed possibilities, especially in its most daring bathing costume close-ups.

Universal wound up the newsreel division of this show with exciting views of Chicago dirt track auto race. Red also held first position with unique clips showing a summer ski tourney on Mt. Hood, midge circus stranded at San Antonio, and a sailing wooden bark of (trees) bathing suit. But the cooling cool by means of fire hose stream, coal mine test blasts and the Alafia Club outing in Maryland. Paramount's coronation ceremony, Ryder Cup team and training elephants as a hobby. It recognized the Parsons (Long) kidnapping case by showing choice highlights of G-man operations.

Low Lehr's two laugh sequences were based on the spinster parade in England and gyrations of a female school teacher in Kansas. It also tried hard to make a film recording of Theodore Roosevelt's voice for the Boy Scouts worthwhile from the scientific standpoint.

"Newspaper Sketches" (Central Pictures) and "The Place" (Universal) finish the running time of a little over 60 minutes. Wear.

STATE, N. Y.

Two turns in the five-act bill, which runs slightly more than an hour and 15 minutes, are from "Prof. Quiz" (New Acts), the feature, is doubtless solid, because of its content here in the broadcast version. In the studio, the question and answer stunt are called before the microphone for the question and answer stunt and sometimes \$10.

For the theatre presentation it is, obviously, not a per-performance stunt, but the winners at each show are awarded for the semi-finals, to be held on the last two days of the week date, and the ultimate winner will collect \$100. At the supper show Friday (18), the house seemed unusually light for so humid a night, but apparently there was little lure for the transient.

The p.a. system was used anonymously, but the Benny Ross and Maxine Stone, who are again for the California Collegians. Voice sounded somewhat the same, but the carries the offstage assistant, while one of the bandmen does the trick for the musicians. The loud burps and birds for the two act routine naturally brought laughter. To those in the show Miss Stone's lazy dame is reminiscent of the time that Mr. Duffy and Mr. Sweeney reposed on the Palace stage and wondered why they hadn't phoned their act in. She is a comely lass, and what with the weather, gets break at present. Ross impresses as having more than he displayed.

Joe Morrison, the other radio contributor, was hardly encouraged and perhaps it was because of the supper show that he registered mildly. Encore number has been his topper on the radio. He is a good singer, a good singer "The Last Roundup." Morrison announces a medley of his radio warblings, but sings the entire number.

California Collegians' turn has been occupied in films on the Coast for more than a year. Lou Wood is the new leader, unchallenged. This is the coming from whence it came. MacMurray, "Champagne Waltz" is emphasized from that picture, it being stated that the stunt was originated by MacMurray. MacMurray was the band's saxophonist. For the finale there is a dash of the Brittons' stuff, but not nearly so rough. Men caricatured name players of the screen and stage, including the Duke of the airways, Rudy Vallee. Opening the show is the Dave Jones dancing act, a five-person turn. Principally named by the Dave Jones dancing act, whom he hoofed a top ballroom number as done by them in a "Little Show." Ibee.

STATE-LAKE, CHI

Chicago, June 19. There's a real old time vaudeville bill at the State-Lake this week. Some of the acts are from the sock to Gen. Ulysses S. Grant, and that isn't counting the stuff used by either Vox and Walters, or the Three Short Waves. Theirs is of the vintage which might make the other Ulysses guffaw—he of the Trojan war.

In the case of the latter act, three good vaudeville acts, announced as Crosby, Yellatons, Downey, Arliss, Boake Carter, Ken Murray, Oswald, Joe E. Brown, and Butterworth, nine in all, with nine straight misses. The show is for argument, they themselves, admit might be either Roy Atwell or Senator Fish-face, but even with such protection, the show is still room for improvement. In N. Y. Significant because introduced them as originating from the State-Lake's Discovery Night, something which even a good third degree should have made him confess.

Vox and Walters, double ventriloquist team, have been in town a good many times, but never have they showed the distinction of memory they show here. Some of the gags they use, this audience didn't even remember. Considering that these two have so much stage presence, so much experience, it should be a matter of pride with them to get new material, hook it up to the excellent baby cry bit which Miss Walters does, and have an act.

Most of the other turns are only just bad. Foran Sisters and Tom have three okay characters, straight from the State-Lake. The other two femme troupe, yet fail to get the most out of any of 'em. Dancing is good, but bad timing of spiritless gagging, and a cutting of the show, spoils the whole setup. Betty Burgess and Johnny Lamont are headlining, with lots of newspaper clipping and a good deal of their walk-across bits, falls, and shakes. A hobby is very commendable. Miss Burgess has plenty of appearance, and looks like a goodly able to carry a heavier part of the act than she's doing now.

One good act has been thoughtfully spotted first by the State-Lake management, and giving the customers a break. Dorothy Martin and Co. do some top adagio dancing with lots of flash and showmanship.

State-Lake's Swingin' Chicago line turn out two crack routines, both well costumed, and separate in timing and style. They're swell. "Behind the Headlines" (RKO), and business good at third show opening day. Loop.

ROXY, N. Y.

The flesh flourishes this week at the Roxy is punched around the bumpy band maestro's by Milt Ritter. Before a slight and summer-slumberous audience on opening night, the stage-show succeeded acceptably in arousing 'em.

The band turn is split into two portions, a good idea in view of the light support lent, at least numerically, by the rest of the li

Gae Foster line (24) opens with roller-skating routine plucked from the scrap-book of the troupe's past, but it is serviceable. Diminutive swing songstress, Sybil Kaye, follows with a brace of o. k. numbers, then the Britton dozen steps up to the bat and lets go.

With Walter Powell and Tito pacifying the clowning and the murderous mayhem that established the outfit 'way back in Ziegfeld's final 'Follies,' the stuff strutted in to its customary stout reception. The Holtzman remains as vulgar as ever; the only chuckles it gets as always are the low, leering ones that do not come in theater. Also Tito's verbiage about the babies in cellophane is not only ancient, but slightly repellent. Such small mars are unfortunate in the face of such clever-clever innocent slapstick comedy the rest of the act comprises.

'Tween the band's two appearances, the Gae Foster femmes frolic through a pretty routine leading up to a v.g. solo high-kicks control by lithe, graceful Barbara Blane. The dancer sells her specialty especially well. Miss Kaye warbles in the wings during the act. One mistake in staging is spotting the Britton boys so far downstage. The platform should have been on rollers and should forward. Some of the 'sly' stunts were missed to some of the onlookers who might have thought they were in the next county, gazing as they were across the vast expanse of the Roxy apron and stage at the band up and around the backdrop.

Nice idea is worked in at conclusion when, after the boys had wrecked the place, the line goes whisk on pretending to be sweeping up the stage with brooms and presently stepping into attention for a brisk drill.

'Sing and Be Happy' (20th) closes the screen. Bert.

MAINSTREET, K. C.

The pride of K. C., where he got his start, is in town this week and that means: o. lullaby for the Mainstreet. But there's nothing lullabyish about Cab Calloway and his 14-piece crew. It's a noisy little hour of entertainment.

Calloway in a prance from start to finish. Plenty of the old strutting but the soft pedal is on the scatting. He has modified his style and the lyrics now are understated. It is possible that he'd stand up better if he gave 'em more of what they expect from him instead of pulling his punches, that is, saying the words.

Calloway opens with a Harlem heater followed with taps by Evelyn Keyes. He then goes into his top number 'Hi De Ho Miracle Man.' This is followed with a Calloway sweet version of 'Just Awearin' with vocals by Benny Payne, the band's pianist. With the exception of eight bars the band has an urge to apply the flame to this one.

Avis Andrews is liked. She warbles three numbers. 'Copper Colored Man' (the only high), 'Good Night My Love' and a medley. Combines personality and talent in a skillful mixture, peddling her soprano voice in a pop style that gets 'em.

Band pulls a heckling act, known strike and screams leaving the boards to the 'Trump Band,' eight colored youngsters tooting and beating caltrap zaddies. It's a beating interlude that would get the job done in intertribal communication, it's that loud. They are marshalled by a limo youth who dishes out never take-off on Calloway's generalship.

Things eventually get around to a Ro at 'Minnie the Moocher.' Audience is asked to chime in on the hi-de-hos. Audience is asked to chime in on the hi-de-hos. Audience is asked to chime in on the hi-de-hos.

No special section of the show is featured and there is very little scrawling to hind legs or solo spotting. It's Calloway under the spot all the way. He sings no less than five numbers and in only one does he go in for scat. He gives special attention to 'Peachy'.

My Girl Hoyt.

PALACE, CLEVEL.

Cleveland, June 19. Nat Holt adds two new girls acts to Roger Pryor's unit. The 'Swing-time Syncopation' for current date at RKO Palace with favorable results. Show has couple of good novelties, but needs plenty of femme legs and appeal to counterbalance the male orchestra. Pace is staccato for 65 minutes, warming up Friday's

openi ich usually is

Edna Sedgewick, put into fourth spot here, is a dance peacheering whom Holt found at local Hollenden hotel's Vogue Room. Such direct booking is common here, particularly since Hollenden gets a big play, but she's worth setting a precedent.

Girl has everything that comes under heading of flash. Tricky tapper with a style of her own, loads of zest and looks, she's a definite clicker in front of stage band. 'Bolero' to taps with blue lights on sequined gown is done so expertly it has a big-time flavor. Though a newcomer, she would fit into any elaborate production number.

Ben Yost's Varsity Co-eds, brought in for next to closing, later it of smartly. Five girls in long blue gowns whip up some tickling blues vocalizing, the platinum blonde hitting a high operatic key. Ames and a surprisingly large amount of fair Casino recently, but their clever dance caricatures and banging pratfalls are just right, as a sure-fire comedy act. Double-jointed partner

Howard Nichols has been away so long that his old-time hoop-juggling bit, with a neat tent finish, seems almost new. 'Red' Hodgson, the guy who collected a lot of money, hauls out his cornet to sell a comic kick ditty.

Orchestra isn't as spectacular as many heard lately, yet Pryor builds up a surprisingly large amount of good-will and applause for himself. This may be because he introduces acts briefly, is unobtrusive and doesn't wise-crack too much. Crowds are kept on their feet by the smart-alacky m.c., unless he's a top-liner. Roger's special opening and finale songs are ingratiating ditties; also hits it off charmingly. 'What Could I Do, I'd Hate' and 'Howard Green in Band, Doubles in another okay ballad. 'Night Ride' rates as best orchestral number. Pullen.

EARLE, PHILLY

Philadelphia, June 19.

Most of the Earle's vaude show this week is on the ice which is okay and appropriate considering Philly's sweltering temperatures, but show only rates moderately as entertainment, it is 'There Goes My Girl' (RKO) which may get some attention because of Gene Raymond's splicel i Jeanette MacDonald last week and all the accompanying hurrah. House at first full showing

Show doesn't open with the ice carnival. First number is a unison tap done by sixteen girls with tennis racket and ice, not unusual.

Next is an acrobatic solo dance by Joe Howard which features a back somersault going into a split that's out of the ordinary. Offering is short and routine, good and deserving of hand it gets.

Ross Wyle, Jr., is on next, starting with a short tap and then working with a funny adagio burlesque. He's supposed to be teaching her how it goes and that gives plenty of opportunity for laughs. It's also very true, and Howard Green in Band, offering as a whole is one of the best of its kind house has shown in some time.

Ice Carnival starts with a few film sequences showing Kit Klein, Olympic women's skate champ and speedster, in various winter settings. The show itself is opened by Howard as written for him, and then Duffy as ice comedian. Duffy starts off with a drunk bit but doesn't emphasize the comedy angle, going almost immediately into straight twirling and fancy figuring.

Dick and Irene Meister come on next for a neat waltz number that is graceful and attractive without being notable.

Kit Klein is spotted next. She's got a moderately easy and attractive personality although a little artificial in her spiel at the mike. Does first very short imitations of girl skaters from various nations that she saw in action at the last Olympics. They include Japs, Russians and finally Swedish skaters. Not much of an enice between them except that Miss Klein wears a different hat each time.

She then explains to the audience about the special kind of skates she uses and then does a short tap, a la Sonja Henie. After that there's a brief exhibition of her speed stuff.

Then Earle shows his stuff which, okay though, of course, not new. Sixteen girls do nice precision number that clicks. Duffy then returns with a femme dummy doing a good whirlwind number to the tune of the Cucarachas.

The finale has the entire company on the stage doing bits of their specialties. Outfit carries its own chemically prepared ice substance with it. Takes several hours to lay it and after engagement, it's a happy ending. A familiar vaude turn which has built up its rep on WLW, closes the show in strong manner and

PARAMOUNT, N. Y.

'With 'Met in Paris' (Par) clinging for a third week, other commitments forcing Ozzie Nelson orch out, and the George Hearn troupe in an enclosed sound booth in full view of the audience to mix the mikes.

Picture is 'Fly Away Baby' (WB) and business very good Friday evening at final show.

Hall's orch (13), seemingly as much a fixture at the Taft hotel, N. Y., as the elevators, is a steady, dependable dance band. While it hasn't the stage presence, or the sparkle of many a name band, and lacks an especially distinguishing style, the crew plays a good show. And this week at the Par's plant, it is the acts which count up the tall take of bows.

Lathrop roots, and Virgil is Lee lead off the line with their smart singing. One of the very best and most dignified flash acts still to be found in vaude today, turn is badly hampered by the minimum of hoisting history to the front of the band. Accompanied to using a normal stage in 'full,' the trio manages excellently in squeezing their routine into the space allotted.

Miss Lee has a nifty pair of diamond blue pajamas for her solo rhythmic tapping. Boys look crisp and clean-cut as ever in their uniform routines, and when performing the tent show wears. Doesn't look unlike the 'Bill' singer, either.

Ben Beri (New Acts) stops the show in its path with his swell comic juggling. Peter Higgins, Irish tenor, winds it up and apparently could have gone on chanting all night. The vet is getting a bit stout, but he's got a nonchalant mien, works well, and when caught his pipes were prime. He runs through a string of pop ballads and the ratlers rumble for his Erin number.

The orch has several good arrangements, but an equal number of stock ones detracted. The only musiker in the crew even worth a flick is the fine fiddler, and he is literally overworked. There is scarcely a number for which he doesn't get to his feet and let loose some fancy bowing. The brasses don't get a whiff. When caught the drummer boy was a bit too bold on noise; his measure-pacing was too expressed. Attendance was much last show. Thursday night, with the lower level about half occupied. Stage show ran 59 mins. Bert.

LYRIC, INDPLS.

Indianapolis, June 19.

WLW Radio Revels the air revue in which the performers as a whole seem at home before a theatre audience. Acts stick close to the five minutes on the stage, but are nicely to the audience. Following an offstage voice, representing phone operator at radio station answering questions about the cast and about to be presented, revue opens with the musical conductor introducing Tommy Riggs as m.c.

Revue gets going with a punch due to the efforts of the young County Revelers, hill-billy troupe of music makers, doing two fast numbers and bringing on Pa and Ma McCormick for old-fashioned humor. Ralph Nyland, staff tenor, follows with one number, 'Without a Song,' and then Tommy Riggs does about six minutes of Tommy and Betty, his radio show and he bows the audience over when he turns out to be Betty as well as Tommy. After several minutes of Tommy and Betty, he is on next with about three minutes of news which is furnished him by special wire from the Cincinnati Reds' newsroom. He's a name here and gets a good hand at his introduction and his finish. Phil Davis, musical conductor, formerly with Charlie Davis' band here for years, does a trombone solo at this point for the benefit of his local fans, and then Sidney Mason, nation's leading 'The Radio' program, is on for a reading of a poem by Browning which goes well but seems too short an appearance.

Prim Sisters, girl comedienne, follow with two popular numbers. In the next spot and almost tie up the show. Tableau introducing Helen Nugent, whose air billing is 'The Radio' and 'Sweet Song' following a preliminary solo by Ralph Nyland is neat bit of staging to break up the succession of one-act numbers. The next act, a quartet, are on next with two harmony numbers that would go better if the boys knew how to sell them a little more.

A sound effects sketch shows Brown in the next spot with Doug Brown, of the WLW announcing staff, reading a dramatic script. The audience and robbers while Don Winget, effects worker, shoots guns and runs off a series of records with 'Irene' crowd screams, and screeching tires. The sketch is not bad, but the audience doesn't hear all that goes on, but they watch Winget jumping around from one gadget to another.

Frank Foster, 'The Radio' Ladies, a familiar vaude turn which has built up its rep on WLW, closes the show in strong manner and

adds a needed dose of comedy. There's the usual finale with everybody on stage. House band is on stage throughout as is Lon Barnett, WLW engineer, who sits in an enclosed sound booth in full view of the audience to mix the mikes.

Picture is 'Fly Away Baby' (WB) and business very good Friday evening at final show.

STANLEY, PITTS.

Pittsburgh, June 19. Major oves shows have curiously enough always been b.o. poison here particularly so when there are no means to give the marquee a boost. From looks of things at opening performance—half a downstairs and a skimpy gallery—George Choo's 'Paris on Parade' is hardly likely to break the link but there'll be a few customers dissatisfied once they get inside.

Choo has an uncanny knack for putting together a light-nut unit and making it look like a big one. He's turned the trick in 'Paris on Parade,' obviously just a little to cash in on casino-type productions but stopping Miss Lee, who has a nifty pair of diamond blue pajamas for her solo rhythmic tapping. Boys look crisp and clean-cut as ever in their uniform routines, and when performing the tent show wears. Doesn't look unlike the 'Bill' singer, either.

Ben Beri (New Acts) stops the show in its path with his swell comic juggling. Peter Higgins, Irish tenor, winds it up and apparently could have gone on chanting all night. The vet is getting a bit stout, but he's got a nonchalant mien, works well, and when caught his pipes were prime. He runs through a string of pop ballads and the ratlers rumble for his Erin number.

The orch has several good arrangements, but an equal number of stock ones detracted. The only musiker in the crew even worth a flick is the fine fiddler, and he is literally overworked. There is scarcely a number for which he doesn't get to his feet and let loose some fancy bowing. The brasses don't get a whiff. When caught the drummer boy was a bit too bold on noise; his measure-pacing was too expressed. Attendance was much last show. Thursday night, with the lower level about half occupied. Stage show ran 59 mins. Bert.

Indianapolis, June 19.

WLW Radio Revels the air revue in which the performers as a whole seem at home before a theatre audience. Acts stick close to the five minutes on the stage, but are nicely to the audience. Following an offstage voice, representing phone operator at radio station answering questions about the cast and about to be presented, revue opens with the musical conductor introducing Tommy Riggs as m.c.

Revue gets going with a punch due to the efforts of the young County Revelers, hill-billy troupe of music makers, doing two fast numbers and bringing on Pa and Ma McCormick for old-fashioned humor. Ralph Nyland, staff tenor, follows with one number, 'Without a Song,' and then Tommy Riggs does about six minutes of Tommy and Betty, his radio show and he bows the audience over when he turns out to be Betty as well as Tommy. After several minutes of Tommy and Betty, he is on next with about three minutes of news which is furnished him by special wire from the Cincinnati Reds' newsroom. He's a name here and gets a good hand at his introduction and his finish. Phil Davis, musical conductor, formerly with Charlie Davis' band here for years, does a trombone solo at this point for the benefit of his local fans, and then Sidney Mason, nation's leading 'The Radio' program, is on for a reading of a poem by Browning which goes well but seems too short an appearance.

Prim Sisters, girl comedienne, follow with two popular numbers. In the next spot and almost tie up the show. Tableau introducing Helen Nugent, whose air billing is 'The Radio' and 'Sweet Song' following a preliminary solo by Ralph Nyland is neat bit of staging to break up the succession of one-act numbers. The next act, a quartet, are on next with two harmony numbers that would go better if the boys knew how to sell them a little more.

A sound effects sketch shows Brown in the next spot with Doug Brown, of the WLW announcing staff, reading a dramatic script. The audience and robbers while Don Winget, effects worker, shoots guns and runs off a series of records with 'Irene' crowd screams, and screeching tires. The sketch is not bad, but the audience doesn't hear all that goes on, but they watch Winget jumping around from one gadget to another.

Frank Foster, 'The Radio' Ladies, a familiar vaude turn which has built up its rep on WLW, closes the show in strong manner and

PALACE, CHI

Chicago, June 19.

Having clicked off two excellent coin sessions with two band shows, led by Paul Whiteman and Cab Calloway, respectively, the Palace tries a third one, this time with Dan Russo and his regular pit orchestra. Moved to the stage, Russo steps forward as announcer for the opening of the show and then gives way to Joe Lewis, who handles the rest of the m.c. duties for what is labeled as 'Crazy Rhythm Revue.'

It happens to turn out as one of the best vaude bills the Palace has presented in a long, long time. And it also happens to turn out to be the best performance that Lewis has contributed on a local theatre stage. Always a rough-and-tumble café performer, Lewis used to be lacking completely in ability to project his particular type of clowning to another row-by-row audience. This time, however, it's different. Lewis comes up with a performance that is fifty any way you look at it. Has a line of nearly brand-new material, and sells it smartly. Only his clowning about Joe Lewis remains on the weak side. But his opening remarks, announcing a string of attractions on a big buildup and then lamely finishing with an apology because they were unable to show up, tickled this audience in the right spot. Works hard throughout the lineup and score solidly.

Other comedy on the show is by the Slate Bros., who were here a few weeks ago with NTG, and who retain a few of the NTG show gags and material. In that unit they used a couple female impersonators, and they try to repeat the same stuff here. Slates are good comedians and remain one of the top eccentric dance troupes in the business. They used to have a number bit in the ragdoll adagio burlesque, but they've done something to it. They're overclowning the bit so that today it isn't the most powerful sock it was a couple of years ago.

Getting the show away on a solid foundation is the Honey Family. In their acrobatics, which stand out particularly due to the use of female impersonators, they are good comedians, especially such lookers as these girls are. Work at a speedy clip and turn in a fairly steady line of numbers. Board work and shoulder-clopping. Another family group, the Bonatti Trio, fills the deuce spot with their not xylophone work. Two kids are growing up, and the boy is developing into a flash hooper.

Jane Froman is on the show end and holds up the center of the bill with a standard number. Halted proceedings at the last show Friday, and rated it. Miss Froman is a singer with a splendid set of tonsils and a singer with a fine imagination. While she uses musical variations in all her numbers, her songs still retain a solid foundation of the original melody. She has hit upon a great method of keeping the audience interested while weaving in additional musical tricks. She displayed excellent vocal form when caught; and was a highly pleasing and ingratiating singer and performer.

Picture was 'Meet the Missus' (RKO). Business wasn't bad either. Gold.

Pix-Radio

(Continued from page 1)

NBC would attempt to censor a commercial program dealing with criticism specifically, unless the problem became much more drastic than at present.

Inquiry by VARIETY indicates that the Columbia Broadcasting System has at no time been approached by anybody from the film industry on the matter of 'harmony' between the air and the screen. Evidently the Lohr-Hays talks were the beginning and the end of the inter-industry diplomatic relations.

'Czar for radio' talk is described in Washington, where VARIETY made efforts to track it down, as wishful thinking by persons who would like to have the job. But the 'czar' thing is peculiarly incongruous for broadcasting the hundreds of corporations hold the air. Such a czar presumably would have to be set up in connection with the radio trade association, but the 15-year history of the National Association of Broadcasters (meeting this week at the Sherman Hotel, Chicago) is one of constant dissent from 'net-work domination.'

With a dozen or less major companies the radio is a simple in pix. In radio the ownership of the 700-odd stations is scattered. Networks own or control less than 40 stations' their

get a good spot in the ballet production number, and make good use of it. On occasion, a 'rout' which includes most of the conventional and sensational losses, Sunny Rice, solo tapper, holds attention in the opening production piece. For.

Karrie LeBaron dancers, adagio

FEWER STRAWHATS IN '37

'Victoria Regina' Finally Opens In London and a Sock; Two Other U. S. Plays Premiere, One Is Okay

London, opened last (Monday) night at the Lyric theatre, and gives every indication of being the biggest London success in years. Reception accorded the play about the life of Queen Victoria was not the hysterical sort, but one inspired by genuine approval of the manner in which the subject and her era were handled, both by the author and the production. Play should enjoy at least a run of two years, judging from the morning-after reaction.

Although about an English subject and by an English playwright, Lawrence Housman, 'Victoria' was seen first in New York. This was due to the fact that there was a ban in England on the subject until a few months ago.

Jules Eckert Goodman's 'The Great Romancer', which was recently tried out by the Repertory Players, opened at the New theatre on June 15. Piece seems a possible success, due to the smack touting of Robert Morely in the role of Alexandre Dumas.

Opening at the Shaftesbury theatre Wednesday (15), 'Satyr' is deemed extremely unlikely to succeed. Drama is a gloomy pathological job about a youth with a homicidal sex mania. Piece is too morbidly clinical. It was produced by Chester Erskin, American.

Both 'Great Romancer' and 'Satyr' are by American authors, and are being given London spins before proposed New York presentations.

B'WAY P. A.'S CONSIDER MODIFIED AGREEMENT

The New York Theatrical Press Agents have taken no action on the Theatre League's suggestions that the proffered agreement provide for two classifications to facilitate new people entering the field and that the minimum salary stipulation be lowered. Understood that the p.a.'s will seek to secure the signatures of individual producers, although they also desire the okay from the League. Because a number of showmen are not in the city, final decision may not be secured until late in the summer.

Press agents contend the proposed agreement need not be revised in order to meet the managerial points. Unless specifically engaged for exclusive services the minimum is \$100 and not \$150 weekly and the rules provide for new people to join the NYTPA as associate members.

Ex-Stage Juve Upped to \$215-a-Month Detective

is, June 22.

Harry Fender, who tossed overboard a career on operatic stage for one with St. Louis police department, has moved up another rung on local gendarme ladder. Last week, in wholesale shakeup of dept. Fender was upped to job as detective-sergeant. Several years ago when Fender turned down propositions to remain on stage he joined local constabulary as motorcycle cop.

Later, after several important captures of crooks, he was made a plain-clothesman and further distanced himself by nabbing gentry in the 'wanted' list. His salary is upped from \$180 to \$215 per month by promotion.

'Burglar Strike' Looms

Hollywood, June 22.

Sam Rosen has acquired production rights to 'Burglar Strike', new comedy by Louis Weitzenkorn. Fall production on Broadway is planned.

The Price of Fame

John P. Murray and Allen Greig, authors of 'Room Service', were sitting on the steps outside the stage door of the Cort, N. Y., one night last week after a performance of their comedy smash. Not recognizing them, the doorman told 'em to 'get going'.

Announcement of the sale of their play to RKO for \$255,000 had been made that afternoon.

KELLAND'S SERIAL A PROBABLE PLAY

Clarence Buddi Kelland's story, 'A Star Rising', appearing serially in the Cosmopolitan Magazine, will be dramatized if the author can reach terms with an adapter. Understood serial rights bring Kelland \$75,000. Deal also gives Hearst an option on the film rights for \$50,000. Publisher has not lifted it so far.

Script of the author's previous yarn, 'Stand-in', is being prepared for Walter Wanger. Joan Blondell is slated for dual lead.

'Show' Continues Run With Replacements Due

'The Show Is On,' which is continuing this week at the Winter Garden, after being announced 'positively' last times, may last longer. If cast changes are worked out, Willie Howard is reported engaged to replace Bert Lahr, who is going to Hollywood. No feminine changes contemplated and Beatrice Lillie is not due on the Coast immediately. She goes to Paramount (Major Productions: Emanuel Cohen) in August and Lahr is due at Universal (DeSylva).

However, Reginald Gardiner will withdraw and it is planned to divide his assignments among other players. Ralph Riggs will also leave the revue, under contract with the St. Louis Municipal Opera. His place will go to Dave Malli, understood to have the show.

'Last weeks' were in the show's ads sometime ago and then the line was dropped.

Katharine Locke Leaving 'Time'; Miss Fox Succeeds

Katharine Locke will leave the cast of 'Having Wonderful Time', Lyceum, N. Y. Actress attracted unusual attention in the press when the show opened and it was stated she would remain for the run of the play, although there was a Coast string to her services. A new contract was entered into with Marc Connelly, show's producer, providing for Miss Locke's appearance in 'Time' until September. This contract has been cancelled by mutual consent.

Understood that Miss Locke is leaving the show because of illness and the need of a rest. Her successor's role will be Sidney Fox.

When Miss Locke missed one performance last week, her part was played by Helen Golden, understudy.

Nebraska Tent Show

Lincoln, June 22.

Chick Boyes Players have opened under canvas here on the West Lincoln lot, which they had in the seasons of 1934 and 1935. First performance was June 21, and tent is here for the summer.

Feature is Evelyn, femme mentalist, who works between acts.

40% REDUCTION IN RURAL SPOTS

Drop in Number of Rural Spots Expected to Be Balanced by Careful Selecting of Promising Scripts for Tryouts

BETTER QUALITY

indications the rural summer showshops are developing into an annual theatre feature, rather than an escape from the city for actors during the summer dullness. There will be fewer barn theatres this year, unless there is a last minute rush. At this time there are 40% fewer spots in the sticks than last late June and there will be considerably fewer new play tryouts.

It is believed that in the reduction of the number of country show ventures there will result a steadily improved type of presentation. That goes for the new shows tried out, as well as the standardized plays offered. Through regulations imposed by it, players are getting a better break and more professionals are used instead of amateurs and graduates of schools of the drama.

Only 51 Tryouts

There are 51 new plays listed for the sticks, as against 75 tried last summer. Of the latter crop only 10 were rated as definite possibilities, and none which reached the Broadway boards even approximated moderate success. When the straw hat craze was at its peak, three years ago, there were 135 new plays tried out. The number has been steadily decreasing and so has the importance of such showings. There are probably as many ambitious authors, but fewer embryo managers. New play presentations are too hurriedly prepared and too hampered, to continue to attract regular managerial scrutiny.

Total number of rural theatres, this year, will probably not exceed 40, as against 55 listed by Equity last summer. The current list actually counts up to 36 at this time. There are possibilities for 80, but mostly hideaways, which will probably not materialize. As many as 105 barn theatres were counted several seasons back. Plenty were of the coffee-and-cake sort, with players taking chance at return transport.

(Continued on page 64)

FTP Workers Begin Battle for Life Backed by Unions; Dismissals Start When 1,700 Get Pink Slips in a Day

50% Are Pros

The actual number of professionals in the WPA theatre project, N. Y., who received dismissal slips among the 1,709 mailed out was not tabulated up to Tuesday (22) afternoon. Indications are that more than 50% are pros. In some departments the 30% reduction in complement was exact as in the vaudeville division which had 194 let-outs. Reported that 220 stagehands had received slips, that number being in excess of the dismissal percentage. It was explained that was so because the order stipulates there shall be no more than 5% of non-relief people retained and a goodly number of WPA deckhands were not classified.

At Equity 120 members had reported getting the slips, but it was known that more had not yet reported. There are 700 Equityites on the relief theatre payrolls. Musicians who are part of the theatre project were said not to have received the full percentage of pink slips, because they are required with the various attractions. In the ticket sellers department there are 21 let-outs out of 57 people.

Demonstrations and protests to officials at WPA theatre headquarters in the Chanin building continued throughout the days and sit-down strikes in some theatres were on tap.

B'WAY LEGIT SUGGESTS A VOLUNTARY PAY CUT

A cut in salaries of the players in 'Excursion', Vanderbilt, N. Y., has been made with the assent of Equity. Slice has an unusual angle, it being made at the suggestion of the cast, not the management. Latter planned closing the play last Saturday, actors stepping forward with a new schedule of salaries.

'Excursion's' business had been slipping steadily and the recent weekly red was reported more than \$1,700. Attendance was somewhat aided by a cut-rate deal.

Monday (21) morning over 1,700 persons on the WPA theatre project

New York received dismissal notices in the mail at their abodes, the first step in reducing the personnel by 30% being taken precisely as scheduled by Washington. Those who received the pink slips are slated to go off the Federal relief payroll July 1. Nearly all the professionals who are on the let-out list, signed in at the project offices, then reported to the quarters of the various stage unions.

The unions, all affiliates of the American Federation of Labor which is backing up their protests against the dismissals, took the position that now that the let-outs have actually been ordered, they can now proceed to fight the "nothing can be done about it" declaration made by Halie Flanagan when she formally advised union officials that there would be no change in the complement-reduction schedule nor the manner in which it was carried out.

'Nothing can be done about it' was reiterated by William P. Farnsworth, assistant to Mrs. Flanagan, when delegations called at headquarters in the Chanin building before the dismissal notices went out. The unions, however, have plenty to say about the methods used to decide who is and who is not essential to the theatre project.

Unions Plan Action

Unions say they wish to keep away from any personal clash with WPA theatre heads but it is clear that the fight is on to prevent actual professionals from being dismissed in preference to those who have not been identified with the stage previous to the relief Federal Theatre Project. Last week the stage unions held three meetings and acting as a unit, two strongly worded communications were sent Mrs. Flanagan. In one letter sent last Thursday (17) it was set forth that:

"Money for the project was to be used to give employment to those (Continued on page 63)

COCHRAN, IMPROVED, EN ROUTE TO FRISCO

Charles B. Cochran, the London manager, left New York Sunday (20) for the west, much improved physically over his condition when arriving for a surprise visit. Showman was suffering with arthritis of the leg, but the affliction virtually disappeared after treatment by Dr. George Ross Starr. Same New York physician also treated Evelyn Laye successfully with the result that the actress sent for her mother who was ailing in England and who became Dr. Starr's patient.

Cochran stopped over in Chicago for the Braddock-Louis fight, being the guest of Gene Tunney for the event. His itinerary then calls for a trip to San Francisco where he will be consulted about the plans for a theatrical revival there during the Golden Gate exposition in 1939.

'Tobacco Road,' July 3 At Garden Pier, A. C.

Atlantic City, June 22.

Garden Pier theatre, under the management of Lex Carli, opens Saturday, July 3, while Joe Quittner will reopen his Globe theatre for its fifth season of burlesque on Friday (25).

Garden Pier will book legitimate shows beginning with 'Tobacco Road,' followed by 'Mulatto,' 'Dead End,' and 'You Can't Take It With You.'

Sam Rayner will head the burlesque troupe at the Globe, which will have two shows daily.

Dowling Receives Only \$5,000 as Share In 'Richard' Profits; Broadway Click

Eddie Dowling and Boris Said, battling partners in the management of the St. James and 44th St. theatres, N. Y., also interested in the surprise click 'King Richard II,' have arranged a split-up of profits. Theirs has been one of the oddest financial relationships known on Broadway. Last week Dowling received \$5,000, said to be the only money received by him during the three years they have operated the St. James (originally Erlanger's).

That coin was tendered as his share of profits, mostly from 'Richard,' they having a 50% interest between them. Dowling's split was considered small considering the fact that the show ran 17 weeks and grossed around \$300,000, besides which the house earnings were figured to have totaled a considerable sum. Charged against him, however, was the loss on the 44th St., mostly dark throughout the year. Office rent, its maintenance of same, was also a debit, despite the fact it is located in the St. James.

Said is an oil man, connected with Standard Oil's Russian holdings and has been interested in show business

for some years, usually as a silent partner. He arranged the leases for both theatres with Vincent Astor and originally his percentage of expected profits from the St. James made it virtually impossible for Dowling to participate, even if the house had a hit. The Russian was also in on 'Thumbs Up' which had Dowling and Ray Dooley in the cast. Production went beyond the budget and neither the actor-manager nor his wife (Miss Dooley) received any salary during the engagement.

When Robinson Smith and Maurice Evans presented 'Richard' they figured on having twice the bankroll necessary for production as a sinking fund in case of losses. Dowling and Said came in, each getting 25% of the venture. Understood their combined half of 'Richard' also applies to the tour next season.

Dowling has plans for an intimate revue next season. First, however, he will present one of the Abbey dramas which attracted attention in Dublin last season. He is sailing shortly to complete arrangements for the American presentation which may include several Irish players.

Actors and Audiences All Mixed Up As WPA Opera Goes Commercial

WOLFE KAUFMAN

roadway got a neo-commercial legit attraction last week when the WPA's 'The Cradle Will Rock,' actually an opera but presented in legit guise, changed its spots overnight and went commercial. It was one of the most curious situations in legit history and it made one of the most curious legit productions in legit history.

Opera, written by Marc Blitzstein, young modernist composer, was to open for a series of previews at the Maxine Elliott Wednesday night (16). More than 14,000 tickets for a series of previews had been sold in advance to various organizations. Stagehands were ready, lights were ready, actors were ready—and suddenly came orders from Washington that the show could not and must not go on. That was a blow in more ways than one. There were already a few customers trickling into the lobby and things had to be done quick—or not at all. Composer Blitzstein, Orson Welles, stager of the show, and John Houseman got together quick. The show must go on, they felt. But where—and how?

Someone phoned the Actors' Equity. Mr. Gillmore considered the situation and announced that the WPA is a manager, like any other manager. If it didn't wish a show to go on, no matter what the excuse, that was that. Still Welles and Houseman and Blitzstein wanted to see the cradle rock. Aid was sought, questions asked, help solicited. It came. Someone thought of the Venice theatre, dark. And someone paid \$400 for rent of the house for that same night. Actors, managers, directors—and audience—were shunted over to the Venice. And there, finally, they saw perhaps the weirdest premiere performance any opera in the world ever got.

The Show Goes On

Complicated as it all sounds, it was worked out in a very few hours. Herman Shumlin, and some other legit gents aiding. Show, at the Venice, managed to open almost on time. Scenery? That was dispensed with. Lights? Those were rigged up—in a fashion. Music? Someone found a miniature piano and dragged into center-stage, for a Mr. Blitzstein to play. Actors? A few of them had the courage to skip Mr. Gillmore's ultimatum and read their lines, but prudence enough to do it from their orchestra seats, rather than on stage. Thus they were technically safe. Others didn't bother. Mr. Blitzstein recited their parts. It was easy for him. He merely played the entire complicated orchestral score on his miniature piano and recited seven or eight roles.

Welles helped out. He got himself a desk and a chair, on one side of the stage, and explained what was going on as it went along. There is no way of knowing very exactly what the opera is about. It was an interesting—and curiously moving—performance. But the 100-odd customers in the audience, into which were mixed a dozen or so actors, made a curious combination. Blitzstein played like fury and acted like a musician. Welles' explanations managed muddle things up a good deal more. But the business of actors in various sections of the house popping up and reading speeches, with answers from other corners of the house—or from the stage—and the sudden creeping in of an accordion accompaniment, a gent with an accordion showed up who knew some of the score and helped out all went into making it something of a rara avis—whatever that means.

It would be better reporting to that Blitzstein stumbled over some of his own lines or notes—he had enough to do, certainly, he should have—but he didn't. He remembered it all. Later he explained that he had played it all and sung it all to so many prospective backers for a commercial venture—all of whom didn't think it very commercial—that he would never forget even so much as a comma of it.

Curiously Effective

It would make a better story to say that it was all confusion and bedlam. But it was not. It was strangely moving and affecting. And the music certainly was and is good. (There's one jazz number which, well—). But as to story—it has something or other to do with a

strike in a steel mill. Maybe that's why the government called it off. Government officials say no, not at all, no such thing as censorship, it was simply that the WPA theatre project is in a momentary turmoil, people are being fired, staffs are being reorganized, so no new shows until about July.

Second light there was no performance and a lot of people clamored for their money back. That's difficult. The government knows how to take money, but hasn't figured out how to return it. Refunds are not provided for in the book of rules. Write your name and address down, please. Something will be done about it by somebody sometime.

Third, night something was really done about it. Houseman and Welles rushed to Washington and consulted officials. Nothing could be done, they said. Show was called off. But if someone else wanted to produce it, why not? So 18 of the cast obtained leaves of absence from the project and went commercial. Equity wanted bond and Helen Deutsch, p. a. for the Theatre Guild, came across, depositing \$1,500. It was then discovered that some of the actors didn't belong to Equity, so they had to join—\$600 worth of this—again Miss Deutsch played the good Samaritan. A contract had to be arranged with the Dramatists' Guild, but that was easy by this time. Admission was raised from the regular WPA 55c to \$1, with WPA workers permitted in at 25c a throw.

But nothing mattered, everything was arranged, the show is on. Except that Blitzstein is still playing and acting on his piano and the actors are still spread around the theatre. It's called a 'new technique'.

But Welles doesn't do so much explaining any more. It's easier to understand, sans explanations. It's easier in the world.

Ed Margolies Bankrupt

A voluntary petition of bankruptcy was filed in the Southern district Federal court, N. Y., last week by Edward Margolies, liabilities amounting to \$424,000, partly contingent, no assets. During the theatre building trend in the 1920's Margolies erected a number of legit houses on Broadway for the Shuberts. Included were limited capacity theatres such as the Bijou, 49th Street, also the Ritz and Ambassador.

Margolies went into bankruptcy in 1931 and the present action is stated to be a finishing proceeding aimed to liquidate all claims. Builder was in poor health for some time, but plans to become active again.

Elitch Opens Strongly

Denver, June 22.

Receipts of the opening week at Elitch Gardens summer theatre, with 'Reflected Glory' topped last year's opening week by a considerable amount. Although not many more people saw the show, receipts jumped because of the rise in admissions. Week approximated \$9,500. Opening (19) saw a sellout, with iness steady the rest of the week.

This week's play is 'Hitch Your Wagon,' starring Kenneth MacKenna and Barbara Robbins.

Sidney's Legit Comeback In Theatre Guild's 'Quito'

Sylvia Sidney has been signed by the Theatre Guild for the lead in 'To Quito and Back,' Ben Hecht's play which is expected to open the Guild's fall season. Leslie Banks will play opposite her. Expected that Philip Moeller will direct, though that's not set. Nor is the scene designer. Show will have an out-of-town tryout, probably in Washington. Rehearsals start Aug. 31, with Miss Sidney pulling in from the Coast a week later. Sylvia Sidney has never before worked for the Guild. Her last Broadway appearance was in 'Bad Girl,' which brought her a Hollywood contract. Actress attended the Guild acting school, however, before clicking. School was headed by Winifred Lenihan, but was abandoned by the Guild in the late '20s.

Proviso

Notified that WPA actors in 'The Trial of Dr. Beck' intended staging a strike at his Shubert theatre, in Newark, Jules Leventhal, pop-price producer who controls the house, told 'em it was okay with him if they paid the light bill. They did.

SIR J. M. BARRIE DIES AT 77 IN LONDON

Sir James Matthew Barrie, 77, whose greatest fame probably derives from his 'Peter Pan,' died in a London nursing home, June 19, of pneumonia, complicated by heart trouble. He had been ill only a few days. He had been a sufferer from neuritis for many years, losing the use of his right arm, but had otherwise been in generally good health, his age considered.

He was born in the Scottish town of Kirriemuir, later to become world-known as 'Thruism,' the son of poor weavers. Writing stories attracted attention in Nottingham and he went to work for a newspaper there, gaining the material for 'When a Man's Single.' From there he went to London, where he produced his first published novel, 'Better Dead.' There followed 'Auld Licht Idyls,' 'An Edinburgh Eleven,' 'When a Man's Single' and 'A Window in Thurns.'

His career as a playwright dates from 1895, when he had produced 'The Professor's Love Story,' followed by his dramatization of 'The Little Minister,' which he had presented as a novel in 1891. This gained for him almost immediate recognition, and plays seemed to flow from his pen, achieving his top success in 1904 with 'Peter Pan,' which perhaps, owed as much to Maude Adams' sympathetic interpretation of the title role as it did to the whimsy of the story. His plays were almost uniformly successful, though in 1913 his 'The Adored One' was booed at its London premiere, and, in 1926, his 'The Boy David,' after an auspicious start in the provinces was a costly failure in London with Elisabeth Bergner. In between, however, he produced a long string of plays that were both artistic and financial successes. Most of them were presented in America by the late Charles Frohman, and many of which gave Maude Adams some of her greatest opportunities, notably 'Peter Pan' and 'The Little Minister.'

Most of his fictional successes date to the early years, but he had no peak period in his plays, which included:

'The Professor's Love Story,' 'The Little Minister,' 'The Wedding Guest,' 'Quality Street,' 'The Admirable Crichton,' 'Little Mary,' 'Peter Pan,' 'Alice Sit-by-the-Fire,' 'What Every Woman Knows,' 'The Legend of Lenora,' 'The Will,' 'The Adored One,' 'Half an Hour,' 'Der Tag,' 'Romy Rapture,' 'A Kiss for Cinderella,' 'The Old Lady Shows Her Medals,' 'Seven Women,' 'Dear Brutus,' 'Echoes of the War,' 'Mary Rose,' 'Shall We,' in the Lady,' 'The Boy David.'

His longest-lived play was 'Peter Pan,' which is revived almost yearly in England around Christmas time. Some years ago he donated all financial rights in this play to the Great Ormond Street Children's hospital. He made his first visit to the U. S. in 1906 on route to Samoa to visit Robert Louis Stevenson, but the latter's death defeated that end and he returned home. He again visited America in 1914.

He was married to Miss Ansell, who was an actress in his 'Walker, London.' Later he divorced her, though he was strongly attached to her. He never remarried.

He was made a baronet in 1913, having previously refused the same title, and in 1922 received the Order of Merit, which he valued more highly than his knighthood.

Many of his plays found their way to the screen, notably 'The Admirable Crichton' ('Male and Female'), 'Peter Pan,' 'A Kiss for Cinderella,' 'The Old Lady Shows Her Medals' ('Seven Days'), 'Half an Hour' ('The Doctor's Secret'), 'What Every Woman Knows' and 'The Little Minister.'

Equity Vote Defeats Secret Ballot Amendment Sponsored by Insurgents

EDDIE CANTOR PREZ OF JEWISH TH. GUILD

Eddie Cantor was elected president of the Jewish Theatrical Guild last week. Other officers named for the coming year are George Jessel, Fred Block, Sam H. Harris, William Morris, Jr., Dr. Hugo Riesenfeld, A. A. Jaller, vice-presidents; Abe Lastfogel, treasurer; Nat Lefkowitz, assistant treasurer; Sam Forrest, financial secretary, and Dave Ferguson, executive secretary.

William D. Weinberger is chairman of the board of trustees, and Dr. Leo Michel chairman of the relief committee.

Lee Simonson's Stanford Lectures Date Bookings

San Francisco.

Lee Simonson, who designed the sets for the Lunts in 'Idiot's Delight' and their new play, 'Amphitryon 38,' will give a series of lectures at Stanford University, Palo Alto, in month, all of which will be open to the community and the general public through the generosity of an anonymous donor. The lectures arranged by the division of speech and drama will inaugurate the Summer Drama Festival of 1937, and will be given in the theatre of Memorial Hall throughout the last week in June. The five lectures are as follows: 'Past Performances' (illustrated); 'Stage Settings from 1535-1935'; 'Alternatives—a survey of modern scenic methods'; 'Plan of Action'; 'The Development of the Modern Director'; and 'The Theatre and the Community.'

Court Demands Insurance Policies in Haynes Case

Daniel Leo Haynes, colored actor, last appearing in 'The Green Pastures,' must surrender six insurance policies totaling nearly \$25,000 to a trustee in bankruptcy before his financial affairs can be settled, Federal Judge John W. Clancy, in New York decided yesterday (Tuesday). The actor filed a voluntary petition in bankruptcy in 1933, listing his liabilities at \$6,115. He claimed no assets. Later, when he sought a discharge, Harold Coffin, referee, learned Haynes had insurance policies of considerable value, but which were in his wife's name. The referee decided Haynes should make a cash value surrender of the policies to the trustee for the benefit of the creditors. Haynes opposed the order, but Judge Clancy upheld the referee.

Current Road Shows

(Week of June 21)

rother Rat,
Francisco.
'Amphitryon 38,'
Fontanne), Curran,
cisco.
'You Can't Take It With You,'
Harris, Chicago.

Summer Theatres

(NEW PLAYS THIS WEEK)
'Ghost,'
ing, N. Y.
'Behind the El,'
retina, Pa.
'It's a Cinch,' Derry, N. H.,
une 24.
Contrast,' Mary
Centerville, Mass.

FUTURE PLAYS

'Seven Eleven' by James M. Cain
to be produced in the fall by Anton
Bundmann.
'Too Hoo Everybody' comedy by
Effie J. Young and Agnes C. Noel
taken by Harry Young for October
production.
'The Lunatic from Boston' comedy
by Norman Matson purchased by
the Theatre Guild.

Although the amendment on the secret ballot was defeated by more than two to one in an Equity referendum which was quickly counted last Thursday (17), the association's administration, which opposed the proposal, deplored the apathy indicated by the total number of votes. That condition has been more or less true for years, though the recent annual election saw a material lift in the number of ballots cast, principally because of the three-sided contest to place people on the council.

Amendment was fostered by the opposition group in Equity. Council rejected the idea, but decided to test the sentiment of members by referendum, then ordered the election to be held by the secret vote method. Although Equity's officers feared the tally of votes might take considerable time, the votes were counted in one day. From now on the council will decide when the secret vote method is to be used, administration having believed that was the right idea rather than being mandatory, as would have attained had the amendment been adopted.

There were 520 votes against the amendment, against 233 who voted yes, a total of 753. At the election there were 1,244 votes cast, or approximately half the total of the paid up senior membership. It was indicated that the opposition forces were unable to rally their own group, since they were able to get 436 votes for one of their council candidates.

Much ado was made over the proposed amendment. The administration stated that if the referendum favored the idea, it might mean that all questions at all meetings would have to be decided by the secret method. Legal opinion backing that viewpoint was announced, although one attorney did not agree. Indies claimed that the administration was befuddling the issue and, regardless of the way the amendment was phrased, the intent was to apply the secret ballot only for elections.

The proposed reduction of salaries of Frank Gillmore and Paul Duizell, also suggested by the opposition, will probably be acted on after the committee, to be named by the council, reports to that body. Claimed that the re-election of both officers indicated that the membership at large does not favor cutting their salaries.

New Coast Revue

Los Angeles, June 22.

George O'Neil is penning the libretto for 'Summer Breeze,' revue which Homer Curran and the Shuberts plan to break in here sometime in September.

L. B. Kornblum is doing the musical score for the projected 'Breeze.'

Leventhal Would Like To Be Hampden's Mgr.

Jules J. Leventhal is negotiating with Walter Hampden for the possible appearance of the actor-manager under his auspices next season. Understood he would like Hampden to act in 'The Honor of the Family' and 'The Passing of the Third Floor Back.'

Playwright Wins Suit

Madeline Boyd Lucas, playwright, was awarded \$386 damages by Federal Judge Mandelbaum, in N. Y., the \$15,000 plagiarism action she brought against the Rev. James K. Humphrey, Estelle Bruce, riter, and others.

Plaintiff claimed defendants lifted parts of a play entitled 'The Heavens by Gate Ajar' which she had written in 1917 and used the material in their own stage production 'The Final Judgment.'

ENGAGEMENTS

Kay Strozzi, Selena Royle, Percy Warman, Charles Coburn, 'Twelfth Night,' Mohawk Drama Festival.
Eva Le Gallienne, 'The Mistress of the Inn,' Westchester Playhouse, Mount Kisco, N. Y.
Adrienne Earl, Frank Lyon, Marian Grant, Irene Shirley, Robert Perry, Kenneth Parks, Olive Warren, Ramon Greenleaf, Nay Duncan, 'Ten Ladies Meet,' Lake Whalton, theatre, Fitchburg, Mass.
Irene Purcell, 'First Lady' (Leventhal production).
Donald Cook, 'The High Road,' County theatre, Suffern, N. Y.

Hope Williams Divides Star Billing With Lunts in 'Amphitryon,' Frisco

Unusual setup for 'Amphitryon 38,' which the Guild opens in San Francisco tonight (Wednesday) splits the Alfred Lunt-Lynn Fontanne combo in the billing for the first time since the pair gained recognition as an acting team. Ads and program give Miss Fontanne top spot, with Hope Williams in second position and Alfred Lunt third. Added puzzle lies in the fact that Miss Williams is understood to have a comparatively small part.

Billing in the programs and three-column newspaper ads lists the three featured players in a horizontal line, Miss Fontanne getting the left-hand position, Miss Williams the center and Lunt winding up on the right. In the two-column newspaper ads, Miss Fontanne and Miss Williams are placed at the top in left and right-hand spots, respectively, while Lunt's name appears at the left, but below those of the two women.

Guild never has given any actor star billing, but Lunt and Fontanne have always carried top billing and in that order. It's generally been figured that Lunt is the actor b.o. draw, although Lunt and Miss Fontanne have for years been regarded primarily as a team and as such to be theoretically of equal importance. Fact that Lunt is now spotted third in the billing is believed to be entirely his own doing.

In connection with the presentation of 'Amphitryon,' it's also to be noted that the program reads, 'The Theatre Guild presents Alfred Lunt and Lynn Fontanne's production of "Amphitryon 38," which is also a new departure. In addition to receiving production billing, Lunt and Miss Fontanne are understood to hold a 50% share of every Guild show in which they appear.

SHOWBOAT MAJESTIC SAILS OHIO WATERS

East Liverpool, O., June 22.

One of the two showboats still remaining on the Ohio river, 'T. J. Reynolds' Majestic, is now playing the river in this district. The other craft is owned by Capt. Billy Bryant of Cincinnati, dean of showboat men. Majestic is making stops at Steubenville, Wellsville, Toronto, O., East Liverpool and other river towns en route upstream, proceeding as far as Fairmont, W. Va., and returning to southern waters in the fall.

Showboat has a capacity of several hundred persons and carries a crew of 23, including 12 trouperes. Some of them have to be all-round hands, playing in the band, acting and navigating the boat. Plays featured this season are 'Girl of the Golden West,' 'Clouds and Sunshine' and 'The Marriage of Elizabeth.'

Carnegie Tech Director At Chautauqua Strawhat

Pittsburgh, June 22.

E. W. Hickman, of the Carnegie Tech drama faculty here, producing summer stock this season on Point Chautauqua, the Lake, N. Y., transforming the old Dock building into a playhouse. Hickman is directing all of the shows with a company composed almost exclusively of Tech drama graduates, including Patti Littell, John Kennedy and Ben Yaffee.

Eight-week season opens July 1 with 'Hay Fever,' to be followed by 'Personal Appearance.' Hickman's most important work at Tech last season was 'The God Innis,' new play in which Guthrie McClintic has been reported interested for Burgess Meredith.

'Violence' Pencilled For B'way in October

Hollywood, June 22.

Deal has been closed here by Dore Scharf and Hugo Butler for Carly Wharton to produce their drama, 'Violence,' on Broadway in October. Mrs. Wharton, wife of John Wharton, Selznick International treasurer, also has closed with Garson Kanin, Samuel Goldwyn producer, to direct. Deal is simmering for Chester Morris or Lloyd Nolan to play the lead.

Phillips and Barratt To Present 'Jean' Play

'Jean,' a comedy which attracted attention in Vienna last winter, will be presented over here by Rufus Phillips and Watson Barratt, newly formed manager duo. Former, who has done some writing, is a Yale graduate, latter having been chief scenic designer for Shubert musicals over a period of years.

Picture rights to the play were sold, deal being said to have been made abroad, with Metro the purchaser. Managers, however, have arranged for its presentation regardless. 'Jean,' which opened in Vienna last December, was written by Ladislav Bus Fekete, a Hungarian.

FRISCO FTP DISMISSES 115

Reduction of quota was the reason given by Charles P. Teevin, district supervisor of the Federal Theatre Project, for the dismissal of 115 actors from the Government payrolls, effective June 30. Teevin acted under orders from George Gerwing, State director of the project. The move may have a staggering effect on the health of San Francisco's theatrical life, for some of the theatre project's most gifted workers found themselves on the official blacklist. The most prominent of the 115 is William E. Watts, drama supervisor for San Francisco, who directed such productions as 'The First Legion,' 'It Can't Happen Here' and 'Battle Hymn,' and who for the past two months has been rehearsing 'Power,' the Living Newspaper play which was scheduled to open at the Alcazar Theatre, July 8.

Some 33 members of the 'Power' cast—virtually 50% of the acting personnel for the play—were given dismissal notices, which according to Watts, will mean the postponement of production of a play that marks a progressive step in the development of functional theatre and which will also mean almost the complete waste of two months arduous rehearsal. A new director and a new cast recruited from other units of the project will present 'Power' at a later date.

Other prominent members of the FTP discharged are Charles Bratt, production supervisor; Helen Cross, actress, assistant director and teacher of choral speech; John Grover, Barry Drew, Edwin C. Macdonald, Marcia Freeman and Jay Arps, all of whom have taken important roles in recent FTP productions. Also included in those removed were a number of non-relief actors.

After the 35% cut there will be 210 left in the San Francisco project.

NEW JACKSON PLAY AT ABINGDON JULY 1

'One Long Night,' a new mystery play by Fred Jackson, will be tried out at Robert Porterfield's Barter Theatre in Abingdon, Va., July 1, 2, and 3. Play, which is being staged by William Morwood, will be presented by a cast headed by Nell Harrison and Paul Yost.

Others in the cast include: Elizabeth Sparks, Frederick Olmsted, Helen Ely, Francis Stringfellow, Janet Burns, John Dickens, Richard Janaver, and David Evans. Hugh Feltis will design the sets.

'Dead End' at Seashore

Asbury Park, N. J., June 22.

A last-minute switch in bookings will bring 'Dead End' to Convention Hall when Walter Reade opens new boardwalk spot to road shows next Monday (28).

LAMBS ANNUAL WASH SKEDED FOR JULY 11

Lambs club's annual outing, called the 'wash' will again be held on the grounds of the Percy Williams Home, East Islip, L. I., July 11. According to the program there will be included a yacht race for all tonnage and rig, refereed by 'Commodore' Robert L. Hague. Tug of war tussle will be a sort of round robin.

Al Ochs, one of the tallest actors in the world, will be the Collier.

FTP Battle

(Continued from page 61)

persons only who, prior to their becoming employed on the project, had been earning their living in the professional theatre or in fields other than the professional theatre, but under the jurisdiction of theatrical craft unions (except certain administrators). The rules for dismissal, in our opinion, override and conflict with such requirements and we request a definite ruling to remedy the situation, or if our position is incorrect, give your reasons.

'Under your present ruling and method of making cuts, large groups of men and women who always earned their living in the legit or variety will be discharged, while on certain of your projects even larger groups of persons who never were dependent on it, for their living are to be retained. Obviously we cannot tolerate this unfair situation.

'The request for a prompt reply was made. It was reported that Mrs. Flanagan and Farnsworth were out of the city when the letters were sent but a letter was said to have been received from the former on Saturday (19) with the same 'nothing can be done about it' the repeated gist. In a letter sent by the unions last Wednesday it was suggested that to the requirement rule on 'professional training, achievement and attitude' there be added, but such elimination shall affect persons who prior to their becoming employed on the project had been earning their living in the professional theatre, etc.' Also suggested that another of the dismissal rules be amended to read:

'If the supervisor is unable to certify to a sufficient number to cover the cut required made by him, then in that event cuts be made in other divisions of the project among persons thereon who, prior to the time of joining the project, were not earning their living in the professional theatre.' Unions also asked that before the lists be acted on, they be offered for inspection by the officers of the A.F.E. stage unions, so that the latter could present objections.

Appeal to Washington

Upon receipt of the letter from Mrs. Flanagan virtually setting aside all their suggestions, the unions sent another delegation to Washington to protest the dismissal procedure and its rules. Expected that the struggle between the unions to hold their unemployed on the FTP pay roll and the project heads will start in the capital.

It has been charged many number of times that heads of departments in the FTP are of a radical trend. That was repeated Monday when the dismissal notices were received. Some supervisors who made up the 'non-essential' lists are alleged to be 'politically pink' and that they favored those whose ideas are similar while professional actors were discriminated against.

Mrs. Flanagan was reported at Vassar college early this week to direct trial run of supervisors, actors, writers, directors and designers during a six weeks period. The group, consisting of 44 persons, was composed of parts of the country, will hold forth in the experimental theatre of the college, where Mrs. Flanagan was in charge of drama. Three productions are to be made by the group, the shows being financed by a grant of \$10,500 from the Rockefeller Foundation. The Vassar meeting appears to have been arranged before it was definitely known how much the FTP would be cut.

Heads of departments are at odds with those who have accepted the FTP reduction plan without considering the plight of the professionals who are to be dismissed. It was declared that WPA jobs, such as ticket takers and doormen, should be given to old actors in the industry feeling able to do manual labor, some of the latter being retained while some senior professionals are marked for let-out.

Hollywood's Actor-Grabbing Habit Works Overtime as B'way Managers Vainly Seek Suitable Dramatic Casts

Despite the almost continuous unemployment for a great portion of the Broadway legit players not on WPA rolls, the shortage of young actors capable of playing leading roles is growing steadily more acute. Producers claim they are having increasing difficulty in casting plays suitably. Number of productions over the last several seasons have not been done simply because managers couldn't find players whom they considered experienced and capable enough to make them go.

Matter has reached such a point that at least one leading summer stock company will be inactive this season due to its manager's inability to gather a sufficient number of seasoned players. Understood there are several others which either may not be active this summer or are planning to try and get by with what capable players they can contract with other parts taken by beginners.

Notable case of casting difficulties holding up a Broadway production was a script called 'Angel,' which over a period of the last few years was held by a number of established producers, each of whom finally released it because of his inability to get players he thought capable of making the show a success. Script never was done and was finally sold to Paramount, which has just completed filming it with const. Lubitsch directing and Marlene Dietrich starred.

Crosby Gaige has held Samson Raphaelson's 'The Magnificent Heel' for several seasons without being able to get it on the stage. George Jessel was set for it at one time, but when he bowed out the script again went back into Gaige's desk. Understood Raphaelson is now rewriting it to make the leading character Irish.

According to report, George S. Kaufman had plenty of headaches trying to cast 'Mice and Men' for Sam H. Harris. Kaufman, back from the Coast after a film scripting stint, had also been collabing with Moss Hart on the book for a legit tuner. In between times endeavored to line up a cast for the Steinbeck play. Story is that he wants James Cagney for the lead and other film players for important parts.

There have been countless other scripts over the last few seasons that have caused managerial apoplexy over being unable to cast them. More than a few shows which flopped immediately or closed after short runs might have been successes if the producers had been able to get the players they wanted for them.

Another angle is the number of productions which suddenly folded when important players left the cast. Notable case in point was 'Jubilee,' during the 1935-36 season. It was rated a wallop until Mary Boland left the cast. Never had a chance after that and wound up deep in the red.

Hollywood Blamed

Whatever the reason for the growing scarcity of capable leading players, Hollywood comes in for most of the blame—as Hollywood does for every ailment of legit. And in this case there seems to be ample justification for the yell.

Any legit player on Broadway is sure to be bombarded with film offers if he shows the slightest indication of promise. Pictures long ago ceased demanding developed talent. All they ask anymore is some sign of future possibility. And few struggling youngsters on Broadway can afford to hold out for legit.

But as spectators at the recent American Theatre Council convention grew weary of being told by countless speakers, much of the blame for the shortage doesn't lie with Hollywood. It was pointed out with some logic that with the death of stock, legit no longer affords the chance of training for young players. Beginner on Broadway is lucky to get two parts a season, or even one, for that matter.

Even if the show runs, which is unlikely, the players get little chance for development or varied experience since the part is unusually small and in any case he has to play the same character over and over again.

What, if anything, ill be done about it is another matter. American Theatre Council adopted a pro-

gram which contained several suggestions for meeting the problem. All the Council can do is recommend, however. And that's about that.

As actor agents and producers are ready to point out, the list of young players capable of taking leads is limited to a few individuals. And those individuals can virtually name their own terms. Frequently they practically do.

Among the men, the following may be classed as in steady demand: Burgess Meredith, Vincent Price, Alexander Kirkland, Douglas Gilmore, Richard Whorf (who, however, is under contract to the Guild), Boyd Crawford, Orson Welles, Jules Garfield, Kent Smith and Barry Thomson.

Of the younger actresses, the following can also just about write their own ticket: Peggy Conklin, Katharine Locke, Mary Mason, Claudia Morgan (also a Guild contractee), Doris Dalton, Margo, Ruth Matteson, Adrienne Marden and Betty Lawford. Several, among both the men and women, have been or do go back and forth between legit and films.

As managers will explain, moreover, the scarcity of young talent is nothing compared to the shortage of adult character players. If a leading youngster can write his own ticket, a leading adult rides.

AGENCIES SEEK JONES BEACH 10% COMMISH

Open air season of operettas will open its second season Saturday (28) at Jones Beach, L. I., under the direction of Fortune Gallo and J. J. Shubert, but arrangements for the sale of tickets in New York has not been agreed on. Tickets for the outdoor presentations are tax free because the beach belongs to the State park project, and the shows are regarded as more or less educational. They're operated under the San Carlo Opera Co. (Gallo) billing, hence the 'educational' angle.

Last summer Broadway agencies sold tickets for Jones Beach without charge at the box office rate. For a time the sale of those tickets was about the only activity and brokers kept ticket sellers on the job who, otherwise, would have been on vacation or have laid off. Brokers have asked for 10% for selling open air show tickets, with the management demurring.

Show management claims it will operate a box office in an untenanted Broadway house and distribute beach tickets in that way. Understood, however, that a compromise percentage of 5% has been suggested as a solution.

Detroit's Early Start With 'Service' Aug. 2

Earliest opening of Detroit legit season in recent years was made possible this week with carding of 'Room Service' for the Cass theatre, starting Aug. 2. In the past few years local season has been delayed until well into the fall months.

George Abbott comedy, which figures to stick for at least three weeks, will be enacted here by the second company, or Coast troupe, which will launch a road tour at the Cass.

Prospects for the 1937-38 season are brighter at present than for the past season, which hit a new post-1929 record for number of plays and grosses. Other plays so far booked, in addition to 'Room Service,' are 'Tovarich,' which is slated to open Oct. 10 with the original company; 'Victoria Regina' on Dec. 13, and 'Leaning on Letty,' date not set.

'Service' and 'Take It' Hold Strong With 11 B'way Shows Carrying On

Spot reopens in the middle of August under the direction of Payn Jennings and Killick, who have

N. Y. American Merging With Journal Involves General Hearst Shifts; S.E.C.'s Necessary OK Behind Moves

Intensive powwows all through is week at the Ritz Towers, N. Y., which is owned by W. R. Hearst, and in Hearst's N. Y. editorial offices, of is three metropolitan dailies—the American, Journal and Mirror—will culminate in a formal statement announcing the merging of the Journal and American. It may be issued today (Wednesday) although probably not Friday.

Friday Saturday, first issue of the Journal-American is slated for next Monday (28) although today's (Wednesday) American may be the final, depending on how well set are plans during the night. Sunday American will continue as

With the scrapping of the American, the new Journal-American will be all-through-the-day paper, technically an afternoon sheet, but coming out even earlier than the Journal's present 'home' edition at 9 a. m.

The Mirror, Hearst's N. Y. tabloid, will inherit the American's Associated Press morning franchise. Tab also will be accorded all the building edition ballyhoo which the American figured in heretofore.

Back of the Story

Behind the discarding of the American, one of Hearst's losing properties, although a pet with the publisher, is the new \$35,500,000 financing application to the Securities and Exchange Commission in Washington, D. C., which has stymied until now an official O.K. on such new-bond flotation. Scrapping of the American has often been rumored before, as it has long been known to be a money loser. Hearst is currently asking for permission from the S. E. C. to sell \$35,500,000 worth of bonds to investors—\$13,900,000 for Hearst Magazines, Inc., and \$21,600,000 for Hearst Publications, Inc. Permission to issue has not yet been granted, and it may be that this move to dispose of a losing property has some relation to these applications. Should they be granted and the bonds issued, there will be \$125,000,000 of the investing public's money in Hearst enterprises.

As with past big newspaper properties, the manpower involved is fraught with much public interest. Shifts in manpower therefore are subject to what eventuates from this week's powwows. Physically, for the moment, already the Journal has been given the classified want ads, heretofore one of the best features of the American.

William A. (Bill) Curley will be editor of the J.-A., as he is of the Journal now. W. R. Hearst, Jr., will be the publisher; he heretofore was vice-president and publisher of the American, and Walter Young was its asst. publisher.

Manpower

On manpower, the Journal, so far, has the inside track on personnel. That means that contract writers from the American must be taken care of or shifted elsewhere. Obviously, syndicate writers like O. O. McIntyre, Damon Runyon, Bruno Lessing and Charles Hanson Towne will be shunted elsewhere.

Spotting of the amusement and radio editors is also subject to present discussion. Gilbert W. Gabriel, N. Y. American drama critic, has a contract until February and may be idled off on (as he has Hollywood writing offers), or he may be shifted to the Mirror, where Bob Coleman is the drama editor; Walter W. Schell is technical No. 1, dramatic critic of the Mirror, but has been devoting himself to his own Broadway column and radio, which has put Coleman in position as the Mirror's first-stringer for the past couple of years. John Anderson stays as is; the Journal's drama critic.

Regina Crewe and Robert Garland split the American's film reviewing; latter may leave, with Miss Crewe shifted to another Hearst paper and Rose Pelawick remaining as first-string reviewer on the Journal. Bland Johanson ditto on the Mirror.

Inty Doyle is the American's radio editor. Understood he has

Swan Song

What may be a 'farewell' many of the Journal-American staff is the party slated for tonight (Wednesday) at the Hotel Astor. The Journal's banquet committee calls it a 'blowout' to celebrate a greater Journal-American. Some 500 will attend. Quite a roster of Broadway and radio talent is being aligned to make merry for the occasion.

contract, dating from his chores on the San Francisco Chronicle. Mike Porter is the Journal's radio editor and he's close to Bill Curley, Journal's editor.

Mirror Angle

The Mirror figures obliquely in the Journal-American's realignment because of the possible supplementing of contract and other manpower which, if not absorbable by the Journal, may be shifted to the tabloid, or to other Hearst papers around the country. Efforts are being made to thus take care of the American's manpower.

There are the American sport writers, Sid Mercer and Jimmy Cannon; Florence Osborne, bridge; Ida Jean Kain, physical culture writer; Alice Hughes, femme stylist reporter, who will be shifted to the Journal. Then there are the comics to worry about.

Still another angle are the unexpired advertising contracts.

Guild Angle

There have been all sorts of proposals and counter-proposals to save the situation. These cropped up because of the Newspaper Guild. Protests from the Guild brought up the idea of either paying off now on the American, or running the latter another year and see what happens. Economic elements were weighed and immediate merging of the J.-A. decided upon.

Guild's attitude in other cities, with Hearst papers, also figured, on the theory that perhaps Hearst might drop some other losing newspaper properties, as occasion might arise.

Statistics on the N. Y. American, now, reveal circulation as 300,000; published by American Newspapers, Inc.; William R. Hearst, president; Hearst, Jr., -p. and publisher; E. D. (Continued on page 70)

Vienna's Cafes Complain

Cafe owners' association in Vienna has protested to the government pointing out their inability to subscribe to all foreign newspapers, because Austrians do not want to read their local productions. In Vienna, as in Paris, cafes furnish guests with newspapers and magazines free of charge. Cafes in Vienna are meeting places where guests hang around for hours at a time.

ince Austria has only authoritarian newspapers, people began reading foreign papers and cafes had to up subscriptions more than 100%.

rama Critic ies

Arthur L. Howard, 77, who wrote New York drama criticism for the London Era for the last 35 years, died suddenly at his home in Rutherford, N. J., on June 21. He was engaged in writing remi incences of Sir James Mc Barrie, who died Saturday. Both were 77 years old. Despite his age he continued to write articles on theatrical matters for newspapers. His widow survives.

F. T. Mag. Continues

The Federal Theatre Magazi is not dead. Ordered suspended by the Works Progress Administration, it will be carried on as a private enterprise by the editor, Pierre de Rohan, and will increase its scope to include experimental and progressive enterprises in the Broadway theatre, motion pictures, radio and the Little Theatre movement.

McCall's Book

George McCall, ex-VARIETY mugg in Hollywood, now with Universal Service, has his first book, 'Here Today, Gone Tomorrow,' sketches of the circus, coming out via Grover Jones' Backyard Press Sept. 1.

The scenarist-printer issues Jones' Wheeze Hollywood monthly, from the same press.

Count That Day Lost

Five-day week now in effect for Los Angeles editorial employees of the Associated Press has resulted in the office of extra vacations to make up for holidays lost through emergency assignments. AP formerly made these days up to the boys but no more.

Memphis Guild Contract

The Press-Scimitar and the Memphis Newspaper Guild have signed a contract establishing a 40-hour week. It was signed by Edward J. Meeman, editor, for the Press-Scimitar, and by Harry Martin, president of the Guild and dramatic critic for The Commercial Appeal.

Dozen Periodicals Fold, Several Merge In Past Six Months; Many Newcomers

Mortality of magazines and merged of leading publications has been particularly heavy the first six months this year. Among the magazines which have gone out or merged are Vincent Astor's Today which was merged with News-Week, Delinquent which was bought by Pictorial Review, New York Woman, Ringmaster, Financial Observer, Mid-Week Pictorial, New Theatre and Film and last week The Literary Digest which was merged with Review of Reviews and sold to Albert Shaw. Latter publication once had a monopoly on the news-weekly field and at one time had a circulation of nearly 2,000,000.

Others which went out this year include Hard-Boiled, Character Reading, Contest Review, Western Beauty Shop, Personal Astrology, Cyclist, Bowling and Billiards and Christian Community. Judge changed hands recently and was sold to Monte Bourjaily.

Promising new mags started this year include Cavalcade, Look, Commentator, possi Cinema Arts just out, and two started last year, Coronet and Life, the latter being one of the most successful new ventures ever started from the point of view of circulation. Sport, Pocket Love, Pocket Western, Book Digest, Books in Brief, Foto, Pic, Famous Stories, Consumers Digest, Science Digest are others on the newcomers

CHATTER

Margaret Anderson has written her autobiography.

Philip Guedell will go on a lecture tour next week.

Saturday Evening Post bought 'Noddler,' by Horatio Winslow.

Walter Duranty's first long piece of fiction titled 'Explosion in Russia' is in Story mag for July.

Ellis Paul's 'Life and Death of a Spanish Town' is the August selection of the Book of the Month Club.

John Strachey's sister, Amabel Williams-Elis, has written a novel titled 'The Big Firm' due out next fall.

John Cutter, United Press' Indianapolis manager for next two years, was last week transferred to the Chicago office of the UP.

Ned Pines, publisher, and Leo Margulies, editor of Standard Magazines in Hollywood scanning the studios for new fiction ideas.

Malcolm Muir has been made president of Weekly Publications, Inc., publisher of News-Week. He has resigned as president of McGraw-Hill.

Solen Berry of 'Having Wonderful Time' Broadway play about the Catskill resorts, is doing a book on the borscht circuit personalities for Simon & Schuster.

Samuel Chotzinoff, music critic of the N. Y. Post, will lecture on music criticism next season in Philadelphia. Critic will continue with the Post, commuting for classroom sessions.

Walter S. Gifford, president of American Telegraph and Telephone Co., is having his lawyers turn their legal microscopes on the current series of profiles of him in the New Yorker.

George Waller, Jr., has been re-appointed managing editor of Madeleine. One of the original staff members of the mag, he returns there after being in charge of radio publicity for 20th Century-Fox.

Dr. Lee Norvelle's dramatization of Edward Eggleston's novel, 'The Hoosier Schoolmaster,' will be published by Rowe-Peterson & Co. Author is director of the theatre at Indiana Univ. and also state director of the WPA Federal Theatre project.

Random House will publish 'Room Service' this week. Firm will publish two new plays by S. N. Behrman, and one each by Sidney Howard, Clifford Odets, and Kaufman and Hart next fall. There is also a possibility one by Eugene O'Neill.

week to okay the full summer's sked. This will include six free concerts weekly on the Isle, opening June 29 and continuing through Aug. 8, with complete symphonies included in the Wednesday and Friday concerts. Victor Kolar will be in charge of season, which is said to be the only free summer series by a major symph. in the U. S.

Fall fund drive will center on coin to enable symph to complete its regular 21-week winter season.

list. Popular Photography reported as doing very well. Still other new mags are Re-Vue, Stag, They Say, Famous Stories and Bachelor. Latter had a heart attack last month, but new money went in and it will continue.

There is a tendency on the part of dying mags to employ editorial luminaries to dress up the staff. Most conspicuous example of prominent literary laborers employed by weak mags are the Financial Observer, which was founded with misappropriated funds and the New York Woman which took on Haidee Yates from Today, Ianthe Walker and Richard Salmon, latter as art editor just a few weeks before the collapse, leaving several of these on the beach for a time. Walker has, however, recently returned to the Herald-Tribune.

Stock Squawks

Officials of the New York Woman and officers of Brown, Young & Co., which peddled the stock are being charged by N. Y. State with having sold stock to investors a few days prior to suspending publication. Investors, it is alleged by the State, were assured that the condition of the company was sound, although it was operating at a monthly deficit of between \$40,000 and \$45,000.

Thirteen affidavits of stockholders alleging misrepresentations reveal, according to the sworn statement of the prosecutor, that the persons to whom prospecti were sent were either illiterate, of foreign extraction and unable to read English, or were so totally ignorant and inexperienced in business that they could not understand the contents.

Some of those who bought stocks are described in the affidavits filed by Assistant Attorney General Bertha Schwartz who carrying the flag for the State in this case. They include 'A woman permanently crippled and confined to a hospital for over 25 years, who bought 15 shares for \$24.65, which were guaranteed by the salesman; a soda dispenser with a wife and two children earning \$100 a week who bought 100 shares for \$162.50; a widow on the verge of a nervous breakdown, resulting from the shock of her husband's death, although the salesman knew that her husband had left no insurance and that her total finances amounted to \$90; a woman who was at the time away on vacation and the deal was negotiated by her son through college who was induced to buy 600 shares; servant girls who were unable to read the English language and who were entertained in restaurants by salesmen of the defendant, Brown, Young & Co. as part of the scheme to unload stock of, said defendant. The New York Woman, Inc.'

Literary Digest Is Sold

While sale of the Literary Digest was no surprise and had been expected for some time, the suddenness of its execution scooped everyone connected with the publication. All most of them knew was what they read in the papers.

Even the purchaser Albert J. Shaw of Review of Reviews, must have been somewhat surprised at its suddenness he was away on vacation and the deal was negotiated by his son. It was known early last week that George J. Hecht, publisher of Parents' Magazine, was seriously interested and up to the eleventh hour he probably thought he had a deal. His representatives had been in the Digest offices making surveys and taking inventory. R. J. Cuddihy, publisher and chief stockholder, who holds about 51%, made up his mind suddenly and when the deal was made public it was Shaw, not Hecht, who got the Digest, leaving the latter plenty sore. Deal came so quickly that not even Cuddihy's sons knew of it, nor did Wilfred F. Funk, son of the mag's founder who owns about 40% of stock and has been editor.

Peculiar angle on this is fact that even the United Press which has a direct line into the Digest office didn't know. Syndicate services Digest with special info on request and works in close touch with the editors. They learned about the sale after it was on the Associated Press wires.

Sale leaves Funk & Wagnalls with more than three floors of space in the Mills building in N. Y. and no house organ for advertising F. & W. books. Digest has a circulation of more than 500,000.

CONCERT

May Beegle Re-elected Mgr. Pitt Orch Ass'n

Pittsburgh, June 22.

Pittsburgh Orchestra Association, which annually brings a series of name symphony organization to Syria Mosque for concerts, has re-elected May Beegle manager for the 1937-38 season. This is the group from which several members of the board of directors resigned a couple of months ago because of what they called Miss Beegle's dictatorial policies.

Mrs. William Thaw, who backed Miss Beegle against the protest directors, was selected president again for the coming season.

Pittsburgh Orchestra Association's season opens November 2 with Chicago Symphony, to be followed December 11 and 12 by the Boston Symphony and on January 8 and 1 and March 15; the Philadelphia symphony.

Opening gun of May Beegle's 1938-39 concert series at Syria Mosque will be fired by Rosa Ponselle October 22. Will be diva's first appearance here in several years. Will be followed by Fritz Kreisler, Lily Pons, Jooss Ballet and Salzburg Opera Guild.

Beegle series here is considered tops in Pittsburgh musical world. Y.M. and W.H.A. hasn't yet announced its new lineup, but it runs far behind the Beegle quality.

Steel Pier, A. C., Begins 10th Opera Season July 1

Tenth consecutive season of operas in English will be opened July 1 by the Steel Pier Opera Co. on the Steel Pier, Atlantic City. Company now holds the record for presentation continuously over the longest period of time of operas in English. The company, the Metropolitan Opera Co., the Chicago Civic Opera, the State Opera at Vienna, the Paris Opera, the Paris Opera Comique and from various opera companies in Italy have been engaged for the season. Performances this summer will be given Thursday and Friday nights instead of Saturday and Sunday nights, as previously. Jules Falk directs the company. Steel Pier itself also opens its 40th season July 1.

Det. Symph Arranges Its Six-a-Week Free Dates

Detroit, June 22.

Changes in the Detroit Symphony budget, plus an additional fund drive in the fall, will enable symph to give its scheduled six-week free concert series on Belle Isle this summer. When the annual \$55,000 fund campaign fell short about \$5,000 of its \$200,000 goal the board at that time announced it would have to cut the summer series to four weeks.

Pruning of the coming year's budget and anticipation of a successful drive in the fall, however, prompted the symph society last

Broadway

Louise Latimer has come east.
Mary Brian looking for a legit show.

The Lauries are now using cassettes.
Betty Starbuck from Hollywood.

Ruth Clifford to the Coast after a brief visit in N. Y.

Inez Courtney yens a legit for next season.

Jean D'Amico is resting in the Glendale, Calif., sanitarium.

Bruc Cabot also has agents looking for a stage play for him.

Richard Bond, of 'Abie's Irish Rose,' being tested by Warners.

Dorothy Burgess set for 'Kiki' at Madison, Conn., next Friday.

Inez Courtney slated for the lead in Jules Leventhal's 'First Lady' production.

Charles Bochert and Paul Morris p.a.s. for Jones Beach open air opera season.

Charles E. Green, CRA proxy, left Dallas (19) for visits to offices in Dallas and Hollywood.

Al Sindlinger, promotion chief for 'March of Time,' back from attending RKO Coast convention.

Howard E. Reimheiser, theatrical attorney, leaves next Friday (23) for a big trip to the Coast.

Raymond O'Brien reported quitting the stage to instruct speech correction at a sanitarium.

James Rennie reported readying a Hollywood jump, but rum about details of the film contract.

Dorothy (Dottie) Elizabeth Rubio of Leblang went to Sergeant Hastings of the N. Y. State Troopers.

Leonard Gaylor, 20th-Fox publicist, is commuting these hot days from his home in New Jersey.

Grand National lads and girls hosted Sam Kestenbaum before he left to join Condor on the Coast.

Jill Stern to strawhat at Ogunquit, Me., this summer. Daughter of Dave Stern, publisher of the 'Boston Post.'

County Theatre, Suffern, N. Y., is after Frances Farmer for a strawhat this summer. Looks likely to Jell.

Margie Hart, the stripper, being considered by Jules Leventhal for a part in his production of 'Dead End.'

Soft drink stands popping up so fast in Times Square that new out-number the sandwichboard stalwarts.

Spyros Skouras back at his desk at 20th-Fox after being laid up with an ailing lower limb for several weeks.

Ethel Gilbert, singer, last week completed three years' continuous engagement at Bill's Gay Nineties. A record?

Donald Cook will do 'The High Road' at Madison, Conn., and at least one show at Suffern, N. Y., this summer.

Charles Aaron, Sam Burger, Sam Eckman, Jr., of Metro's foreign department, at the home office for their travels.

Edith Meiser off to Europe for six weeks on combo vacash and gather material for radio scripts. Left Saturday (19).

Max Gendel yens to do the Phil Loeb part in a road company of 'Room Service' next fall. Loeb is coaching him.

Eddie O'Brien nixing strawhat offers unless the barns are within commuting distance of the Polo Grounds N. Y.

C. N. O'Dell thinks Long Island fishing is the best in the world; has a chance to do it every day from his summer spot.

Bernard Sobel of the Metro exploitation organization to Paris and Budapest on a quickie sailing July 3 and returning July 21.

Both NBC and CBS have reported after Edward Emery to play the king in their 'Hamlet' broadcasts from Hollywood this summer.

Jimmy Savo, back from Europe, left for the Coast last week to play one of the star roles in Universal's 'Merry-Go-Round of 1938.'

The Professional Music Men, Inc., wrist-watched Max Miller for the p.a. job he did for the song pluggers on their recent benefit.

Columbians, dramatic group among employees of the Columbia Pict film office, just concluded their iron-pure emoting season.

H. E. Unkles, manager at Trans-Lux, now spending most of his time at the company's Brooklyn plant since returning from Europe.

Al Jolson due in from the Coast early in July when he may further go into the idea of the stock brokerage partnership with the Gertrude Price.

Harry Brand may accomp Darryl Zanuck abroad on the European vacation in August when the 20th-Fox production line knocks off for a couple of months.

O. M. and Helene Samuel, of the New Orleans Samuels, take their annual begining away from N. O., next month, this time on a Noreland cruise, sailing July 7.

Bert Kalmar and Harry Ruby are pals and pals as songwriters, but for their vacations Kalmar is going to Europe and the Rubys (Eileen Percy) to Alaska.

Marjorie Stafford, radio and musical comedy singer, will appear with the Berkshire Players, Stockbridge,

Mass., in the group's first summer stock production, 'Mariette.'

Ben Bernie has taken a house for the August racing month in Saratoga when he will vacash 100%. Returns to the East in November, for the second Winchell-Bernie film.

Allen Atwater, who has been managing 'Tovarich' for Gilbert Miller at the Plymouth Theatre, shifts over to Maurice Evans' touring co. in the fall, in a similar capacity.

A. Longfellow Fiske, Hotel Sussex, lecturer; Arthur H. Gutman, music arranger, 133 West 47th Street, and Davis, listing himself as p.a., Hotel Paris, all discharged from bankruptcies.

Sam B. Jacobson, general production manager of Van Beuren Picts until his health failed three years ago, is entirely recovered. Is editor and publisher of the 'Hunter' (N.Y.) Review thrice weekly.

Ever since the \$1,100 rap against the French Casino on the 'minimum charge' thing, the New Yorker is doing an extensive survey on the joint, pointing out the differences between a covert and a minimum.

Dora Caesar, wife of Arthur Caesar ('All Gaul'), as he used to bill himself, is becoming quite a Laguna Beach, Calif., realtor. Building several houses as a private business venture while Arthur is scribbling in Hollywood.

Maria Schwanek, who operates the little Scala, eatery near the Scala, Berlin, used by vaude performers on the bills of that house, in New York for a vacation and visiting around with her many American performer friends.

Margaret Perry to 'Spring Dance' at Madison, Conn., the week of July 23 after she returns from the Coast, where she went this week with her husband, Burgess Meredith. Actress may also do a couple of shows at Suffern, N. Y.

Donald Douglas, prime urge in pushing to the Coast when 'Boy Meets Girl' closed Saturday (19) at the Ambassador, N. Y., was to see his young son born since he came east. Perry Ivis, also of 'Boy,' reported accompanying Douglas.

Leon Enken (Leon & Eddie's) is breaking in his son, Phila. Cornell undergraduate, by having him act as cashier at the Berkeley-Carteret, Asbury Park. Learning the nitery ropes at a shore hostelry is cooler than on West 52d, which is the main idea.

Paris

Robert Darthez at Le Grand Jeu. Mary Weissinger at Poissard. Vic Wells ballet in from London.

Willie Lewis and band off for Belgium.

Mary Lewis concerting at the Salle Gaveau.

Regina Camier operated on for appendicitis.

Louise Vienne, 1st of Notre Dame, did the dancing.

American expo pavilion opening set for July 4.

Ruby Halladay at the Cabaret de Mousgruier.

Germaine Sablon at Harry Pilcer's Au Don Juan.

Jules Bledsoe giving second recital at Salle Chopin.

Bobby Von's band recitaling at the Hot Club de France.

Fernand Gravet planning a return to Hollywood in September.

Victoria de la Haza, Gaby Morlay, passing its 100th performance.

Freddy Taylor's orchestra at Harlem Club, new Montmartre nitery.

Lolanda singing over Radio Cite.

Jo Baker celebrating her 30th birthday.

Elizabeth Fenne Sans Homme revived at the Theatre Vieux-Columbier.

Dave Hacker and June Sidel featured in New Alcazar revue 'Beautes de Femmes.'

Pierre Fresnay acquiring the French rights of an English play, 'Terence Rattigan.'

M. Sartori taking over the cafe Florian in the Champs-Elysees and putting in an orchestra.

Pierre Chanel commencing 'L'Alibi,' film with Jany Holt, Eric von Stroheim and Louis Jourvet in the leads.

Berlin

Italy. onney motori in from Koscak Yamada, Japanese composer, in Berlin.

New showing of 'Par' at the Capitol am Zoo.

New show by Bolvary to meg Paula Wesley's next pic.

Rose Stradner to America in July for her MGM term.

Ettore Panizza here from Italy to book the Deutsche.

'Born to Dance' (MG) premiering at 30 Berlin houses simultaneously.

'Valiant Is the Word for Carrie' (Par) premiering at the Kurfurstendamm.

Dr. Lehnich to Munich to discuss clearing problems of the German-Italian pix.

Heinrich George set for 'Midsummer Night's Dream' at the Friedrichshagen.

Dr. Schwarz of the Reich's film chamber to Prague to ask a few questions about nixes on German pix.

London

Lee Shubert here with Billy Klein looking at show.

Henry Sheek flying to Vienna and Paris on an act-scouting tour.

Edythe Baker obtained a final divorce against Gerard d'Eranger June 14.

Lee Shubert wants Hildergarde for a starring role in a Broadway show in the fall.

Vandy Kane here to appear at a West End concert in a program of highbrow music.

Al Verdi and Thelma Lee booked by Frank Neil for an Australian tour; sail July 23.

Lee Shubert negotiating with Firth Shepherd to stage 'Housemaster' on Broadway.

Derval, director of the Folies Bergere, chasing Cinda Glenn for his next revue in October.

Peggy Ashcroft obtained a divorce decree June 14 against Theodore Komisarof, stage producer.

Florence Desmond will be at the Cafe de Paris during the return of Harry Richman for the month of July.

Nelson Keys shaken, but uninjured, when his car overturned while driving from Maidenhead to London.

Adler a visitor at the Houses of Parliament in Dublin, Ireland, at the special invitation of Dr. Valera.

'The Last Adventurers,' Conway Prods. first film, has gone into production at Sound City Studios, under direction of Roy Kellino.

Edna, director of the 'Three Set Out' new comedy by Philip Leaver, at the Embassy theatre, Swiss Cottage, June 22.

John G. Brown, Jr., has opened in a new play at the Haymarket. Dorothy Hyson discovered her Chelsea flat robbed of \$1,000 worth of jewels.

George Robey has joined high-lights of theatre, church and state who form a General Advisory Council for the British Broadcasting Corp.

Ben Goetz signed Rose Rosenberg, for the RKO British secretary to Ramsay MacDonald, for an executive post in Metro's British studios.

Blum's Monte Carlo Ballet being staged for a Hollywood musical, with entire outfit likely to sail as soon as they finish their London Coliseum season.

Edward Newton, manager of Paramount's Plaza, on a three month holiday which will serve as a honeymoon, although he was wed six months ago.

Whitey Hylbert plans to go to Hollywood, Cicely Courtneidge will co-star with Bobby Howes in a new musical at the Hippodrome, produced by Hulbert.

Since the act split up two years ago, the Houston Sisters have acquired a male partner each, and both appeared on the same bill at Stratford, Kew, June 14.

Many nabe men still running programs at the Hippodrome, Pelce, local comper, has replaced.

Cecil Buckingham, booker of Blackpool Tower Attractions, Tom Clarke, of the Argyle, Birkenhead, and Charles Forsythe, of Forsythe, Seamon and Farrell, have formed a production company to produce vaudeville units.

First unit opens at Birkenhead Aug. 23.

Sydney

Sir Ben Fuller back from New Zealand.

Herbie Hayward recovered from a severe illness.

Sid Greisman li several ATP attractions.

Cinesound's 'Tall Timber' will soon be out of the cutting-room.

Many nabe men still running programs lasting almost four hours.

'The Show Goes On' (ATP) is still the best b.o. Britisher in this spot.

Slane Eddger hopes to make a pic for a new line concern here.

Marcus show is still doing top trade in New Zealand for Fullers-Snyder-Dean.

Wynne Davies given a great welcome by the local gang on his return from America.

Femmes are readying to give a big welcome to Lloyd Hughes on his arrival next week.

Dante, magician, has returned and is presenting his magic show at the Princess, Melbourne.

Dick Stephens, former Queensland exhib, trips to England after retiring from the show game.

Ben Bernard kept busy arranging pic airings on the Australian broadcasting network.

Newsreel theatretres continue to do splendid trade in both Sydney and Melbourne for G.U.T.

Bob Evans, private viewing of 'Lost Horizon' to the trade under the supervision of Joe Joel.

Jack Percival, p.a. of Snyder-Dean, preparing exploitation for the Marcus Shaw, section in the Friday Dan Casey working at full pressure on the premiere of 'Three Smart Girls' (U) in Sydney.

Capt. Frank Hurley has returned

from Great Barrier Reef on a shooting assignment for Cinesound.

A. B. Tyrrell, head of RCA here, returns to America this week. Job goes to Ken Fidden, a localite.

Femmes are swelling biz for Metro's 'Camille' in Sydney, and Robert Taylor maintains his spot as fave.

Reported that Lawrence Tibbett will definitely tour here early in 1938 under Williamson-Tait management.

Motion Picture Exhibs. Assn. is reading a new set of rules to come into operation under direction of William Harrop.

Stuart F. Doyle is on the lookout for more radio units to gather under the wing of his Commonwealth Broadcasting chain.

Dancing, roller and ice skating continue to pull remarkable trade in the city and nabs owing to the continuance of the cold spell.

Williamson-Tait will present 'Bala-laika' in Melbourne next September. Musical was secured by Frank Tait during his recent trip abroad.

Bronislav Huberman has been engaged by Australian Broadcasting Commission for a series of concerts in Australia commencing early next June.

Although out of the show game now, Hugh J. Ward still likes to take a run at the various show spots. Real estate is his main interest now.

Three smart irls' (U) will be given an airing over the A-class units this week, with pic due for an early showing in Sydney and Melbourne.

Gracie Fields is without doubt the best British b.o. bet in Australia today. Latest opus, 'Show Goes On' (ATP), swinging quite easily into fourth week at top take.

Harry Hunter, Par, has completed a survey of various holdings in the territory and is just about set on local knowledge. Hunter replaced the late John Kennebeck.

Jim Gurney, com median of the Frank Neil circuit, leaves for a short vacation in America this week. His niece, Phyllis Barry, has been located in Hollywood for some time.

Marjorie Joyce Howarth (Constance Worth) to George Brent broke the front pages on all dailies over here. Girl played in Cinesound pix here prior to leaving for Hollywood.

Hoys nabe biz continues to ahead strongly in New South Wales and Victoria, and further additional theatres are proposed following the return of Charles Munro from America.

Little Theatres again swinging into production with the entry of cold weather. List includes Grand Guignol, 'The Melting Pot,' 'Past and Present,' and 'Mulligan of the Mould.'

Acts playing the Frank Neil circuit include Con Colleano, Roy Rene, Irene Vermillion, Bob Parish, Charlie Norman, Jack Stocks, Al Roxy, Sylvia Kellyway, Seamon and Neil, Virginia Bacon, Scott and Erickson, Barry, Breen and Wyler, Morton Fraser, and Sadie Gale.

Stroudsburg, Pa.

By John J. Bartholomew

Skytop Club's 'Skyrackets' set for Aug. 15.

Phil-art Trio twice daily at Pocono Manor Inn.

Clair Hill's band in swanky Buckwood Inn grill.

Seranton Sirens with Billy Lustig at Chateau Roth.

Charlie Knecht's Ramblers back at Yarrick's Hot Bran.

Met. Opals' Frederick Jagel a summer cottager at Buck Hill.

Shawnee C. C. gets next year's PGA tournament with all time high bid of \$1,000.

Dave Copperfield theatre, formerly Shawnee strawhat, resumed with extensive schedule.

Community forum signed for next season includes Channing Pollock, Elsie Mae Gordon and Kay Powell.

Buck Hill Players open July 9 with Philip Barry's 'Spring Dance.' Arthur Weld of Wesleyan U. appointed to staff.

New Haven

By Harold M. Bone

Loe Lavenduski holi in Maine.

Bob Carney vacash the 28th.

Eddie Weaver folds at Taft Grill for summer.

Hal Welles off to direct strawhat at Matunuck.

Unity Players will do Odets' 'Rent' Partur.

Henry Busse doing WPA outdoor symph directing.

Arthur Echehat to Louisville for A.P.M. circuit.

Alex Dean again at Cohasset for summer directing.

Milton Stiefel's Ivoryton troupe gets going June 28.

Gene Bol vacash to Bri for managerial relief duty.

Bob Russell soon heads for Long Island loafing hangout.

Leonard Selsey, town's oldest seahand, dropped dead here Friday (18).

Localite George Series a click in Yale Drama's one-acter '100,000 Dollars.'

Hollywood

Fred Datig, Met, liked the fu.

Robuffino Philadelphia-bound for a concert.

Arthur Rose back from Broadway.

John Hay Whitney aired in from New York.

Sawbones carved Walter Woolf King's schnoz.

Carlyle Moore joi Cod players July 4.

Donald Meek and wife going for a look at Alaska.

Marry Orr has gone to Cape Cod for theatre work.

Jane Wyman hospitalized for nervous breakdown.

Owen Murphy occupying a writing tent at the Coast.

Jack Lee here to open Coast office for Monte Proser.

Leah Ray motoring to the home town, Norfolk, Va.

Sammy White starting p.a. tour in Chicago this week.

The Ye Casing Back from Wai-kiki honeymoon.

Bill and Beverly Bemis here from Paradise, N. Y., turn.

Bernard Deroux technical adviser on Warners' 'Footlight Parade.'

Roy Del Ruth winged in viewing Broadway shows.

Technicolor camera crew will to England to lens 'Drums.'

Malcolm Graham trapped tricky tuna at Magdalena Bay.

Boyd Martin, Louisville Courier-Journal critic, gandering the lots.

Jacqueline Wells was bounced off her mount on Bel Air bridge path.

Lana Turner trapping tuna i Mexican waters with Lloyd Bacon.

A. B. Technicolor vice-pres., huddling with Eastman at Rochester.

Sidney Skolsky's schnoz and the Golden Gate both have new bridges.

Oliver Hindsell is Embajador Extraordinario of the Texas Exposition.

Jerry Howard and bride, Elaine Ackerman, back from Nevada honeymoon.

Lester Blumberg switched from Metro ad department to Fox West Coast.

Gene Austin taking his crooning technique on p.a. journey next month.

Ernst Lubitch 'cocktailed' the 'Angel' cast and crew on washup of the film.

Irving Cummings is stabling a new quartet of racing nags at his Escondido ranch.

Vincent Lopez talking about pulling up a modernistic nitery on Wilshire boulevard.

Mitchell Leisen goes on 'Big Broadcast of 1938' on return from European granders.

Ben Washer winged out to start new job as Samuel Goldwyn's New York publicity contact.

Samuel Ornitz forsook Hollywood for a month to freshen up for new scrivening loft at Republic.

Martha Raye leaving on an eastern p.a. tour following movie honeymoon with Buddy Westman.

Nick Grinde mixed Brazil and Argentina for his vacash tour and will hit for Shanghai instead.

Al Herman working in Warners' 'Adventurous Blonde' and Universal's 'Too Clever to Live' simultaneously.

Borris Morros' son, Dick, now in military school here, goes to Paris for a year's foreign schooling in September.

Arthur Zoellner now news and feature ed in Eddie Selzer's Warner office. Carlyle Jones back on class mag copy.

Poisonous spray sprinkled on growing vegetables is causing many upset stomachs in Hollywood. Margaret Lindsay a victim.

Westport

By Humphrey Doulsen

Marsha Hunt expected here soon. Matt Brush at his Shorehaven estate.

O'Donnell and Blair sending cards from Sweden.

N. Y.'s 1939 Fair Laying Off Advance Bally 'Til After Texas and Cleve.

New York's World Fair plans to lay off extensive billboard or advance advertising campaign until the Texas and Cleveland fairs are out of the way. Figure that it would be silly to bally a show, no matter how large or important, two years hence, alongside publicity of a current exposition. Unofficially understood that not rate the San Francisco show as particularly competitive, except in the story west of the Missouri.

Applicants for concessions (amusement zone) have been asked to fill in blank, marking the first time big show has exacted out this far in advance the exact financial status, background and experience of those seeking to operate shows, amusement exhibits and concessions. Officials want applicants to qualify as to full responsibility because they believe they will be able to materially reduce the number of fly-by-night show folks and thereby trim the number of those dropping out or standing idle chance of clicking.

One part of the questionnaire puts the applying exhibitor directly on record as to the number of shows and successes in which he has been. There are now more than 5,000 applications on file, but no permits will be issued until bidders pre-qualify on reliability.

Fair officials having corralled Radio Corp. of America last week, now hope that Columbia Broadcasting Co., Mutual and other radio stations, networks and electrical and scientific companies shortly will fall in line. RCA bought a lot the same as any other exhibitor. American Telephone & Telegraph already has been signed. Westinghouse Electric is coming in this week and will plug electrical transportation and television.

This assures the N. Y. Fair of three companies ballyhooing television since RCA and National Broadcasting Co. will cover this week and A. T. & T. will cover it because its prize pot, the co-axial cable, which is viewed as a pre-requisite to television in the U.

When the publicity-promotion-advertising department and several other divisions actually move to the World's Fair grounds site sometime in August, executives hope that decision will have been made on whether the Independent Subway is to build an extension. It is still before the board of estimate for settlement, and unless passed, it is doubtful if the Long Island railroad will supply transportation to the new World's Fair ground station as low as 10c. L. I. is planning on 14-minute service from the Pennsy terminal at low cost. Without either this or the Independent Subway, the association workers will have to use the BMT and IRT to reach their work.

Salt Lake's Sunday

Salt Lake City, June 22. For the first time in a decade in Salt Lake, a circus did two-day-a-day on Sunday (21), but it was for sweet charity's sake.

Al G. Barnes and Sells-Floto combined outfits, originally scheduled for a one-day engagement Monday (22) staged a preview show sponsored by the Salt Lake American Legion post. Expected opposition by Salt Lake Ministerial Association failed to materialize, and commission granted concession to legitimate, who will use receipts for their welfare projects.

Big tents, id the biz, ide shows, attractions labored.

Calif. Lion Hunt

Buffalo, June 22. Capt. Roland Tiebor, who returned to Tonawanda this week after two years in Europe, where he just lost a troupe of trained sea lions by poisoning, leaves for Santa Barbara, Cal., to bring back new animals for training.

Tiebor's former 31 valued at \$5,000 each, were uninsured because of exorbitant European rates.

Steel Pier Set

Atlantic City, June 21. The Steel Pier next Saturday expands to its full summer schedule with three theatres, the outdoor stadium, minstrel show, vaudeville, photoplays, zoo, exhibits, famous dance orchestras and opera.

Opera, in English, will get away July 15th. 'Il Trovatore,' under the direction of Jules Falk. Belle Baker will open the new season on Sat. July 3, with Ina Ray Hutton's Melodrama featured for the week. The Steel Pier minstrels will again be directed by Frank Elliott, who gets his first show under way June 26.

The big stadium at the ocean end of the pier also opens Saturday when diving horses and girl riders, aerialists and Willie West and McGinty, comedians, will do their stunts over the breakers.

Among the orches booked to alternate with Alex Bartha and his band are Rudy Valle, Guy Lombardo, Mal Hallett, Shep Fields and Red Norvo.

Burlesque

(Continued from page 1)

be assigned to see that the board's decisions are complied with.

It marks the first time that the burley managers have gotten together in years for common good. Since stock burlesque invaded Times Square and the wheels folded, each burlesque showman has been on his own, with even relatives being pitted against one another.

One of Mayor LaGuardia's icat- to the burley ops, last week, was that one solitary infraction would mean instant revocation of theatre license.

Operators, for the first time since all license renewals were refused May 1, started to get together last week. Up till then they had lived in hopes that the furor would die down and they would be permitted to reopen under the old strip-and-grind policy. When it became obvious that the city administration and the church groups would not relax, the burley execs called the first of several meetings early last week.

None of the showmen will talk of their plans, however, some of them denying that they had even gotten together. Commissioner Moss, reached at his home Monday night (21), also disclaimed knowledge of burlesque's self-purging.

It was reliably learned, however, that the organization of the burley ops and the 'advisory board' plans have pretty nearly reached the stage where they can be presented to Mayor LaGuardia. He, in turn, is said to have promised renewed consideration of license renewals should the burley's ideas meet with his approval.

Seek New Name

One styrim for the managers is the choice of a new title. So far, it's said, the tag 'Follies' leads, but there's a probability here of legal difficulties with the Shuberts, who bought the title from Billie Burke (Mrs. Florenz Ziegfeld) have been using it yearly over reviews.

In line with the new-found co-operation between the burley houses, and certainly lending credence to all reports of their organization, was the withdrawal Monday (21) of the Minskys' (H. K. and Morton) request that the N. Y. Supreme Court grant an order to compel Commissioner Moss to grant them a license for the Oriental on Broadway. Minskys' attorney, Nathaniel Phillips, asked for an adjournment till next week, but, later, told VARIETY that the suit had been entirely withdrawn.

Circus Routes

Week of June 28

Barnes-Sells Floto

Grand Junction, Colo., 28; Salida, 29; Pueblo, 30; Alamosa, June 1; Trinidad, 2; Las Vegas, N. M., 3; Santa Fe, 4.

Cole-Beatty-Maynard

Toronto, Ont., 28; Sanford, 29; Kitchener, 30; London, July 1; Chatham, 2; Windsor, Detroit, June 4.

Ringling Bros.-Barnum & Bailey

Albany, N. Y., 28; Schenectady, 29; Utica, 30; Binghamton, July 1; Syracuse, 2; Rochester, 3.

Pedestal Clog

Indianapolis, June 22. Betty and Benny Fox, who finished a week at Riverside Amusement Park Saturday (19), are planning a new act.

Benny claims to have filed on idea which calls for steel beam to be extended from building top over sidewalk. He and his sister will dance on platform on end of is beam.

During the Riverside engagement team appeared daily to dance blindfold on an 18-foot pole.

SALT LAKE GETS CONVENTION CLEANUP

Salt Lake City, June 22.

This a real carnival and convention city. Been here a week and the bands are playing night and day for this and that convention. Theatres and hotels packed. Closed contracts with the Chamber of Commerce for the Yellowstone Shows to play the midway on the streets during their "Covered Wagon Days Celebration" week of July 19. Fanchon & Marco sold them \$7,500 program of free acts and I sold them the "Human Bullet, Shot from a Cannon" for \$1,500. There will be a Rodeo, parades, etc. for this the largest celebration in Utah. Show has been underwritten for \$30,000.

Russell Bros. Circus, one of the major truck shows, played here June 14-15 to slim returns. Al Fred Ledgett, equestrian director, has a fast and snappy program. Outstanding acts; Bob Fisher's 5 Fearless Flyers, Irene Ledgett 4 elephant troupe, Leland Family of Acrobats, Walter Janiers and seal, Al Connors, wire act; Fred and Doodles De Morris, clown numbers.

Outstandi act of the show is Ethel Janier, a beautiful girl, billed as "Aeroleta," who does a remarkable single trap act as high as the top allows (no net) and finishes with a somersault to a web. The hottest circus band I've heard in many a day under the direction of L. Claude Meyers. It is rumored that he is to marry Betty Willis in the near future. Lester Farley Hutchison has the banners and had 8 in this spot. Show said to be \$40,000 in the red.

City plastered with paper for the

Three Nite Clubs and Two Theatres Into Refurbished S. S. Leviathan As N. Y. World Fair 'Floating Hotel'

coming of Barnes Circus, combined with Sells-Floto, June 20-21. First circus to ever show the city on Sunday. Jake Neuman, GA, did it. Gardner Wilson handling the press and Clara Knecht radio.

Art Gardner infos that Young carnival attractions paid \$8,500 for Utah State Fair shows, rides and concessions. (Young also gave \$3,500 for Covered Wagon Days at Ogden, Utah, week July 19. Show this year to be held in Canyon.)

Noticed in McIntyre's column that Chinese laughed at the funnies and Japanese id not. When I made the Orient with the Water Circus in 1923, the Chinese hardly gave the clowns a tumble, but the Japanese were a wonderful bellylaugh crowd and insisted on my clowns doing an encore for every number. Something that I never saw in this or any other country.

Courtney Ryley Cooper supposed to be head man for the Will Rogers Rodeo in Colorado Springs next September. Cooper handled the last Rodeo held there about 1919. He also promoted at one time the Elks Circus at Denver and Kansas City, Mo. Now working on picture in Hollywood.

Craft Shows took an awful licking at the last San Francisco bridge celebration; even worse than at the ill-fated Shrine Circus that was a terrible flop. Show opened and dropped admission from \$1 to practically nil. They did not want an advance sale of tickets and figured that a great show would draw them in. Net loss about \$8,000. Denver Shrine Circus also went floppo via the no advance sale route.

ing about the phenomenal business of the Cole Bros Circus this season I asked a New Yorker how they did at the Hippodrome. He said "they came to town in Pullmans and returned in day coaches."

Wally Barry came to town for rest last week, but attracted more attention with his white outfit and beautiful blonde lady than any of the many parades.

The Boys Scouts Exposition on the principal streets shown in 42 booths 10-12 was an eye opener to everyone, as it showed first-hand the many types of activities they are engaged in that are little known to the general public. They were all manned by the boys and in operation until 9 P. M. Showmanship was A1 and certainly sold the public the great work they are doing.

Leviathan, once 'the largest and finest ship afloat,' but for the last three years rusting away at her pier at Hoboken, will be reconditioned and used as a floating hotel and niterie at the New York World's Fair of 1939.

Syndicate has taken a two-year lease on the liner for a reported price of \$500,000 and will anchor it in Flushing Bay just beyond the official limits of the Fair grounds. Understood plans call for sleeping accommodations for 2,900 in the hotel portions of the ship. It has three niteries, a legit theatre and a film house also aboard.

Expect the cost of reconditioning and interior alterations to bring the total nut to around \$1,500,000. Work on the vessel will begin in October. Figure running expenses will be between \$18,000 and \$21,000 a week, and gross to average in the neighborhood of \$30,000 a week.

Parking grounds, to accommodate those visiting the ship by motor, will be laid out on the shore immediately in front of the liner and three piers will be erected for access to the floating hotel itself. Ship is to be painted entirely in white and plans call for an elaborate lighting display system at night.

Figure on three niterie aboard. Smallest, with name entertainment and steep prices, will be for class trade. Larger ones will cater to average patronage. Largest spot of all will be in beer garden style, for family trade. Expect to house original and road companies of Broadway hits in the legit theatre on board, playing to regular New York prices.

Film house notion is not definitely set. Syndicate is toying with the idea, but figures it should get premieres of class productions from the major studios and charge first run New York prices. Whether it can, or not is a poser.

While the Leviathan will be towed to the Flushing Bay location by tugs it will not at any time move under her own power, idea is to use the ship's engines and power house for all other electric current, water, etc. Government regulations, even if the ship will not move on her own steam, call for a skeleton crew of at least 14 men aboard at all times. According to syndicate reps, the ship's power system will easily be capable of handling any contemplated needs, even for the three niteries and the two prospective theatres.

Site on Flushing Bay where the ship will be anchored is about two-and-a-quarter miles from deep water. Depth at that point is as shallow as 10 feet in some places, it is said, which will require extensive dredging. Contract for the lease calls for the syndicate to move the vessel out to navigable water when the term expires.

There has been some talk of the government deepening a channel through Flushing Bay to enable excursion passenger boats to land there, and work has already begun on several piers there. Reported, however, that plans of the Fair execs to persuade the War Department to okay a proposal to deepen the bay sufficiently to float ocean liners there has beenixed.

Leviathan, built by the Germans in 1914, was called the Vaterland originally. At that time it was the largest ship afloat, though not the fastest. It weighed 59,957 tons and carried about 2,600 passengers in all classes.

Cincy Opera Reopening

Cincinnati, sixteenth consecutive season of summer opera at the Zoo will open June 27 for six-week stretch with a performance of Verdi's 'Aida.' Other operas to be heard in the first week are 'Tannhauser' and 'Rigoletto.'

Artists to appear, as announced by Oscar Hild, chairman of the Cincinnati Summer Opera Association, include Rose Tentone, Rosemarie Brancato, Rosa Di Giulio, Armand Tokatyan, John Gurnay, Norman Cordan, Rolf Gerard, Stefan Kozachkevich, Dmitro Onofrei and Joseph Royer.

No Niteries, Scattered Amusements For Jap Expo, but Plenty of Cinema

Tokyo, June 8. Ginjiro Fujiwara, president of the Oji Paper Mill Co. and member of the House of Peers, has been elected president of the international expo to be held here in 1940. He succeeds Vice-Admiral Takuo Goto, Commerce and Industry Minister, who was made honorary prez.

Coincident with the election of a permanent head, the committee made its first formal announcement, indicating the scope of the big show. According to plans now being perfected by the various committees, main grounds will be located on Tsukishima Island, which has a large frontage on Tokyo Bay, while a portion of the show will be located in Yokohama, 18 miles away. Total area will cover approximately 750 acres.

Largest building, among 27 to be erected, will be devoted to electricity. It will be located exhibits devoted to the mechanics of the pix industry. Cinema houses have been allotted 5,000 square meters, which is expected to accommodate two or three modernly equipped theatres.

Music halls and open-air amusements are to occupy but 13,000 square meters, indicating that little or no importance will be placed on that medium. Although not definitely decided, present indication is that various amusement halls will be scattered, rather than concentrated in a midway. Large number of restaurants are being included in the plans, but none of them will be permitted to serve amusement with meals.

With the expo definitely on the way, business men here are beginning to take stock of available accommodations and amusements for foreign visitors. All agree that hotel space is entirely inadequate and that type of amusements are far from satisfactory. Whether the progressive element will be able to prevail upon the police to loosen up is a big question.

Biz interests are anxious to see a number of night spots along the lines of American and European night clubs, opened in the downtown district to take care of visitors after expo closing hours and help scatter the coin brought in by tourists. Something of this sort has to be done, they claim, or visitors will take a day or two at the big show and then move on to Shanghai.

Police attitude has always been that night clubs and the like have too strong an appeal to students, keep them away from their studies.

Exposhish, which opens March 15 and closes August 31, 1940, precedes the 12th Olympic Games by a month. Tourist authorities believe that the combo will draw somewhere in the neighborhood of 300,000 foreign visitors.

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

Socialite Lawrence Sprague told the supreme court that the beating his wife complained of in her suit for separation was just a couple of corrective slaps when she got drunk and threw a lamp at him. She denied the tossing. Gets \$15 a week pending trial. She is the former Mary Clark, of 'Vanities'.

Fortune Gallo to go into his own weather bureau business at Jones each. To get frequent reports so as to be able to warn audiences of approaching rain.

Amateur 16 mm. pictures of an incubator baby were made by a physician in a Columbi (S. C.) hospital to show the mother, who was too ill to be taken to the child.

Lily Pons presented the medals and other awards of the Music Education League at Carnegie Hall last Thursday (17).

Sis Spaeth named dean the Wulitzer school of music.

Key Parsons to change her Showboat program every four weeks.

Negro porter of the Franklin theatre, Bronx, arrested Thursday charged with having beaten a nine-year-old white girl. Police announced his confession.

Evelyn Nesbit back on B'way at the Wivel club.

Only Lionel Barrymore got more than one vote in a popularity poll at a N. Y. State Projectionists' convention. He got two.

Morris Nadelman suing Westchester County for \$785, value of an auto, which he claims to have won at Rye Beach. His name was called, but when his wife stepped forward a cop stopped her and she lost the chance.

Michael Michaellesko to be star and director of the McKinley Square (Yiddish) next season.

Percy Grainger, one of the guests at the Governors Island Tercentenary. He was stationed there during the war in charge of the music.

Adela Rogers St. John and others involved in the jam in front of Bill's Gay Nineties night sprung in Yorkville court Friday when charges were withdrawn.

Mrs. Ethel Butterworth, wife of the film comedian, upheld by the appellate division of N. Y. supreme court in her bid for \$13,600 against the Home Insurance Co. Claim the outgrowth of a holdup in her Beverly Hills home on their insurance policy.

William A. Brady was 74 last Saturday. No celebration.

Dog racing track at Mineola opened last night to a crowd of 10,000. No action taken, but announced the betting will be watched.

N. Y. Public Library displaying old time music. One of the West Point song book with a frontispiece drawn by Whistler when he was a cadet there. Will continue through July 2.

Chinese censors release 'March of Time' after it has been clipped to suit Great Britain, France and Japan.

Abbey Players (Irish) reported to be in treaty with the Shuberts for another American tour this fall.

Theatre Guild has bought 'The Lunatic from Boston' from Norman M. Lynn.

Columbia University to add a course in film appreciation to the fall. To make a weekly study of new and old films.

Mischa Ross, who pleaded guilty to second degree murder in the killing of Nania Lebova in a rehearsal studio April 18, given 35 years to life.

Berkshire playhouse, tickbridge, Mass., putting in an orchestra pit. Will do a musical by Sacha Guitry and Oscar Straus as its first.

Edna St. Vincent Milley got an honorary degree from Colby College, Waterville, Maine, last week.

Coast

W. C. Fields was ordered by court (verside, Calif.) to pay Dr. esse itron \$12,000 claimed as physician's fee. Fields' court suit for \$25,000 was dismissed. Comedian indicated he would appeal.

Will of Jean Harlow was filed in Los Angeles Superior court leaving net estate, valued at 'in excess of \$100,000' to her mother, Mrs. Jean Harlow Bello.

George E. Stone, film actor, is defendant in a separate maintenance action filed by Mrs. E. J. Stone. They were married last March 25.

Suit brought against Greta Garbo by David Schratter, former Berlin film producer, for \$5,500 asserted due on a series of loans, was settled out of court.

Curtainment of Federal Theatre Project activities brought orders from Washington for closing of the

Mason, L. A., June and the Beaux Arts, June 27.

Buck Jones, Alex Cross and Tom Foreman were injured during the filming of 'Law for Tombstone' for Universal.

Orplea of Angela Raisch Bennett, divorced wife of Richard Bennett, John E. Bibb was appointed receiver of California holdings claimed as community property of the couple.

Will of Monroe Owsley, who died June 7, leaves an estate valued in excess of \$10,000, including a bequest to his widow though he never was married. Will was dated less than three weeks before his death.

E. K. Nadel won an order from L. A. Superior court directing Conn Stutes, James Eaper and Elaine Barrie to show cause why they should not be enjoined from using the title 'How to Undress Before Your Husband' in a picture show.

Newsreels

(Continued from page 2)

reel editors must necessarily use extreme care in not offending this audience, one way or another.

Charles Ford, editor of Universal newsreel, said, 'We use everything within keeping and decency. We did not have the Chicago riots but we would have had it if we had.'

Ford pointed out that no deletions were made of the steel strike scenes at Monroe, Mich., now on view at theatres.

Frederick Ullman, editor of Pathe newsreel, was out of town but semi-official opinion expressed was that any reel had the right to edit out gruesome material. Also that it was within the province of newsreel editors to eliminate material that might be objected to by women and children.

One spokesman explained that while part of the audience might not object to seeing three cops beat a striker, it might be extremely offensive to others in the same audience.

Pathe also had the Monroe trouble. Editor of Fox Movietone, Truman Talley, also was absent from the city and no comment was forthcoming.

Understood that this newsreel has no preconceived ideas on how to treat different material but that each subject is handled as presented. All strikes are covered.

Other Newsreel Tabus

With airplane disasters, train wrecks, slayings, executions and similar events, newsreel editors remove whatever they consider objectionable. Newsreel executives always have had the authority to trim or eliminate a newspaper editor, it being left to his judgment on what should be used, since the distributing company holds him responsible.

This naturally results in deletions of pictorial stories about the killing of 10 men, of fatal plane crashes where 14 are badly mangled in losing their lives, of executions or wholesale slaughter. They figure it looks materially worse when viewed on a large screen than in black and white type or comparatively small or inoffensive photographic reproduction in the press.

All the newsreels had been covering the Chicago strike but only Paramount was on hand to grab the biggest event of the trouble. Other cameramen were not on the ground, according to latest reports. 'Par' is understood to have obtained more than 700 feet of film with the chance that possibly 200 to 300 feet, running two to four mi. on the screen, might have been made up for release.

Instances where editors of newsreels have trimmed eliminated scenes are recalled. Executions by firing squad in Cuba, airplane and train wreck victims and fallen soldiers all have been cut out or reduced to a mi.

Jial U. S. Review

Washington, June 22.

uppressed Paramount reel showing Memorial Day rioting related to the steel strike at Chicago will get public screening with a congressional group as exhibitor pro tem.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

With congress getting film-minded all of a sudden, Senate Civil Liberties Committee last week impounded the Par flickers after a private showing for a hand-picked group of solos and federal officials had brought expressions of praise for the lensers and denunciation for South Chicago cops.

POP PRICED FIGHTS START AT GARDEN

By JACK PULASKI

Madison Square Garden started a new policy in its boxing division by opening a summer indoor season, with a top price of \$2.30, cards being scheduled for every Thursday night. Ringside is actually two bucks, with the 10% Federal and 5% state tax.

Whether the new rate will prove profitable depends on the calibre of the fights and effectiveness of a cooling system. Previously the Garden had a fixed \$5.75 top, but upped the prices for title and name events.

Garden corporation has the hole in the ground called the Bowl in Long Island City and there billed the so-called phantom fight between Jim Braddock and Max Schmeling up to the night the affair was dated. Signs at the forlorn outdoor arena now plug the indoor events at the Garden. Understood the bowl may be used once or twice during the summer, or may remain idle until fall when the winner of the Braddock-Louis fight may be matched, possibly with Schmeling.

Working press seats at the Garden Thursday (17) for the first top row were unoccupied, all the first-string fight writers being in Chicago for the Braddock-Louis show, which commenced the boxing season in New York. House was fairly well attended but, if the attendance is to be average, it might be well to close the top shell and spot the 40 centers in the end arena sections which were virtually bare.

Good percentage of fans were evidently those who attend the smaller fight shows for they were quite excited over the bouts, participated in by little men. That type of contest, finds the lads belting away at each other continuously, but nothing ever really happens and nobody goes horizontal. Matchmaker, however, thought well enough of the contestants to rematch two sets for the show next week.

Main event was a second meeting between Bobby Pacho, a Mexican from the Coast, and Salvy Saban of New York, who has the monicker of 'Baby'.

Both also started using his home early in the match and the butting was so noticeable that the crowd started calling attention to the fouls, and the kid was warned to cease. Boys battled it out to the draw at a smaller club, recently, but Pacho was clearly the best fighter this time.

The scrap was a head to head affair throughout with the referee breaking the men occasionally. Pacho received a cut over the left eye and both of Saban's peepers were damaged. Coast boy won on the eighth, 10 to the rounds. In the semi-final, George Zengaras and Al Casimi, two local boys, fought it out for eight rounds, former coming out on top without much question. Emilio Magana, another Coast product, was another winner, topping Julio Gonzales of Porto Rico.

New card Thursday (24) Mike Belois, regarded as the feather champ in New York, will go against Jimmy McLeod in the mai

quary is launched into alleged brutally against steel strikers.

Amateur films, as well as professional product, are figuring largely in congressional consideration of the strike problem. The Civil Liberties group and the Post Office Committee have viewed the shots of non-professionals and called on all commercial producers to provide any scenes which may help in determining federal policy and fixing blame for law violations. The P. O. committee charges of discrimination by postal authorities, set up two projectors last week so deliberations could be guided by visual as well as oral evidence.

With Par withheld its sensational footage for fear of encouraging lawlessness, the senator who have eyed the reel, were deeply impressed. Chairman Robert La Follette and Senator Thomas of Utah both took the view that if the Par grinders caught a complete account of the Memorial Day skull-smashing, the strikers were well-behaved and the cops were guilty of unjustified brutality.

On rare occasions in the past, amateur and commercial films have been shown for education of lawmakers and to provide background about particular matters. Never before, however, have pictures figured so prominently in congressional deliberations.

OBITUARIES

WILLIAM P. CONNERY

William P. Connery, Jr., 58, Democratic Representative from Massachusetts and former vaudeville hooter, died suddenly in Washington, June 15.

Stricken with acute food poisoning, he Connery died before his wife, former Marie Manseau, who formed with him the vaudeville team known as Connery and LeGault, could reach Washington.

He was born at Lynn, Mass., and received his education in Massachusetts and Montreal, Canada. His stage experience included several seasons with George M. Cohan and a long career as an actor-manager. The only former variety artist in Congress, Rep. Connery often entertained his colleagues with a tap dance and other long-remembered turns out of his stage repertory. He was active in labor legislation and was an ardent campaigner for an investigation of the radio trust.

During the World War, Connery served 19 months in France as a private in Company A, 101st Regiment, U. S. Infantry. He participated in all major operations, engagements and battles of the 26th Division of his regiment and was promoted to regimental color sergeant for meritorious service toward the end of the war.

Funeral services were held in Lynn, Mass.

PAUL BURGER

Paul Burger, 46, former 20th-Fox writer, died in Los Angeles, June 16, after a long illness.

Burger had been in the picture business many years, starting as a salesman with Metro. After 10 years with Metro he joined United Artists as a sales promotion executive, and later was with 20th-Fox as a writer.

He was a nephew of Joseph M. and Nicholas M. Schenck. Others surviving are the widow, Mrs. Rose Burger; a son, Arthur, and daughter, Hope; parents, Mr. and Mrs. Timothy Burger, and a sister, Sally Burger.

HARRY NORRIS

Harry Norris, 62, variety agent, died in Boscombe, Hampshire (England) June 5, after a lengthy illness.

Starting on his own 30 years ago, he went into partnership with Herbert Clayton, and later Elikan Simons. He was also associated in producing shows with Leslie Henson, Reginald Highley and Tom Walls, in addition to producing numerous revues and two Scottish pantomimes.

Survived by widow, son and two daughters.

W. D. BROOKOVER

W. D. Brookover, 67, eastern Ohio amusement park executive, died June 11 in Canton, O., after a brief illness.

For the past seven years he has been manager of the 'Bluebeards Castle,' a concession on the midway at Meyers Lake park, Canton.

A daughter is the only survivor.

WARREN H. ADAMS

Warren H. Adams, 34, died recently at the Putnam Memorial Hospital, Bennington, Vt., from burns sustained the previous day in a fire breaking out in the projection room of a Bennington theatre.

His home was in Manchester Depot, Vt.

W. H. THOMPSON

Former Senator (U. S.) W. H. Thompson, died in Lincoln, Neb., last week.

He was the owner of the Empress, Grand Island, Neb. Spot is now leased by William F. Younglaug.

MELVILLE STONE FLINN

Melville Stone Flinn, 56, of Highland Park, Ill., died in Bermuda June 16, his body was brought back to his home.

He was a brother of John C. Flinn of VARIETY.

AL BOASBERG

Al Boasberg, 45, picture and radio gag writer, died in Beverly Hills, June 17, after being stricken suddenly with a heart attack.

Detailed story in the film dept.

SIR JAMES M. BARRIE

Sir James M. Barrie, 77, died in a London nursing home, June 19, of broncho pneumonia complicated by a weak heart.

Details appear in the Legit section.

FRANK HECTOR

Frank Hector, for years understudy of George Grossmith, and

popular as a provincial comedian, died in a London hospital June 13. He was aged 64.

HARRIET S. MEYERS

Harriet S. Meyers, 48, died of a heart ailment in Kansas City June 20. She played vaude with her husband Sidney Meyers, who survives, twenty-eight years. Team was known as Meyers and Nolan.

Patrick O'Neill, 67, father of the O'Neill Sisters in San Francisco, died suddenly in his home in that city June 17. In addition to that city daughters, Peggy and Helen, operators of the O'Neill Sisters' dance studio, he is survived by a son, Tim O'Neill. Peggy O'Neill produces the stage and floor shows for the Golden Gate Theatre and the Bal Tabari.

Father of Irving Mack, head of Filmmack Trailer Co., Chicago, died in Chicago on June.

N. Y. American

(Continued from page 68)

Coblentz, editor and resident v-p; John R. Hearst, treasurer; T. E. J. Crowley, resident asst. treasurer; W. E. Miller, Jr.; Jerome K. Karp, managing editor; William H. Ryan, city editor; Ed Frayne, sports editor; T. V. Rank, Sunday editor; William T. C. (Bill) Farnsworth, general manager; J. A. Grant, business manager; Walter A. Young, advertising director and asst. publisher; J. A. Finerman, classified; W. E. Kernahan, classified display.

N. Y. Journal statistics: Circulation, 600,000; president, John R. Hearst (who is also treasurer of the American); v-p. and publisher, Arthur G. Newmyer; secretary, W. R. Peters; asst. publisher, George J. Ames; editor, Bill Curley; city editor, Amster Spiro; sports editor, T. C. (Bill) Farnsworth; general and circulation manager, both on the Journal and the American, Malcolm S. Lunn, the only other inter-paper official; E. M. Alexander, advertising manager; Thor M. Smith, circulation.

MARRIAGES

Rosalind Jaffe to Henry C. Rogers, Los Angeles June 15. Bride is niece of B. P. Schulberg. Groom is a publicist.

Jeanette MacDonald to Gene Raymond at Los Angeles, June 16.

Marie Morineau of Columbia process department, to Duncan Cassell, assistant to E. B. Kahane, at same studio, at Los Angeles, June 20.

Lina Basquette, screen player, and Henry Mollison, British actor, in London last March. Marriage was announced in Hollywood June 18. Bride has been previously wed thrice.

Joan Cavell to James F. Edwards, in Pittsburgh, June 18. Bride was vocalist for Dick Stabile's band at William Penn hotel in Pittsburgh for a few weeks. Groom is a Pittsburgh mattress manufacturer.

Ellen Van Every to Edward Loeb June 18, at San Bernardino, Cal. Groom is attorney with many picture clients.

Katherine Hart Selden to Arthur Thomson in Miami Beach, Fla., June 17. Groom is VARIETY correspondent in Miami Beach.

Elizabeth Moore to Laurie Vejar, assistant cutter at Metro, June 21, in Los Angeles.

Monica Bannister, film actress, to Eddie Cerkose, June 21, in Los Angeles. Groom is a screen writer.

BIRTHS

Mr. and Mrs. Byron Stevens, son, in Hollywood June 15. Mother formerly was Caryl Lincoln, film actress.

Mr. and Mrs. Fran Striker, son, in Detroit, June 12. Father is author of 'Lone Ranger' dramas at WXYZ, Detroit.

Mr. and Mrs. Arthur Schmidt, son, in Hollywood, June 18. Father is cutter at Paramount.

Mr. and Mrs. Julian F. Haas, son, June 17, at Little Rock, Ark. Father is VARIETY correspondent in Little Rock.

Mr. and Mrs. Charles Pallos, daughter, June 17, in Pittsburgh. Father is a nee band leader and composer.

Mr. and Mrs. Carl Kalash, son, June 15, in San Francisco. Father is violinist-director of the Beaux Arts Tri th NBC.

Schenck, Zanuck

(Continued from page 5)

ground, pointed to it as an example of how vaudeville flourished when it did through intelligent routing, so that from the opening act, into the theatre, through the sketch and next-to-closing act, the average vaude show pitched and pyramided to proper audience values.

Using this as a springboard, Schenck deprecates the bad spotting of dual films by exhibitors, each unrelated to the other, and rounded out by trivial shorts, so that instead of whetting audience appetites for pictures, it's doing the reverse. They (the exhibs), he feels, are killing off the interest through a bad No. 2 film—but spotted first.

This theory also applies to the improper blending of film themes. Admittedly, the average double bill hasn't the scope for variety which was possible with the old-time vaudeville layout, but that gives an idea, Schenck contends.

Zanuck Can't See It

On the question of color Zanuck is particularly opposed to the thought that 'color is inevitable in the entire motion picture industry.' That's been the catchphrase of late, around here.

Schenck points out that if color comes in, whatever novelty it possesses now would be dissipated and everything would be back on the same footing as with the present black-and-whites—it would resolve itself down to the proposition that the story's the thing. In short, a picture, good or bad, depends on its context rather than embellishment with color.

However color, conservatively used, can be made help, Schenck says, citing 'Ramona.' It wasn't a particularly good 20th-Fox film, admittedly, but it registers big as a first-run. But 'Ramona' did get surprisingly good b.o. attention in the suburbs, to the degree that it'll be a winner and proving to the studio that this was one way color can be exploited for b.o. values. Once in a while, therefore, it's a novelty and can be sold thus. But, not more than one or two a year, per company.

On the other hand, 'A Star Is Born,' whether in color or black-and-white, is a click because of its story values and production merit, he feels.

Exhibs and Radio

Shifting over to the exhibs' excitement over radio, Schenck and Zanuck are strong for the radio plug, if wisely tied in with new releases. But not to be overdone. Schenck cites one particularly irate Seattle exhibitor who raised a lot of fuss with the studio because of 20th's intensive cooperation with Louella Parsons' 'Hollywood Hotel,' and the generally consistent manner in which 20th pits tie in with radio. Schenck made a check on this exhib's grosses when playing such 20th-Fox films as got heavy radio plugging, and found that he did his top business with them.

Obviously, musicals lend themselves best to radio bally. Schenck and Zanuck recognize this and it's for this reason that Zanuck is hot on the idea of making one musical a month. Radio bally via songs alone interprets itself into strong b.o. On the other hand, Schenck has a mathematically prepared chart in his top drawer which shows that, at a glance, tells him how much net a star realizes from a \$250,000 annual income, and how much if the same player goes wild and takes on a flock of outside films and radio contracts in an endeavor to aim for a \$500,000 or better yield.

Whether \$200,000, \$300,000, a half million or more from pictures and radio, Schenck can talk turkey to the uptight stars and show 'em the alacrity of trying to make it all at once.

Income Tax

Schenck, in this respect, opposes what, as a b.o. destroyer for picture sales, if undertaken on a steady tie. Done on occasion it's a good o. hypo, he believes, especially as aliphoo for new releases. Over the future value of the star, whether on screen or over air, is really hazarded by the weekly tally or lack of it, on his or her side programs.

He blames the agents for hypoing in this respect. If Schenck could convince a player that he's a \$150,000 on an 'outside' picture radio deal may mean only a relatively trivial net yield, because of a tax, the agent of course can't see that this coin means a \$100,000 commission.

It's illy on radio deals. The ad-

WHAT THEY THINK

Adele Says—

London, June 10.

Editor, VARIETY:

Sorry, but I don't much care for an error in a recent story which concerned me.

If you could refresh up the memory of whoever wrote it, please correct the statement that I have been off the stage 'seven years.' I was married in May, 1932, and withdrew from the theatre the preceding March. Five years' retirement. Where do you get that 'seven' business?

In doing my prospective film over here I promise not to dance and embarrass anyone.

Reade's Jersey Legit

Deal, N.

Editor, VARIETY:

This is in answer to Walter Reade's scoffing at the criticism by the New York producers for his selection of Convention Hall in Asbury Park to house the scheduled season of dramatic productions starting the end of June.

Mr. Reade has stated that he intends to build a complete acoustical treatment—which is simply a fancy name for the installation of microphones and loud speakers. And while he intends to erect a false proscenium and build partitions on the north and south sides of the hall, he fails to mention whether he intends to use those uncomfortable camp chairs which are always used for seats, nor does he commit himself regarding the building of a ramp for the seats.

The logical thing to do would be to have the barn-like Convention Hall wired for sound, and show pictures there. Surely, Mr. Reade, if he wanted to, could re-arrange his film bookings for the summer season, so that the Paramount would be available for legitimate shows.

However, the one thing most difficult to understand is just why Mr. Reade should want to go to all this unnecessary expense in converting the Convention Hall into a makeshift theatre—which when converted will still be a hall—when he has three excellently equipped theatres under his control, in which to place these legitimate shows so as to show them under the best advantage. Of course, we know that Reade has a contract for Convention Hall, and therefore must use it for something. But I had hoped that he would never use it for the one thing it was never intended for—viz: stage productions, and thus avoid injuring the legitimate theatre, which certainly needs all the help it can get.

Lester Suedy.

Miller's Stand-In

Editor, VARIETY:

In the chatter column this week is a line to the effect that Gilbert Miller stopped off in Ann Arbor to see 'Tovarich' there on his way to the

vertising agency cares nought about the future b.o. value of the star—it is paying handsomely for the star's immediate boxoffice worth. And, of course, the same thought applies if there's an intermediary agent—whether radio or pix. A 10%er always thinks the same way.

Appropos of this premise aren't working for Uncle Sam, which is a common squawk among the higher-bracketed players and executives in Hollywood. There are two trends of thought. One is, why not work for Uncle Sam even if the net is lesser, since it keeps the artist to the fore? And the other is that it does not help to perpetuate public interest in an artist, and is likely to knock him or her off in pop favor through an over-dosage of public appearance.

Film Biz OK

New Zealand, May 28.

Wellington, Auckland, Christchurch and Dunedin managers are quite satisfied with trade coming their way this winter. Dominion lineup includes, 'Dimples' (Fox), 'Michael Strogoff' (RKO), 'Tarzan Escapes' (M-G), 'Let's Do It' (local), 'Rose Marie' (G-M), 'God's Country' (WB), 'Smart Blonde' (WB), 'Wedding Present' (Par), 'Girl in Million' (Fox), 'Romeo and Juliet' (M-G), 'Fire Over England' (UA), 'Beloved Enemy' (UA), and 'His Lordship' (G-B).

Coast. A neat trick, considering that Mr. Miller is in London and has been there since the 1st of May.

Bernard Simon.

Two press releases from the Ann Arbor festival group named Miller as stopping off there to see the play. It was Harry Fleischman, Miller's general manager, who went out there. Just goes to show that press releases shouldn't even be looked at. Copy-readers please note.

Radio's Sameness

Minneapolis,

Editor,

Several issues back, on the front page, it was lamented that there were no new faces or new ideas in radio. But you did not tell half the story. Not only were there not many new programs or new faces, but the old standards became stagnant and standardized.

The most outstanding examples of this are the comedians. Not one of the carry-overs from 1935-36, except Eddie Cantor, have made any improvements on their previous programs. And the only thing Cantor did was to add Deanna Durbi, but that was enough. Few of the newer comedians have any definite contributions to radio.

Not only are the comedians stagnant but all their programs are patterned after the same fashion. Each has (1) a comedian, (2) a straight man, (3) one or more stooges who cannot talk English, (4) a well-known singer, usually someone who has already made a name in the films, (5) a well known announcer, sometimes also acting as the straight man, and (6) a top ranking orchestra leader, who makes dumb remarks. For a variation the singer sometimes does the silly talking. Check every setup of the top ranking comedians and see if their programs do not conform with the above setup.

But imitation not limited to comedians. One big motor maker decides to have a symphony orchestra on his program. Immediately the master minds of a rival auto maker get together and decide that they too must have a symphony program. What is good enough for one magnate must be well for another. The imitator gets time on a rival network same day, but for hour earlier. Later they decide to have their program an hour after the original. Later they switched back to the earlier time. To top it off they sign a long list of guest artists, many of whom have been signed by the first motor company. Both programs have long-winded speakers who give facts and fiction that are boring, uninteresting and well known. Darn clever these advertising men. They draw big salaries and copy the rival's program.

But imitation is not limited to comedians and motor magnates. Several years ago a well known leader decided to add a glee club to his orchestra. Now almost every musical program has a glee club or chorus.

Also as soon as one person conceives something new, before long the same program appears with slight variation, as witness the man on the street, community sings, amateur programs, etc. Sometimes a program is ruined by commercialism. The best example of this were the Community Sings.

Another big drawback to radio is that advertising agencies will not listen to ideas other than those submitted by their own staff. I can see their side, but I think some sort of a system could be worked out whereby the listeners could submit ideas to the agencies and sponsors. There are a lot of people who have ideas but have no way capitalizing on them.

As for instance, if the Columbia network wants to put on something to rival the NBC's Saturday afternoon Metropolitan Opera, the CBS could broadcast scenes from the Broadway productions. It would give the listeners that cannot come to New York a chance to hear these plays and it would create more interest in stage shows. I doubt very much if CBS would have any difficulty finding a for these programs.

Also, why didn't some gasoline company or some independent automobile manufacturer have a program designed for the illions of car-radio owners. Someone passed up a gold mine there.

These are just a few ideas. No doubt, throughout the country, there

are many other laying dormant, merely because agencies will not listen to outsiders. When some of these ideas are put to use, perhaps we will have programs that are different from one another.

Harry Rapoport.

Film Censors

New

Editor, VARIETY:

The claims and counter-claims of several gentlemen in Hollywood that they were the pioneers of movie commentator radio programs, must be amusing to a number of film stars who were my guests on WIP, WPG and WGBS way back in 1924 and 1925. With all due respect to Tamar Lane and even Mr. Brown on KMTB may I suggest that they peruse these figures and facts.

'E-mo's Movie Broadcast' was inaugurated as regular Tuesday night feature on WIP, Sept. 23, 1924. On Saturday night, Jan. 24, 1925, I conducted the first movie star's party ever broadcast in which the following participated: Ben Lyon, the late Milton Sills, Doris Kenyon, Hobart Bosworth, Viola Dana, the late John Bowers, Marguerite De LaMotte, Dorothy Mackaill, the late Gladys Brockwell, Myrtle Stedman, etc. Fred Stanley, then with First National, with Lambert Hillyer, Earl Hudson headed the contingent. On individual broadcasts I presented the late Rudolph Valentino, Richard Barthelmess, Doug Fairbanks, Jr.; the late Ernest Torrence, Lupe Velez, Gilda Gray, Flora Finch, Kane Richmond, Ben Turpin, Josef Swickard, Adolphe Menjou, the late Marie Prevost, Marian Nixon, Ethylene Claire, Madeline Hurlock, Linor Fair, George K. Arthur, Mary McAllister, Anne Cornwall, the late Walter Hiers, Dorothy Phillips, Cullen Landis, Betty Francisco, Jacqueline Logan, Louise Brooks, Buddy Rogers, Jackie Coogan, the late Barbara LaMer, the late Marcus Bew, Madge Kennedy, Sidney Blackmer, Louise Glaum, Pedro DeCordova, and a score of others.

Discontinued the broadcasts in 1928 to head the advertising, publicity and exploitation department for RKO theatres but resumed broadcasting in 1932. That year we inaugurated movie broadcast material in continuity form and have been servicing over 80 radio stations continuously in the United States and in Canada. In New York our material is presented on CBS twice weekly and fed to a number of eastern stations for a sponsor. Furthermore, the names of all the film players listed above cover the period prior to the advent of talkies. It was a novelty to the ear to hear the voices of silent film stars.

E. M. Orowitz,

EMO Movie Club.

Ode to Bank Nile

Buffalo, June 21.

Editor, VARIETY:

A sign, 'Hot Ovenware, Tonight' in the marquee lights over a theatre lobby, where once the names of the stars—or the title of the play used to appear—prompted me to write the attached, 'The Show Game Ain't the Show Game Any More,' which possibly you may think worthy of space.

The writer was the vaudeville partner of the late Jack Conway (CON) of VARIETY, and now associated with Loew's, Inc., out of Buffalo.

Basil Brady.

If Mr. Shakespeare could come

back

Upon this earth today,

I'd like to get a glimpse of him

And hear just what he'd say,

He used to say 'The play's the thing.'

And Shakespeare, he was right,

But that was in the days

Before we had 'Good old bank night.'

show game ain't the show

game any more,

ince the movie has become a

country store.

People go there to play bingo,

Not to hear the actor's line.

The show game ain't the show

game any more.

The show game ain't the show

game any more,

ince the movie has become a

country store.

When a lobby full of dishes,

Packs 'em in like little fishes,

The show game ain't the show

game any more.

(Continued from page 1)

Chesterfield

extent that the charitable end was menaced, he steadfastly refused entertain plans for economy at clubhouse, especially where they might mean chopping of salaries, including his. Whenever he was asked to quit the clubhouse, Chesterfield maintained that the 'poor actors' would not have a 'resting place.'

NVA Fund finally forced the evacuation and closing of the clubhouse in 1934, when it became virtually a choice of maintaining either the social end or the Saranac Lake Sanatorium. Result was that Chesterfield brought suit against the Fund's directors, of which he was one, N. Y. Supreme Court for an accounting of funds.

In his suit, Chesterfield claimed that \$550,000 had been on hand in the Fund's treasury at that time. He demanded; especially, an accounting of the \$550,000 gift to the NVA by F. F. Proctor.

Itter Suit

Suit brought bitter 'puff' and cbs affidavits from 'both' sides, with Chesterfield denying accusations that he filed the suit strictly to protect his own salary; that there was only enough money to care for the sick at Saranac and in the French Hospital's NVA ward in New York.

It never came to trial, the NVA Fund's directors deciding to settle \$50,000, the Proctor gift on the NVA, Inc. Major portion of this amount went to liquidate NVA, Inc. debts, with the remainder used to pay off back salaries of NVA employees, including Chesterfield. Latter is said to have received around \$7,000, but he lost this and more a year later in an unsuccessful vaude-pictures-ballroom venture at the Mosque theatre, Newark, N. J.

Fund's settlement of the suit also included payment of rent for smaller clubrooms of the NVA. This was continued till about six months ago, then stopped on the liquidation of the NVA Fund, with the conversion of the NVA Saranac Sanatorium into the Will Rogers Hospital as a permanent memorial to the actor.

NVA's reorganization, excepting the Chesterfield angle, is unimportant. Lou Handin, former actor and now a theatrical attorney, is chairman of the reorganization committee. Nominating committee for new officers meets Friday (25) to pick a new slate of officers, with elections the following week. After this, the NVA membership plans moving back into a more elaborate clubhouse and renewing the old 'Saturday Nights' Club is now strictly social, there being no charity end, and self-supporting.

Ted Healy, current president, hasn't been near the NVA Club since he was elected more than five years ago—when the NVA was still in the old White Rats home.

Lambs Club

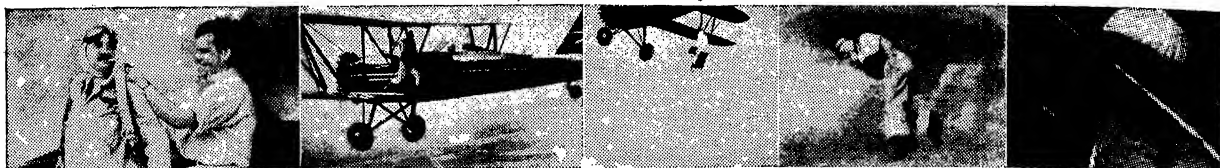
(Continued from page 1)

Besides, the club also has acquired numerous outstanding radio personalities who were unknown to show biz until they gained fame on the air.

A recently compiled list showed about 35 known Lambs playing in Broadway shows and on the road as compared with 58 or more regularly playing in radio.

Lambs definitely identified with radio include Rudy Vallee, Ed Wynn, Frank Crumit, Al Jolson, Phil Baker, Harry McNaughton (Bottles), Don Voorhes, Colonel Stoopnagle, Ray Perkins, Hal Kemp, Ward Wilson, Kenneth Webb, Santo Ortega, Al Swenson, Chester Stratton ('The O'Neils'), Joe Granby, Alan Bunce, House Jameson, M. Savle Taylor, Leo Curley, Irving Mitchell, Jerry Lesser, Don Costello, Franklin Fox, Jack MacBryde, Matthew Crowley, Gale Gordon, Charles Slattery, Harry Humphrey, James VanDyke, Miljon C. Herman, Taylor Graves, Ralph Locke, Richard Gordon, Kennet Daigneau, Joseph S. Bell, Julian Noa, Len Hollister, Jack Zoller, James Tranter, Max Walzman, Joseph Boland, Jack Roseleigh and Curt Arnold ('Pepper Young's Family'), Oscar Shaw, Paul Conlan, Eddie Marr; William Adams, Paul Stewart, Ted de Corsia ('March of Ti and Joe Laurie, Jr.

Radio announced in the Lambs include Harry Von Zell, Clem McCarthy, Spencer Bentley, Jean Paul King and Kenneth Roberts; J. L. Rawlinson, radio producer, is als a member.



FLOYD STIMSON (above), between puffs of his Camel, describes a typical parachute jump. "I ease out of the cockpit, holding onto the edge as I stand on the wing hooking one foot behind

a strut wire. Then I crouch down and dive over, headfirst. I watch out for getting cracked by the tail. I crouch down so if the tail should hit me, it would only strike my foot.

I usually make 2 or 3 turns. (In the next picture Floyd has completed a turn and straightened up.) When I'm facing the sky,

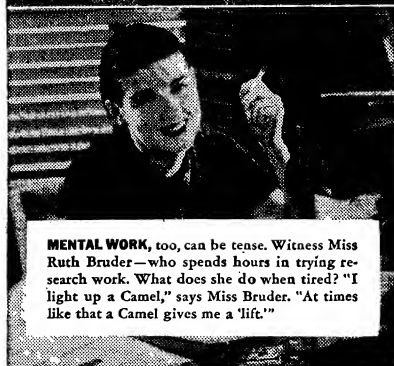
I pull the rip cord. It's a sweet feeling when she blooms open. It's like having a seat in the clouds—with the earth rushing up at you." Floyd's

work is no job for a nervous man. His cigarette is Camel—has been for 10 years. He says: "They don't frazzle my

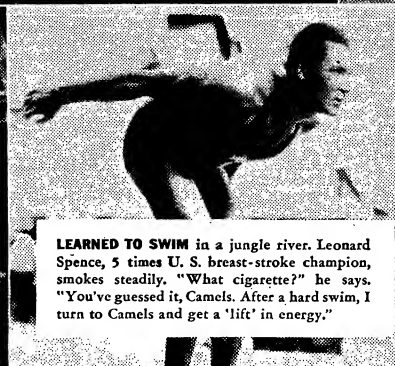
MAN OVERBOARD

**FLOYD STIMSON—
OFFICIAL PARACHUTE
TESTER—BAILS OUT
FOR THE 1060th TIME!**

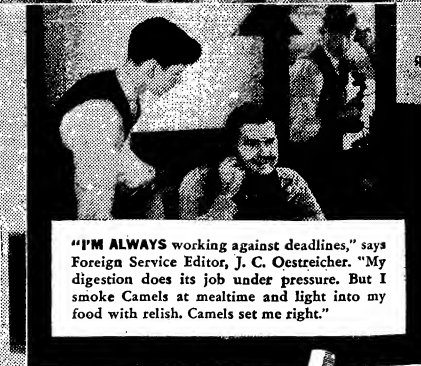
HE'S stepped out into empty air well over 1000 times—yet landed right side up every time. "My order is Camels," Floyd says. "They're so mild I can smoke all I want to, knowing that Camels never frazzle my nerves. It seems as though there's no bottom in sight when I bail out—and my stomach knows it, too," Floyd Stimson continues (right), as he enjoys Camels at mealtime. "However, a Camel helps me ease off. Camels set me right!"



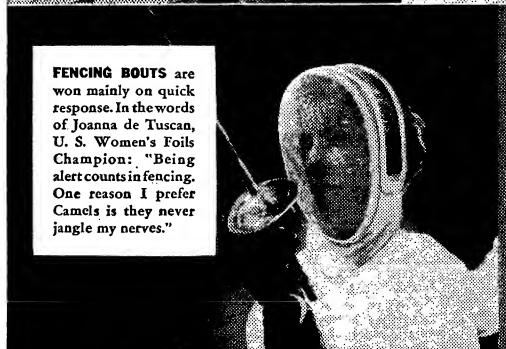
MENTAL WORK, too, can be tense. Witness Miss Ruth Bruder—who spends hours in trying research work. What does she do when tired? "I light up a Camel," says Miss Bruder. "At times like that a Camel gives me a 'lift.'"



LEARNED TO SWIM in a jungle river. Leonard Spence, 5 times U. S. breast-stroke champion, smokes steadily. "What cigarette?" he says. "You've guessed it, Camels. After a hard swim, I turn to Camels and get a 'lift' in energy."



"**I'M ALWAYS** working against deadlines," says Foreign Service Editor, J. C. Oestreicher. "My digestion does its job under pressure. But I smoke Camels at mealtime and light into my food with relish. Camels set me right."



FENCING BOUTS are won mainly on quick response. In the words of Joanna de Tuscan, U. S. Women's Foils Champion: "Being alert counts in fencing. One reason I prefer Camels is they never jangle my nerves."

JACK OAKIE COLLEGE

Jack Oakie runs the "College"! Catchy music by Benny Goodman and Georgie Stoll! Hollywood comedians! Judy Garland sings! Tuesdays—8:30 pm E. S. T. (9:30 pm E. D. S. T.), 7:30 pm C. S. T., 6:30 pm M. S. T., 5:30 pm P. S. T., over WABC - Columbia Network.

MILD!
**MADE FROM
COSTLIER TOBACCOS**

Camels are made from finer, **MORE EXPENSIVE TOBACCOS** . . . Turkish and Domestic . . . than any other popular brand.



Copyright, 1937, R. J. Reynolds Tobacco Company, Winston-Salem, North Carolina

Camels never get on your Nerves!

RADIO

SCREEN

STAGE

VARIETY

 PRICE
15¢

 Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, \$8. Single copies, 15 cents.
Entered as second-class matter December 22, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1937, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 127 No. 3

NEW YORK, WEDNESDAY, JUNE 30, 1937

64 PAGES

B'WAY-H'WOOD BALLY TIEUP

S. A. Yippee Lads Look Set for Bull Market; 88 Rodeo Shows in '37 So Far

Salt Lake City, June

The boots and saddle boys will yell lustier yippies during 1937. They're going to strike a bonanza in rodeo, round-ups and similar sporting events. And veins of the rich lode aren't, as the screen would have one believe, massed in the sagebrush.

Some 32 states in the Union have held, or will during 1937, stage rodeos under sponsorship of the Rodeo Association of America—from California to New York, from Canada to Tennessee.

Fred S. McCargar, R. A. A. secretary, with headquarters in Salinas, Cal., said the boss experts are not after approximately \$200,000 guarantee purses filed with the association by about 90 cities sponsoring western spectacles.

Associations' top-notch cowboys performed in 85 rodeos during 1936, culminating with the world's championship show held in Madison Square Garden, last Oct. 7-25. Gotham, McCargar said, went ga-ga over the gee-gee gladiators. A couple of Park avenue debs even sloped with 10-gallon, bowlegged rodeo Romeos.

Records of June 5, this year, show that the R. A. A. has booked

(Continued on page 60)

Vaudecue' Tag For Sapoloed Burley Shows

New York's burlesque operators, most of whom are set to go with vaudeville policies, were still awaiting an okay from Mayor F. H. La Guardia yesterday (Tuesday). Later is selecting an 'advisory board' of five to govern the decency of the shows, but according to the burley

(Continued on page 51)

Lunch, Plus Strippers, For Tired Businessmen

Kansas City, June 29.

Strip-teasers continue in Kansas City to be the biz-getters. A large number of small spots feature the nude, which are always billed in the newspaper ads as 'exotic'.

By far the most successful of these is the Chesterfield Club, which has become a by-word in this sector. Visiting firemen are promptly ushered to the joint first. Spot features a business men's luncheon period, with show at this time featuring three or four strippers and a plenty thick stag atmosphere.

It Was Inevitable

The new heavyweight champion, Joe Louis, is being glorified in song by Variety Records' new ditty, 'Joe the Bomber,' composed, arranged, rehearsed and recorded within 24 hours after the Chicago battle.

Billy Hicks and his Sizzling ix rhythmic orchestral sextette, currently at the Savoy Ballroom, New York, put the tune on the wax.

BOAKE CARTER'S CANDOR DUE FOR CLIP?

With Boake Carter returning from his vacation Monday (5) for his rearranged commentator set-up for Philco altered from week-daily to Monday-Wednesday-Friday basis, and expanded from a 23-station hookup over CBS to a coast-to-coast spread of 59 outlets, there is some surmise if he'll continue to have the carte blanche he formerly had with his broadcasts.

Only individual or program on either Columbia or NBC exempt from copy-censoring either by network or sponsor, it is reliably rumored that Carter is likely to have his spels o.o.d for possible existing in the future.

Understanding is that if the commentator starts crusading again, his stuff will be denatured before each broadcast of all definite dynamite.

Before floating off the air for a Chesapeake Bay cruise with Philco execs, Carter had been laying it none too lightly on the CIO. In a broadcast just before embarking, he mentioned CIO's invasion of radio personnel and directly stated that if the union got a good grip on radio, free-tongue news-interpreters such as he would be silenced on the air.

At CBS it has always been charging when Carter plugged the remainder of the evening's cards on NBC webs, which happened quite frequently. Idea was to point up Philco sets as ideal receivers of the 'choice' programs available after Carter croaked off the ozone.

CLEAR ENOUGH?

Vienna, June 29.

No dancing to military marches. No jazzing up of military marching tunes.

Government has published a law to this effect. Military music was written to die for, nothing else.

SHORTS TO PLUG PLAYS INTO PIX

Warners' Idea to Increase Hinterland Interest in Three N. Y. Plays It Has Bought—Building Up Demand for Picture Versions at the Same Time

EXPERIMENT WATCHED

One of the most novel stage and screen tie-ups has been devised, a two-way promotional plan, which is dated to become operative early next season. One major picture firm, interested in several Broadway attractions, is developing the idea, but it will probably be adopted by others who have or will buy film rights to stage plays. It is not a weakening of the stand to lay off backing legit productions, but is an indication that the picture end believes there is an inseparable link between the stage and screen.

New York end of Warners has come through with the plan which in the main consists of a series of short, subjects aimed to supersede trailers and which for a starter will plug three successes which will be current in New York or on tour.

(Continued on page 27)

SEE HULA VOGUE KICKING SWING

Manner in which new Hawaiian craze (dor 1915) is sweeping the country augurs the hula tempos as being the next big musical fashion, with swing on the downbeat.

sweet jam has been coming in steadily, gutbucket stuff for the jitterbugs.

Emanating from Hollywood, the niteries in New York are now mopping the pago-pago motif, to the degree that Chicago's Hotel Drake and other key city hostleries are following Southern California and N. Y. in emulating the hula stuff.

B'way's Capital—West?

William A. Brady, on the Coast for the summer with his wife, Grace George, is devoting spare time to search for dramatic material by playwrights now active in pix.

Brady feels that, with so much Broadway writing talent now in Hollywood, this will be the focal point for stage material for next season.

Paramount Finally Nails Mexican Roving Romeo Composer to Contract

Scenery-Chewer

Hollywood, June 29.

A film producer was speaking about one bombastic player who used to be on his lot—he did everything but eat up the scenery.

'In fact,' said the producer, 'we used to build all our productions with double sets—one we shot in.'

Hollywood, June 29.

Like Don Juan or Benvenuto Cellini of old Mexico's present-day No. 1 composer, Augustine Lare, was reputed to be inspired to each song that he wrote by some new romantic experience. More or less a roving Romeo, this songsmith, whose tunes are widely played throughout the Latin American countries, was considerably on the jump, dashing off his ballads to fit the mood of some new personal romantic background.

Paramount's musical director, Boris Morros, found this fact out when he sought to locate Lare in Mexico City. It took him since the first of the year to do so. Morros had been hearing sundry works coming north from Guatemala and Mexico, brought in by the marimba bands, Mexican minstrels, et al., all of whom performed and highly spoke of Lare's compositions, but all of whom, seemingly, learned the tunes in folk manner—by ear, not by music.

Thus a publisher source for Lare was impossible. The U. S. consul in Mexico City was likewise unable to help Paramount, and had actually wired back to Morros that Lare apparently had run into a row with an irate swain and seemingly had 'died.'

(Continued on page 63)

HICKS CONNED ON STUDIO PEEKS

Hollywood,

Wild promises made by promoters of professional tours of studio visits, entertainment in the homes of stars, etc., have riled studio executives no little, at the same time causing some alarm due to miffing of yokels when promises are not carried out. Last week 180 Chicago and midwest travelers carrying banners of 'Jane Withers Fan Club,' stormed gates of 20th-Fox's Westwood studio clamoring for admittance which was denied them.

To salvage their feelings studio put on a party with Jane Withers present. Racket is being conducted by a Chicago throwaway sheet and is abetted by certain fan mags that tie in with railroads, a Los Angeles hotel, and local transportation outfits, all of which grab a pretty penny out of the promotions, leaving studios to hold the sack of ill will that ensues when gapers are refused gawps at their faves.

Shrine Conv. Worth \$9,000,000 to Detroit

Detroit, June 29.

Shrine conclave here last week left roughly \$9,000,000 in town's coffers, but a big hole in b.o.'s of theatres, both first-run and nabe. Niteries and eateries got around \$500,000 for their share.

Drink spots' take, while large, was far under grosses compared to the American Legion conclave, several years ago, despite prohibition at that time. 'It was smarter to drink' then, opined one itery manager, 'and then the Shriners are a different bunch and are parading most of the time.' There were three five-hour parades during the four-day session.

Hotels and lodging spots were estimated to have clipped about \$10 per day off each of the 100,000 Shriners, aggregating around \$1,000,000.

New Style Fair, No Shocks, Clips, Nor Gambling

Ft. Worth, June 29.

Coincidental with the opening of the Frontier Festival here, all gambling was shut down by the cops. Not a punch-board or pin game in town, and 28 bookies were told to stop operations.

Town is pretty proud of its 'wi open' name, but figures it better to avoid offending cow country visitors or making enemies by hurting any suckers. Show is played up big all around as a spectacle, with no mention of nudity or gambling—and there's practically none of either on the midway.

It's doing away, quite distinctly, with that old belief that fairs, to be successful, must have a certain amount of shocking and cli

Stoki's Fife-and-Drum

New Milford, Conn., June 29.

Leopold Stokowski, local burgher, will conduct Stratford American Legion drum and bugle corps, state champs, at holiday celebration here July 5.

First time Stoki's ever swished stick for such a combo.

Smith and Connolly's Television Theatre Plans; Own Lens Device

Courtland Smith and Jack Connolly, until recently top executives with Pathe News, have not revealed their future plans for television plans, and probably will not until fall. But this much is certain. They will be in on the ground floor on the most practicable use of television in the theatre.

A special lens development which Smith has been working on for the last two years at a cost of several hundred thousand dollars is expected to be the keynote to any theatre project incorporating the use of television. Inexpensive lens that will enlarge the present 7 1/2 by 10 inch television image is rated a highly important development by sight-and-sound broadcast experts, and well-nigh essential for television in the theatre.

Understanding in the trade is that Smith, who is recognized as the executive head of a highly skilled group of scientific experts, has such a lens either ready for testing or one that shortly will be. This lens can be used on projection tubes which already have been found easily adaptable by actual test.

Technical experts stated this week that by using such a lens television might readily be adapted for use in smaller theatres of 300 to 400 seats. Smith and Connolly expect in time to launch a group of such limited capacity houses. Use of television, of course, would be dependent on what communities employed television transmitters or might be linked with New York facilities by coaxial cable.

Enlargements
Research engineers only recently demonstrated how the present 7 1/2 by 10-inch image can be blown up to make a picture three by four feet in size. This supplied a picture 1,728 square inches in size as compared with an image only 75 square inches in size shown in a test by Radio Corp. of America last week. By means of the same lens system, a picture 6 by 8 feet in size was produced though not as clear as smaller ones.

Fact that the number of square inches covered by an image was doubled, from 35 square inches to 75 square inches, in a few months time indicates to scientific experts that real strides are being made towards getting a larger television image. Understood that the Smith lens represents even more astounding refinements.

If Smith soon launches in the field of television he will be following almost identically the lines he pursued in the development of talking pictures by means of sound-on-film in the industry.

Fact that a small projection tube only 1.8 by 2.4 inches in size was used in recent tests indicates the possibilities when a larger size tube and more elaborate system of lens is employed.

GN READIES 12 THIS SUMMER

Hollywood, June 29.
Grand National has sketched 12 pictures to go in the next two months beginning with the James Cagney starrer, 'Something to Sing About.' Alexander Bros. production, 'Here's Flash Casey,' rolls July 1 with Eric Linden. On July 6, three will get the gun; 'Government Agent,' Condon production; 'Wallaby Jim of the Islands,' and 'Renfrew of the Mounted.'

'Face the Facts,' Richard Rowland production, goes July 8 and on July 21 two more, 'Return of the Shadow' and the second Wallaby Jim tee off. Another pair to start July 30 are B. F. Zeidman's 'So This Is Hollywood' and Richard Rowland's 'Painter in the Sky.'

Two will roll in August, the first Tex Ritter musical galloper to be produced by Edward Finney, Aug. 15, and the follow-up day Anna Sten's 'Gorgeous.'

Lineup has been set by Edward L. Alperson, Grand National president.

Cagney's 'Something to Sing About,' went into production last week, with Victor Schertzinger directing and Zion Myers producing. Evelyn Daw has female lead. Others in cast include Jimmie Newell, William Davidson and Gene Lockhart.

The Original

Hollywood, June 29.
With 'Hollywood Hotel,' the radio program, now nationally famous, plus the fact that Warners is putting a film version into work next month, the actual hostility of that name, directly on Hollywood Blvd. and Highland avenue, is little noticed.

This pioneer tavern was the No. 1 meeting-greeting place of the town in the old silent days.

FIGHT B'DCAST K.O'D EXHIBS, SQUAWK

ibitors in the east, annoyed by the slump in attendance Tuesday (22) when Louis-Braddock fight was staged, are pointing to the network broadcast as a typical example of how a nationwide broadcast of a major event affects picture biz.

N. Y. exhibitors figured that exhibitors lost at least \$350,000 that night because of the airing of the fight. This was based on his survey of typical de luxe houses in larger met cities, with gross being 25-30% (sometimes more) off as compared with other Tuesdays. He also took into consideration that interest in the fight was not as avid in smaller communities and that the weather and other factors figured in.

His tabulation fixed the average decline as being 20% in comparison with other Tuesday night business. His estimate was that the nation's gross take in film houses averages about \$85,000,000, with about 22% going to the theatre, or \$18,700,000 per week. Tuesday take is placed at 10% of the weekly, or \$1,870,000.

This exhibitor arrived at his \$350,000 decline by estimating the average drop in all U. S. picture houses at 20%.

While in most eastern cities (largely those with daylight saving time) were well past their peak hour for Tuesday when the fight was scheduled to begin (11 p.m. EDT), threat that the battle might be started ahead of time kept many home and tuned in to the radio. At least that is what numerous N. Y. theatre managers claimed after looking over the day's grosses. They also discounted upwards the threatening weather in some Atlantic seaboard cities as a contributory.

In other time belts, west of the eastern sector, the starting time of the fight cut right into the heart of the night's largest business period.

Radio Film Broadcasts

'Singing Marine' Aler OK

It's an old stunt by this time to cover up the plot of a picture production on these Hollywood Hotel broadcasts from the West Coast. This is easily done when it is an out-and-out musical like 'Singing Marine.' It gives the radio producers a chance (presumably always guided by film studio restrictions) to put over some grand tunes, if they're that way, and to give a fragment of the story.

Messrs. Warner and the broadcast boys have collared neatly on the story material for this airing (25). They have given the gist of the plot by actual and nicely executed enactment, carrying 'Arkansas Boy,' known as the 'Singing Marine,' through his early bashfulness, to his triumph as a radio singer and the fame that is only dampened by his enforced return to the sea-dog ranks.

Just as things begin to get exciting, when the wealth versus duty to his buddies slant is introduced, Dick Powell, star of the film and this program, offhandedly suggests 'I guess you'll have to see the picture to see what happens,' though indicating that the shoulder-to-shoulder theme is revived. Carries this idea out by leading the song, 'We're Shovin' Right On,' one of the film's best tunes.

Powell is aided by Hugh Herbert, Lee Dixon, Doris Weston and Alan Jenkins in portrayal of the early developments. Being a musical, Powell gets a chance to sing the lilting marching song, a refrain and 'Just Because My Baby Says It's So,' with the demeanor calculated to inspire femme interest. 'Night Over Shanghai,' tabbed as a big hit number, is saved for Frances Langford, member of the hotel cast. This was bad continuity, and not especially well done. Doris Weston, who appeals with her handling of 'I Know Love,' probably would have done better by it because more familiar with its intonations.

roadcast looms as a definite help to the picture hits the theatres.

John Balaban, O'Donnell In N. Y. on Product Deals

John Balaban, in operating charge of the Balaban & Katz circuit in Chicago; Bob O'Donnell of the Interstate and Carl Bamford of Ashville were in New York last week in of Par partners and operators to consider product deals.

Harold F. Incey and Bob Wilby, Par's largest partners in the south; Marty Mullin, New England operator, and S. A. Lynch, Par's partner in Miami arrived in New York Monday (28) to check in on the production situation and confer on general matters with Y. Frank Freeman and others. They will probably be in N. Y. a week or longer.

June 29.
Karl Hoblitzelle is planning to leave for California July 1 but is expected to return here in time for the anti-trust suit of the U. S. Government scheduled for Sept. 20. His partner in operation of the Interstate chain, Bob O'Donnell, due back from New York tomorrow (Wed.).

WANGER TALKS COMBO WITH COCHRANE

Hollywood, June 29.
International picture combine is being discussed by Walter Wanger and Charles Cochrane, British stage and screen producer, who winged in Sunday for huddles.

Idea is for the two to join forces in the British production field and for distribution here and abroad. Another feature will be the interchange of players between British and American studios.

PAT ROONEY'S 'ROSIE O'GRADY' PIC FOR U

Hollywood, June 29.
Pat Rooney has been signed by Universal. First pic will be 'The Daughter of Rosie O'Grady.' The vaude vet reports on the U lot after he winds up a four-week booking at the Fort Worth Expo.

Col. on WB Lot

Hollywood, June 29.
Columbia is shooting interiors for Grace Moore's new one, 'I'll Take Romance,' at Warners' Sunset studio. It is the first time a major company has taken space in the old WB site.

King-Trendle's Mich. Network Ties In Pix House Ballyhoo With Radio

Unhappy Ending

It was indicated on the first day of exhibition that the Louis-Braddock match pictures were a flopper, especially in midtown New York. As usual, the Rialto and Palace got first crack at the fight films. Arthur Mayer, manager of the former house, may have summed it up by cracking:

'These pictures have an unhappy ending, so they no like.'

FIGHT PIX NSG B. O. IN EAST, BIG IN CHI

The Joe Louis-Jim Braddock fight pictures are proving powerful box office in New York's Harlem and in Chicago, which also has a large colored population, but elsewhere they are disappointing and will bring nowhere near the returns the Braddock-Baer tussle did for the Jack-Dietz-Bill Duffly group controlling the rights. Among other things, the L-B fight films are no dice for the South because of the color line.

RKO, which bought the pictures for its entire circuit, found business and reaction so disappointing in its New York houses that they were pulled Sunday night (27) in every theatre excepting those that draw from Harlem, the Alhambra, Regent and Franklin as well as the Palace, N. Y., and Albee, Brooklyn. In Harlem's three houses the business from the fight pictures is 25% over normal but away from Harlem in RKO's approximate 40 theatres in the Greater New York area, there has been no appreciable increase at the box office. In fact, in some houses, the biz is under average.

Out-of-town RKO theatres which also got the fight films last Wednesday (23) went a full week, circuit finding business was better away from New York and there was no justification for pulling them before the week's booking was out. 'St. Louis is better than most out of town keys.'

Chicago, June 29.
Braddock-Louis fight picture jumped off to strong box-office business throughout this territory last week. Shoved into the downtown RKO Palace and the Balaban & Katz Apollo, immediately following the tussle, the flicker boosted business by nearly 300% over previous day. Turned in a \$3,000 gross on its first day at the Apollo.

Business so good at the tiny Apollo that B. & K. pulled the flicker out of the house, shoved into its flagship, the 4,000-seat Chicago on Thursday (24), and set the feature, 'Mountain Music' (Par), for a full week's h.o. with the fight picture.

Cincinnati, June 29.
The Roosevelt, largest of the town's several theatres for Negroes, got first run on the Braddock-Louis fight pictures. Started Saturday (26) at house's regular 10-15-20c scale. Brisk returns first three days. Louis victory chilled interest of white folks locally in the scrap film and RKO passed up showing of it.

L. A. to N. Y.

Michael Balcon.
Delma Bryon.
Frank Buck.
Charles Irwin.
J. D. Kendi.
Julius Levy.
Sam Moore.
Salvatore Santanella.
Randolph Scott.
Geoffrey Shurlock.
Gene Towne.

N. Y. to L. A.

Dave Apollon.
Phil Baker.
Barney Balaban.
Abe Cohn.
Marc Connolly.
Rufe Davis.
Eddie Edelson.
Stan-on Griff.
Bert Lahr.

Detroit, June 29.
King-Trendle theatres through its film-buying relationship with the major distributors outfits and through its ownership of WXYZ, Detroit, and control of the Michigan state network of eight stations in as many towns, has been quietly perfecting a radio-film ballyhoo technique that may be adopted in other sections.

King-Trendle shares 50-50 with film distributors on the cost of radio programs built and broadcast via WXYZ and fed to the regional network. Stations receive regular advertising rates. Distributors appropriate special radio funds separate from any kick-in ordinarily made available for sharing in newspaper lineage, etc. Only exceptional 'A' pictures get the radio ballyhoo, however, and there has been no attempt to extend the policy to all releases.

In towns where King-Trendle has a station but no theatre, a pro rata share of the cost of the several radio programs to date has been assumed by the Butterfield chain. Broadcasts occur on Sundays around noontime so as not to interfere with box office. Paramount's 'Walkie Wedding,' 'Mountain Music' and 'I Met Him in Paris' have thus far received WXYZ dramatization for the Michigan web feed. In Detroit the program also goes to WWJ, WJR, WNBC and WJBK, leaving only CKLW in Windsor, Ontario, across the river, outside the intensive ballyhoo.

No plot details are given. Where possible, voice mimics are used to imitate the actual characters. Musical plugs, personalities and revue-type entertainment.

Merle Clark of the Michigan theatre has been writing the material. United Artists has also embraced the stunt and Warner Bros., at first hostile, is now reported receptive and may shortly work out a sharing deal with King-Trendle on one of its forthcoming 'A' pictures.

2 PAR PIX ON B'WAY AT \$2, JULY 21 AND 28

Paramount will roadshow 'Souls at Sea' in New York and Los Angeles after all but probably nowhere else, with picture going on general release some time in the fall. Par at first scheduled 'Souls' for a \$2 run at the Astor, N. Y., then called it off to substitute 'High, Wide and Handsome' for that house, now reverses itself with respect to 'Souls.'

'High, Wide' goes into its twice-daily N. Y. run at the Astor July 21, as scheduled, while 'Souls' is pointed for the Globe a week later, July 28. Thus Par will have two roadshow pictures in N. Y. at the same time. No company has ever had a double at \$2 in any city simultaneously.

Universal presently has the Globe under a four-week deal, with options. 'Rox' Back,' which opened its run June 17, this picture is expected to exit in time for Par to open, desiring, on July 28.

SAILINGS

July 21 (London to New York).
Herbert Wilcox (Queen Mary).
July 17 (New York to London).
Garland Anderson (Bremen).
July 14 (New York to London).
Jack Benny, Mary Livingstone, Marlene Dietrich and daughter Maria, Rudolph Sieber, Dick Henry, Al Jolson, Ruby Keeler (Normandie).
July 14 (New York to London).
Mr. and Mrs. Jack Whitt (Aquitania).
July 9 (New York to London).
Douglas Fairbanks, Jr. (le France).
July 3 (New York to London).
Ruth Matteson, Arthur Pierson (Champlain).
June 30.
Fred W. Lange, York D. Cravath, Mr. and Mrs. William S. Paley, Mr. and Mrs. David Bernstein, Lewis M. Clement, Dr. and Mrs. Seward Collins (Dorothea Brande) (Normandie).
June 30 (New York to London).
Christopher J. Dunphy (Aquitania).

ARRIVALS

Mr. and Mrs. Edmund Lowe, Paul Cavanagh, Hal Wallis, Leon Leonidoff, Walter Slezak, Zella O'Neal, J. M. Stahl, Mr. and Mrs. Dan Beddoe, Alfred de Lagre, Jr., Henr. Blanke, Mildred Weber.

CHANGE OVER OF B'WAY MAP

Bob Rubin Stays On in London; L. B. Mayer Will Personally Put 1st Four M-G-M Pix on Fire

London, June 29. Protracted presence here of J. Robert Rubin, Metro v. p. and legal expert, points to an adjustment of the involved Gaumont-British situation with M-G and 20th Century-Fox.

Meantime, Louis B. Mayer is due here in August to directly supervise the inception of Metro-Goldwyn-Mayer production in England. Mayer will be the first group of four pictures, the first of which will be 'A Yank at Oxford,' with Robert Taylor starred. John Monk Saunders scripted and Michael Balcon, who will be in charge of supervision, will be due to sail from Hollywood, where he has been working for the past several months on script preparation. David Bernstein, Loew-Metro treasurer, also over within the week.

Balcon, the former Gaumont-British production head here, will also make 'Finishing School,' by Tennyson Jesse; 'And to Victoria,' by Vaughn Wilkins, and 'Goodbye, Mr. Chips,' by James Hilton.

Ben Goetz and Bob Ritchie for Metro have been here for some time completing preliminary arrangements for Metro's production advent.

L. B. Mayer, head of M-G-M production, due to sail for London in August, plans to export as many American names to stud as many American casts as local production commitments will permit.

Idea is to lend marquee strength as one means to insure b. o. on both sides of the big pond.

After three months at the Metro studio mapping plans for the M-G London setup which he will head, Michael Balcon leaves Saturday (30).

THAT CAPRA STATUS QUO

The coming of hot weather had little effect on the coolness existing between Frank Capra and Columbia. Coincident with the arrival of summer came Capra's return from Europe last week, but whether the director is holding his own sit-down strike still isn't quite clear. However, if that's the case, he's sitting down in the Thousand Islands and not California. He is fishing up on the St. Lawrence.

Seemingly significant is that the Columbia sales department, in soliciting exhibitors, is not guaranteeing any Capra pictures on the new program.

PETITION ASKS BILL FOX CO. RECEIVERSHIP

Atlantic City, June 29. William Brown, counsel for Hiram Steelman, trustee in bankruptcy for the estate of William Fox, former film producer, asked Federal Judge John Boyd Avis in Camden Monday (28) to appoint a receiver for the All-Continental Corp., a trust Fox established for his family. The court was also asked for an order to prevent All-Continental from selling any of its assets. Brown contended that the corporation was organized by Fox and is Fox himself.

Fox obtained \$23,000,000 in cash in 1930 for his moving picture interests. Brown said, and formed the All-Continental for the benefit of his wife and daughters, shortly before he went into bankruptcy.

The court also named Allen B. Endicott, Jr., of this city, as federal referee-in-bankruptcy to succeed the late Robert E. Steedle. There is no set salary attached to the position. The income being derived on a fee basis.

64th and 65th Writers Now Set on 'R. C. Revels'

Hollywood, June 29. After 63 writers had a whack at shaping up the projected 'Radio City Revels' for RKO, the script has been junked and Manny Seft and Paul Yawitz have been tagged to start from scratch with an original using same title.

P. J. Wolfson has been listed as the producer of the outcome of the Seft-Yawitz labors. He's the fourth to get the assignment.

MORE U. S. TAX CLAIMS VS. PIX FOLK

Washington, June 29. Cecil B. DeMille was spotlighted last week as an alleged U. S. tax-evader, the second film figure cited by Treasury officials, coincidental with disclosure that Hollywood literally is screaming against Federal grabbing.

Creation of a holding company to collect his paychecks was DeMille's defense, which admittedly is legal and has been approved by the courts. Treasury representatives told a Congressional committee, however, that the device cuts off considerable revenue which the Government would receive if the cash went directly to the noted director. Previously Charles Laughton, English star, had been accused of outdistancing the tax collector in the same fashion. While the Government lost an attempt to levy additional taxes against DeMille, Commissioner Guy T. Helvering of the Internal Revenue Bureau told the legislative group problem.

(Continued on page 62)

M-G Adding 250G To 'B'way Melody'; Soph Getting the Buildup

Hollywood, June 29. Metro is tossing \$250,000 more into 'Broadway Melody' to build up the Eleanor Powell-Robert Taylor romantic sequence.

The film was viewed by studio execs at San Diego and it is deemed socko for Sophie Tucker. Metro believes her work in the film is likely to catapult her into stardom after 'Melody' gets its general release.

Tied up at Metro on a 40-week deal, its options over a five-year stretch, Sophie Tucker will pass up Saratoga nuptial dates this year.

Studio wants her to stand by until after her second picture before taking any outside dates.

Fanny Brice arrived today (Tuesday) to start her Metro contract. Her first assignment will be in 'As Thousands Cheer.'

It is likely that the top role in 'Molly' will follow. That story was bought by Metro for the late Marie Dressler. Rewriting to fit the Brice character will be necessary.

Youmans' 85G Tuner

Hollywood, June 29. Vincent Youmans draws down \$85,000 on a one-picture deal with Sam Goldwyn.

Will do tunes for a Joe Bigelow original.

REALIGNMENT OF FILM FRANCHISES

Expiration of 10-Year Rivoli-
UA Deal Starts It—20th-
Fox's Roxy Eliminates
R. C. Music Hall—Par
Into Criterion

OTHER SHIFTS

ital changes in downtown New York first run situation, switching product around and putting important de luxe and run theatres in entirely new line. Because of what's happening some houses may find themselves less comfortably fixed, so far as product and possibilities are concerned, than they have been up to now.

The expiration of a 10-year franchise which the Rivoli owned Artists' product and the proposal of 20th Century-Fox to the Roxy, guarantee house its product, are among underlying causes for a shuffling of the cards this year. Other factors creating an entirely different buying and operating picture also figure. The Criterion is getting Par product which isn't needed at the Paramount, N. Y., and might be taken over eventually by Par for operation itself. Moreover, Harry Brandt's Central is becoming a more important bidder for secondary pictures that are available on the market, whole outlook being that the scramble for product will bring keener competition this summer and fall than ever before.

UA, in a strong position now that the long-term Rivoli franchise has run out, may make a selective deal with Radio City Music Hall, or it may tie itself up to no theatre at all, preferring to offer its pictures to theatres, any of them, which it determines are best suited to each production. Music Hall is reported ripe for a selective deal and may try hard to put one through but if it doesn't, it will probably get the majority of the UA pictures anyway due to high rentals demanded and desirability of being in the Hall, it is inferred by UA sources.

Certain pictures may be offered to the Rivoli, or they may be tendered for booking by the Paramount, Capitol or any other theatre which though distributor-controlled, might be in need of an extra booking here and there. This occurs now and then with the Capitol, which recently played a Warner picture, 'Call It a Day,' and now and then in the past has bought singletons, as needed, from other distributors. Par has also done that in the past but not during the past year.

The Windup

UA wound up its franchise with the Rivoli delivery about six (Continued on page 63)

METRO HESITANT ON REMARQUE'S STORY

Hollywood, Metro, undecided as to whether to film Erich Maria Remarque's 'Three Comrades,' is watching closely audience reaction to Universal's 'The Road Back.'

'Three Comrades,' also a post-war story by Remarque, who penned 'All Quiet on the Western Front,' contains political and controversial material fully as ticklish from an exhibition standpoint. 'The Road Back,'

Balaban-Griffis to O. O. Par Picture Costs; Zanuck Also Urges Prod. Trim

'Hurricane' 2-a-Day

Present plans of Sam Goldwyn are to roadshow 'Hurricane' across the country, his first picture to be given two-a-day dating in four years.

Picture is high-coster, being budgeted at \$1,500,000. The story didn't run so much, \$5,500, nor is the last an expensive one, having John Hall (newcomer) and Dorothy Lamour at the top, but the hurricane sequence alone will eat up a lot of money. Estimated that this sequence alone will run over \$300,000.

'CLITTERHOUSE' RIGHTS IN LEGAL JAM

Hollywood, June 29. Carl Laemmle, Jr., was served by a writ here last week sworn to by Gilbert Miller, restraining Laemmle from going ahead on production of 'The Amazing Case of Dr. Clitterhouse.' Miller wants a permanent injunction against the filming by Laemmle or any of his agents.

Matter is a mixup, stemming from the fact that Miller produced the stage play by Barry Lyndon, Englishman, and claims to have a written deal with the author for the film rights. Both sides are determined to fight it out in court, possibly airing the entire film rights and film purchase tangle legally. It's the first legal rumpus of particular nature.

Miller produced the play in both London and New York. Warner Bros. financed the production, having a silent agreement with Miller that he would turn the film rights over to it in return. Miller's deal with the author, made in England, and not on terms of the Dramatists Guild of America, was along similar lines to the general American procedure, except that the author got a bit the best of it. Miller's share of film rights was to be only 25%. He was friendly with the author, however, and figured that he would pick up the film rights at a 'reasonable figure,' turning them over to Warner.

(Continued on page 63)

KINGSLEY'S ORIGINAL FOR GOLDWYN—EAST

Understood Sidney Kingsley is writing an original picture script on assignment from Samuel Goldwyn. Playwright says he will remain in the east, turning out the job on his country place at Oakland, N. J. Goldwyn's production of the author's 'Dead End' is expected to be finished shoot in week.

Kingsley is reported to a play in mind, but doesn't plan to have it ready before the season of 1939-40. Said to be still figuring on getting the Si ruckner play, 'Napoleon I' on this fall, with Peter Lorre in the title part.

Court Ruling Keeps Jean Arthur Off Air

Hollywood, June 29. Superior Judge William J. Palmer ruled last week against Jean Arthur, Columbia player, who sought to assert her right under her contract with the studio to do radio and stage work.

Court granted an injunction forbidding her to engage in any such work for the duration of her contract, which has one year to run.

Paramount production costs will occupy the interest of Stanton Griffis and Barney Balaban when the two ranking execs of Par hit Hollywood. Understanding is that Griffis, downtown broker, now that H.A. Fortington, his predecessor, is completely out of the Par pictures, is the chief financial keyman in the organization. Balaban and Griffis, it

is handed, aim definitely to learn the intricacies and mysteries of Paramount's film costs, at the studio.

Harold A. Fortington has resigned from the Paramount board. Stanton Griffis, of Hemphill, Noyes & Co., who succeeded Fortington as chairman of the company's executive committee, had asked Fortington to leave. This was some months ago, but Fortington, although having relinquished the chairmanship of the executive committee, chose to continue as a director until recently. This was revealed by the company's announcement of Monday (28). Fortington's vacancy is unfilled.

The company's buy-back option in the A. H. Blank (Nebraska and Iowa) theatre deal has been extended for two months by approval (Continued on page 60)

Cosmo and Chemicolor, 2 New Tinters for Pix

Tinter talk's agog over two items. One is the new Cosmo color process which can be produced, it is claimed, almost on par with regular black and white and the other item concerns the manoeuvres of William Fox.

David Blankenhorn, chief in Cosmo, has been east showing off the tint to the high moguls of the trade and departed for the Coast today (Wed.).

Fox is reported on a grabbing spree looking over or trying to look over various color processes, which he would like to link with Chemicolor, a British process, he controls.

VARIETY		
Trade Mark is Entered		
PRINTED BY SAMPSON LOW, 15 N. 4TH ST., NEW YORK, N. Y.		
Published Weekly by VARIETY, Inc.		
11th Floor, 15 N. 4TH ST., NEW YORK, N. Y.		
Subscription		
Annual.....\$6	Foreign.....\$1	
Single Copies.....15 Cents		
Vol. 127	No. 3	
INDEX		
Bills	51	
Chatter	59	
Concert	58	
Dance Tours		
Exploitation		
15 Years Ago		
Film Book		
Film	20-21	
Forum	63	
House Reviews	52-53	
Inside—Legit	57	
Inside—Music	46	
Inside—Pictures	40	
Inside—Radio	13	
International Film News	23	
Legitimate	54-57	
Literati	58	
Music	46-48	
New Acts	53	
News from the Dailies	62	
Night Clubs	50	
Nobility	62	
Outdoors	60-61	
Pictures	2-33	
Radio	34-35	
Radio Rev	38-39	
Radio Showmanship	44	
Sorts	62	
Units	53	
Vari	-50	
Woi	6	

Eastern Talent Scouts Insist N. Y. Booneing System the Best

a majority vote of major picture companies, the east is favored for testing talent this portion of

Most majors have no thought of abandoning their highly successful eastern talent divisions, new faces in New York or their school setup. Few see the way of unknowns, cross-country for a full test even if summer transportation is reasonable.

Reasons they give for retaining talent testing in the east are: (1) Because it is cheaper than any other method devised to date; (2) because they get equally as good results in the east as on the coast; (3) because they believe that the responsibility of digging up new players, building them up and giving them tests from this portion of the U. S. rests with the talent division located at the home office, working in cooperation with the studio or studio representatives; (4) because their records show that a comparatively high percentage of current star talent, working in films, was uncovered and tested by eastern reps in Manhattan; (5) because they believe that a pictorially perfect candidate, whether judged tentatively by still photographs or exclusively via a silent test, may prove a dud under the glare of a comprehensive talking picture test either here or in Hollywood.

Talent executives with several of the large major companies pointed to the vast number of big name people in Hollywood now who got their first break through screen tests made in the east. The number is legion, they claim. And the lineup is not confined to Paramount, 20th-Fox, Metro or RKO. These companies have found by years of experience that thorough testing in N. Y. has proved successful.

It is a well-known fact that Paramount considers its talent school or training division in New York largely instrumental in building up its star panel. This is only a portion of its elaborate system of uncovering and developing new faces.

Relative Costs

All of this is retained despite the experiment of Charles Beahan, of Universal, in shipping prospective film candidates to the Coast for screen tests at company expense. Beahan figures transportation, plus sleeper, to the Coast and return at \$160 at present warm month rates. To this is added \$140 for two weeks at \$10 per day. This \$300 total is doubled when a chaperon or mother accompanies a femme, which is virtually saying that all young feminine talent costs U \$600 before a test, is even made.

Hollywood screen test costs at least \$500, with some eastern representatives saying considerably more. In comparison, the average New York test for the company with its

(Continued on page 63)

Harkrider-U Split

Hollywood, June 29. Jack Harkrider washes up as Universal's art director when his contract expires in August.

It reported Jack Harkrider of Paramount is favored for the spot.

FREDDIE-MICKEY TEAMED

Hollywood, June 29. Freddie Bartholomew and Mickey Rooney have been given the leads in "Thoroughbreds Don't Cry" at Metro.

NIGH'S MONO 'OP'

Hollywood, June 29. William Nigh has been "squiggled" to a rectorial contract by Monogram. "Telephone Operator" will be Nigh's first assignment.

GOLDWYN'S ZORINA

Hollywood, June 29. Zorina, European ballerina, is en route from England to Hollywood for a spot in "The Golden Yolks." Pic goes before the cameras in August and will be made in color.

Doesn't Sound 'Naughty'

Hollywood, June 29. Leads in RKO's "40 Naughty Girls" have been handed James Gleason and ZaSu Pitts.

Edward Cline directs.

Reade and Asbury Park's City Fathers Have Run-In; Now OK

Asbury Park, June 29. Walter Reade, who recently acquired control of the Casino and Convention Hall here on five-year leases with the city council, almost dropped the two boardwalk buildings back in the laps of the city fathers last weekend. With Rudy Bundy booked for a full week at the Casino, and "Dead End" slated for the first week at the Convention Hall theatre, Reade informed the council it was "going to be in the show business" when City Manager Milford G. Farley ordered the removal of a large sign erected by Reade over the entrance to Convention Hall.

Theatre operator spent nearly \$1,000 with local lumber firm on construction of sign, and had crew of his own employees work all night (24) anchoring it over portals 40 feet wide.

The next afternoon, city workers, acting under orders from City Manager Farley, dismantled sign and also took down loudspeaker system which Reade had installed on top of Convention Hall to address boardwalk strollers. City hall aides said a system caused all the trouble, insisting Reade had refused to stop broadcasting after complaints from hotel and concession operators along promenade.

Reade, Saratoga, N. Y., on business, made a beeline for the shore, closeted himself with City Manager Farley and council for two hours. Farley came out of the huddle with orders for the sign to be placed back on the Convention Hall.

P. A. system was rewired in time to bring canned music and plugs for Reade theatres in this city to Sunday (27) crowds. In dismantling broadcasting equipment, city workers allegedly ruined one loudspeaker unit, and Reade plans to collect for the damage.

COOPER'S KID PIC

Hollywood, June 29. Jackie Cooper gets title role in "Boy of the Streets," Rowland Brown original at Monogram. Samuel Brown is screenwriting.

Production is slated to start July 20 with Scott Dunlap penciled in to direct.

H'wood Now Breaking the Femme Fashions League With Paris-N. Y.

Hollywood, June 29. Though it has been a couple of years since Hollywood muscled in as a style center, in the same league with Paris and New York, it wasn't until last week that Los Angeles stepped right-out and proclaimed itself the fashion center of America. Associated apparel manufacturers held a three-day show at the Biltmore Bowl and got a lot of B-picture stars into parading in new fall fashions. Show naturally leaned heavy on the Hollywood designers, as Los Angeles in itself couldn't design a pair of overalls for a Southern Pacific brakeman.

Hollywood had to go as far as the Tyrol for some of its creations—the Tyrol, Ancient Greece, and the armies of Napoleon. Even the wedding of Paris Pickford and Buddy Rogers gave Paris the brush-off. Trousseau of Mrs. Rogers was announced as an all-American creation by those well-known all-Americans, Omar Khan and Jo Copeland.

General reaction to the three-day fall fashion show is that they do it better in pictures and that the studio designers must have been holding out on the Los Angeles flesh show

2 Colins Die

Pittsburgh, June 29. What seems like in the light of subsequent events a strange coincidence occurred on a Pittsburgh Sun-Telegraph a couple of weeks ago. Colin Chase, an old-time actor, died in Hollywood and Hearst sheet carried item on front page announcing that it was Colin Clive. Then Karl Krug, paper's columnist, unaware that a correction had subsequently been made, prepared a long and glowing obituary of Clive's career and ran it on his page following day. Obit ran through couple of editions before error was finally called to his attention.

On Friday last Colin Clive died in Hollywood of a pulmonary infection.

200 AT COL'S SALES CONV. ON COAST

Los Angeles, June 29. With approximately 200 home-office execs, district and branch managers and salesmen in attendance, Columbia's annual sales convention opened yesterday (Mon.) at the Ambassador hotel, to remain in session through Thursday.

Bulk of the conventioners, from the east and midwest, arrived Sunday aboard a special Santa Fe train, with other delegates also arriving early on the Sabbath.

Production activities for the new season, and sales policies will be discussed, with Abe Montague, general sales chief, presiding at bulk of the business confabs.

Convention details on this end were handled by Mike Newman, western district exploiter.

Joan Bennett's Mishap

Hollywood, June 29. Joan Bennett suffered serious injury to her left eye while being made up for Walter Wanger's "I Met My Love Again" last Friday (25) when a makeup girl accidentally jabbed a scissors point into the optic, puncturing the eyeball.

Oculist ordered actress off work for around 10 days. Shooting had just got under way on the film.

RKO Borrows Hinds

Hollywood, June 29. Radio has borrowed Samuel S. Hinds from Universal for part in "Stage Door." Pandro S. Berman production which Gregory LaCava is directing.

Franklyn Pangborn also has been added to the cast.

Banquet-Benefits of Late Have H'wood Reeling; A Marathon Routine

Ambassador Odlum?

Floyd B. Odlum, head of the Atlas Trust and principal owner with the Lehman Bros. firm in RKO, according to Washington report, may be named U.S. ambassador to Russia.

Odlum is a former member of the Paramount company board.

MG, SELZNICK'S NEW N. Y. LOCATION SHOTS

Metro and Selznick camera crews from Hollywood are in New York shooting for scenes in a quartet of forthcoming films. Included are the first Technicolor shots of the town for use in a feature pic. Will be used in "Nothing Is Sacred," Selznick production with Carole Lombard and Fred MacMurray. Neither player is here.

Selznick out with William Cameron Menzies in charge and Will Cline as chief cameraman, will be in New York about three more weeks. Shots being grabbed include aerials, mari, etc. Using several planes, a blimp and tugboats.

Metro bunch has finished shooting scenes for "Roxa," musical. Most of the shots were taken from the observation tower of Rockefeller Center. Currently being photographed are scenes in Jack Dempsey's, to be included in "Big City." George Seltz is directing the shooting of that one, with Clyde Devina chief cameraman on it and the other two assignments. Have two or three days more work on it.

Third Metro job, to begin in a few days, will be at West Point, for a future production. Men on the job haven't been told the title of the pic nor what the story is about. Crew has shot samples, which have been submitted to the Coast for approval. Actual shooting will begin when okay is received. Understood principals will come east for this assignment.

Milestone's 'Road Show' Setup for Hal Roach

Hollywood, June 29. Hal Roach has signed Lewis Milestone to direct "Road Show," slated to hit the camera July 15.

Oliver Hardy, Patsy Kelly, Lyda Roberti and John Barrymore are set, with two more top names in cast still to come.

BIG MOPPET DAY

Unknown Youngsters Head List—Old-Timers, too, in S-T's Cast

Hollywood, June 29. Lock of unknown youngsters has been signed for "The Adventures of Tom Sawyer" at Selznick-International. They include Jimmy Swisher, Tommy Kelly, Ted Limes, A. W. Sweat and Ann Gillis. Swisher, latest tagged, is a sixth grade student in L. A.

Cora Sue Collins and Tommy Bupp also have been added, the cast picture is scheduled to start this week at Malibu Lake.

Stuart Erwin, Westley Loaned to Col. Singie

Hollywood, June 29. Stuart Erwin is loaned part in the Grace Moore picture, "I'll Take Romance," at Columbia. Erwin was given extension of his leave from Grand National, enabling him to take the spot.

Helen Wesley also gets spot in film on first loan-out from 20th-Fox in a year.

Dunn on Thin Ice

Hollywood, June 29. With his year's contract on the eve of expiring, Jack Dunn, former skating partner of Sonja Henie, and Universal are trying to negotiate a deal whereby Dunn will be held for a picture under a new salary arrangement.

Dunn, who won the free skating title at the last Olympics, has been getting \$500 a week with nothing to show for it since studio executives have been unable to agree on a story to exploit his talents.

Hollywood, June 29. Talent in this town being wrung limp on the benefit thing. Only they're not called "benefits." They're called "banquets." Everything from ambassadors to film salesmen have to be entertained. It's considered good policy.

Talent has to entertain them. It's easy for producers to convince the talent that a free show for the Italian Ambassador, for instance would increase the star's picture public in Abyssinia.

One banquet was advertised as having a \$1,000,000 bill and that wasn't overstating by much what the talent roster would have cost the old Keith circuit.

Odd fact about the banquets, that they come so often it's hard to remember who was at the one before the last. You can remember that George Jessel acted as m.c. and Louis B. Mayer acted as chairman, but outside of that, who was there, what it was for, or what was said, it's like a bank note.

BENNYS, JOLSONS ON SAME OCEAN LINER

Jack Bennys (Mary Livingstone) and the Al Jolson (Rudy Keeler) are slated to sail on a European holiday on the same date, July 14, and boat.

First Benny, after scrambling his 29 weeks for Jello last Sunday (27) plays one show nightly July 3-4 at the Dallas Expo in the auditorium, getting \$15,500 net for the three performances. Benny resumes for Jello Oct. 3.

Mrs. Brandeis Succumbs To Auto Accident Hurts

Hollywood, June 29. Mrs. Madeleine Brandeis, indie film producer, died Sunday (27) as a result of a motor accident in Gallup, N. M., fortnight ago. Mrs. Brandeis' daughter, also injured in the smashup, is recovering.

Mrs. Brandeis produced several silent films and a series of juve pix in London. She was also a well-known as an author of books for children, latest of which was "Adventures in Hollywood."

Cards for the Kiddies

Hollywood, June 29. Screen Actors Guild is planning to issue cards to moppet players vis their legal guardians.

Move was made after SAG learned that some small i.e. producers had been chiseling on performer's pay.

Astaire's Long Layoff

Hollywood, June 29. Fred Astaire and his wife plan departure for England as soon as he finishes "A Damsel in Distress" at RKO.

Actor will visit his sister, Lady Cavendish (Adele Astaire), and will be absent three months, longest vacation in the five years he's been in pictures.

Raft Back for Work

Hollywood, June 29. George Raft has been called back from New York by Paramount to start in "You and Me," with Sylvia Sydney.

Fritz Lang will direct, July 12.

Kober's 'Mad Miss'

Hollywood, June 29. Arthur Kober is scripting "The Mad Miss Manton" at RKO. Irene Dunne will be starred in Pandro S. Berman production.

Keene's 8 Mono Oaties

Hollywood, June 29. Tom Keene is making eight operas for Monogram this year. Cowboy is not renewing with E. Derr.

SHOOTIN' THE DOC

Hollywood, June 29. Allan Scott and Edward Dein are collaborating on the script of "An Apple a Day" at RKO. Joe Penner will be featured.

FUNNY GUYS LAST LONGEST

Jean Harlow's Stand-In May Be One Idea to Get 'Saratoga' on Release

Hollywood, June 29. Metro's calling back Mary Dees from personals and imitations of the late Jean Harlow to play straight stand-in, may mean that 'Saratoga' will be completed as scripted, with Miss Dees playing the Harlow role from where the star left off.

Idea is to match the shots so that the transition cannot be spotted and then preview it to an audience familiar with both Miss Dees and the late Miss Harlow. If this audience spots the patchwork, the pic will probably be shelved, and the \$500,000 put into it so far marked as a loss.

Another idea which the studio is entertaining is to have Clark Gable step out of character at the point in production where Jean Harlow died, pay a tribute to her, and then in simple words tell the rest of the story, and then have a sedate and muted fade.

This by some is considered too daring, but by others is thought to be the least expensive and most dignified way out.

Those who had clung to the idea that there's nothing deadlier than a dead star, and it would be better to wash the production up, are constantly confronted with the money issues make the moment a star dies; and that Miss Harlow's final picture, like Schubert's Unfinished Symphony, would have a vast audience whether the picture was ever finished or not.

SCHAEFER STAYS ON TO O. O. 6 UA PIX ADS

Hollywood, June 29. An advertising campaign on six United Artists pix is holding George V. Schaefer here the rest of the week.

Ballyhoo spreads are being mapped on 'Dead End,' 'Hurricane,' 'Prisoner of Zenda,' 'Nothing Sacred,' 'Vogues of 1938' and '32nd St.'

Lesser Pacts Cline to Steer Course for Breen

Hollywood, June 29. Edward Cline has signed one-year deal with Sol Lesser as producer, supervisor and director for Principal Pictures.

Cline recently was associated with PKO and Paramount. He has been assigned to work on the next Bobby Bren starrer to follow 'Make a Wish.'

White Produces-Directs On His New Col. Contract

Hollywood, June 29. Jules White, shorts subjects department head at Columbia, signed a new contract to produce features and shorts and to direct features.

Hugh McCulloch also inked a contract as White's assistant and will make 13 of the 26 sketched shorts.

'Park Ave. Follies' On Shooting Line

Hollywood, June 29. B. J. Schulberg production, 'Park Avenue Follies,' formerly 'Bonanza,' is sketched to go July 6, with Richard Wallace directing.

Edward Arnold has the top featured spot with John Trent and Shirley Ross in the principal support roles.

Ruby Keeler and Par

Hollywood, June 29. Paramount is flirting with the idea of adding Ruby Keeler to its contract player list. Decision appears to hang on the money.

Miss Keeler recently settled her agreement with Warners prematurely and was then mentioned for the next Fred Astaire pic. Latter proposal has since then been reported cold.

Character Roles

Hollywood, June 29. Maxie Rosenbloom and Art Lasky, pugilists, are thesping in 'Nothing Sacred' at Selznick-International. They

NOW THE 10%RS HAVE OWN GUILD

Hollywood, Managers Guild, comprising agents for film artists, elected officers June 22 and filed incorporation papers at Sacramento. M. C. Levee is prez; innocent, vice-pres; John McCormick, secretary and Bert Allenberg, treasurer. Byron C. Hanna was retained as general counsel.

Signatories to articles of incorporation are: Phil Berg-Bert Allenberg, Inc.; E. Edington-F. W. Vincent, Inc.; Feldman-Blum Corp.; Hawks-Volk Agency Corp.; Leland Hayward, Inc.; Sam Jaffe, Inc.; Zep-Par Marx, Inc.; M. C. Levee, Lyons, McCormick & Lyons; William Morris Agency, Inc.; Orsatti agency Myron Selznick & Co. Ltd. and Small-Landau Co.

When details of the incorporation are completed all agents in business will be invited to become members and participate in activities in order to set up a working standard for agents. No distinction will be made as to the amount of business handled by an office provided the ethics meet requirements set up by AMG.

Plan to organize smaller agents probably will be abandoned if all are given opportunity to join the AMG with same privileges as biggies, it is reported.

COLUMBIA BRAND FOR BUCK JONES GALLOPERS

Hollywood, June 29. Buck Jones launches a new series of westerns to be made by Coronet Productions, Inc., and released through Columbia on washup of his current Universal deal.

Lew Golder, Coronet secretary-treasurer, handled the deal. Howard Lang is Coronet's prez, with Leonard Goldstein vice-president in charge of production.

Par Remaking 'Bluebeard'

After a rest of nearly 15 years, the story of 'Bluebeard's Eighth Wife' will be brought back to the screen again by Paramount. Talker version will be part of the 1937-38 program and will be produced by Ernst Lubitsch, probably with Claudette Colbert starring. Deal for the talker rights at an unstated sum, was concluded abroad with the estate of the late Alfred Savoir, whose original was adapted into English by Charlton Andrews.

Par made Bluebeard's Eighth Wife in 1923 with Gloria Swanson and Huntley Gordon.

Pete Smith's App. Op.

Hollywood, June 29. Pete Smith was rushed to the Cedars of Lebanon hosp Sunday (27) for an emergency appendectomy. Reported coming along in good shape.

LOW MORTALITY IN PICTURE BIZ

Chaplin, Lloyd, Marxes, Cantor, Laurel and Hardy Far Beyond H'wood's 5-Year Span for Stars—Long Life for Character Players

S.A.'s FAST EXIT

By DENIS MORRISON

Hollywood, June 29. Common with the rest of the world, is a stickler for old beliefs and shibboleths. Likes to pin its faith to a platitude and let it go at that. Someone said in the old days that the average life of a star's heyday of popularity in these parts was around five years. Hollywood believed it. Phrase was one of those phony cynicisms even when it contained modicum of truth.

You still hear the phrase repeated. Too bad there aren't actuaries who keep cases on the stars like the insurance companies maintain a tab on general mortality and longevity. However, a rough survey of the existing situation shows that the life expectancy of a star nowadays is a lot longer than it used to be. Also, the number of stars now kicking around in the top bracket who were in the same bracket in 1930—and likely to be up there a long time yet—provides a convincing argument that star mortality isn't what it used to be.

Put these facts down as truisms: Stars who depend on sex appeal alone pass out quickest.

Stars that live by live longest. Specialty artists get by just as long as they continue to be tops in their various lines.

A character player who can play varied roles competently—and gets 'em—is like that brook that goes on forever and a day till the grim reaper, cut him or her down.

Those are demonstrable truths. As that New York fellow said, let's look at the record.

Live and Learn

Nowadays picture biz takes a different attitude toward its stars. That is because the magnates live and learn. Remember it took the political biggies of this country a long time to find out that the word conservation is in the dictionary. United States was guilty of an appalling waste in natural resources that only recently has been curbed. We didn't know any better. Neither did Hollywood.

A star was recognized as a valuable piece of property and milked dry like a vein of gold is pinched out. Early history of films is replete with examples of this. Theda Bara was the standout. Also she was an outstanding example of the truth that sex appeal is the thinnest thread to which a star can cling for popularity.

There are literally hundreds of players around Hollywood today, unheard of and unsung, who at one time were magic at the box-office. The parade has passed them by. That is one of the tragedies of this biz that no one can help. It is history repeating itself today? To some extent, yes. To a considerable extent, no. Why?

The most cogent reasons are: (1) Talkers demand a higher grade of talent and better preparation than silents. (2) Producers and stars themselves are doing everything possible to conserve and prolong star popularity. (3) Motion picture entertainment is on a broader and more varied base than ever before. (4) Films today offer ig opportunities to a dozen players today where was provided a decade ago.

Looking Down the Vista Let's cast the eye back to 1930. Let's count a few nozz and you continued on page 29

WB in Test Suit Whether N.Y.C. Has Right to Tax Raw Film Stock, Equipment Bought Outside N.Y.

Fracture by Static

Hollywood, June 29. im Tully listened to the Braddock-Louis fight over the radio at home. For next two days he felt pains here and there, and finally went to the doctor's. X-rays revealed his first and sixth ribs were cracked. Doesn't know it, or when.

10% U.S. TAX TAP ANOTHER 2 YRS.

Washington, June 29. Playgoers and motion picture fans must continue to pay, and pay, another two years, lawmakers at Washington decided last week.

Although the Senate Finance Committee favored a one-year extension on amusement taxes, senators voted to continue present nuisance levies for 24 months, as a source of revenue which brings from \$18-\$20,000,000 a year into the U.S. Treasury. No consideration was given to the suggestion that the present 40c exemption on duets should be lifted. A raft approved by the Senate went direct to the White House for President Roosevelt's signature, having been identical with version previously ratified by the House of Representatives.

Philadelphia, Now that the City Council has finally passed the 4% amusement tax next measure of interest to show people is the billboard measure providing 10% tax on gross receipts of all transactions involving billboard and outdoor advertising. This was held over for a third reading but is expected to come up within a week.

At the same time the amusement tax measure was passed, a proposed \$25 tax on all marquees was abandoned. The amusement tax, which will be effective July 23 when the State tax expires, is figured as bringing \$5,000,000 into the city coffers.

PAR'S 'SPAWN' DUSTED OFF; SHOOT IN ALASKA

Hollywood, June 29. Paramount's 'Spawn of the North,' shelved a year ago when Carole Lombard took ill, has resumed production. Richard Talmadge has taken 12 cameramen to Ketchikan to lens the salmon run. Later, troupe, which will be away 10 weeks, goes to Taku Ice Cap, near Juneau.

Henry Hathaway, now vacationing in the east, will direct the picture with Gall Patrick and Ray Milland tentatively set for leads.

Shearer Wants Comedy, May Draw 'Delight'

Hollywood, June 29. Metro probably will allocate 'Idiot's Delight' to Norma Shearer. Actress wants a comedy for her next picture.

Young Reinhardt's Rise

Hollywood, June 29. Gottfried Reinhardt, son of Max Reinhardt, has been named assistant to Bernard Hyman, Metro producer. Reinhardt has been on the lot several months as a wr

The right of New York city to tax raw film negatives, sound equipment and other materials relating to motion pictures, transported into city being purchased in other states, will be tested in the N. Y. supreme court within the next month, according to an order issued yesterday (Tuesday) by Judge Louis A. Valente. The court granted Vitaphone Corp., through its vice-president, Albert Warner, an order requiring City Comptroller Frank G. Taylor to submit all the evidence produced at a hearing before him and all documents submitted at the hearing for a review of his ruling under which Vitaphone was assessed.

its application for a review order, Vitaphone sets forth that it failed to report purchases of motion picture and sound equipment from J. E. Brulattour, Inc., of Fort Lee, N. J., made in April, 1934. Nor did it report the resale of negatives and shipment to California.

The Comptroller subsequently served notice of assessment on the Corp. for \$4,020 in taxes on the purchase of the material. Vitaphone protested the tax on the ground the law had been changed as related to these materials.

It also contended that the Brulattour purchase had been originated and consummated outside the city limits and therefore taxation by the city exceeded its powers. Taxation on the resale, Vitaphone contends, also exceeds the city's power under the latest wording of the law, particularly as relating to motion picture materials.

In his ruling granting the certiorari order, Judge Valente directed the Comptroller to produce within the next 30 days a transcript of the testimony taken at the hearing held before him and all records, documents, etc., for a review by the court.

Netter In from National O.O. Tour; Will Make Similar Trips Regularly

Returning to New York from a four weeks' swing through the southwest and far west, after contacting partners, discussing policies and inspecting conditions, Leon Netter, h.o. theatre executive, is leaving this week or next for the northwest on a similar tour and, in the future from time to time, will personally go into various sections of the country penetrated by Paramount.

Now, more than ever before, it is deemed advisable to maintain closer relations with the field and the many partners or operating associates which Par numbers from coast to coast and in Canada, especially of the numerous problems, labor and otherwise, which confront the industry.

Netter went as far as the Coast on his month's trip, returning to report that while there is the expected seasonal uncertainty at this time of the year, conditions are generally favorable. Agricultural outlook in territories important depending on crops is very good, according to Netter.

H.o. operating mogul covered all the large keys in Texas, including Galveston, Houston, Dallas, Fort Worth and San Antonio, visiting Karl Hoblitzelle, Bob O'Donnell, Will Horwitz, Robb & Rowley and Gordon & Clements, among others.

He went into the Rickards & Nace territory in Arizona, thence to Los Angeles and San Francisco, stopping at Salt Lake City and Chicago on the return trip east.

Lefty Plays a Unit; Discovers He's Only Paid 'Em Off from One Roll

By Joe Laurie, Jr.

June 28.

Dear Joe:

Well, I played that unit, 'Remnants of 1937'—they must have got the billing wrong, it should be 1937—that's how old those blousers were in the show. The chorus just proved that people can live longer in California. I don't know why. I took a look at those dames and then called Aggie 'Kid'—and you know Aggie discovered Gus Edwards.

They had a Messer of Ceremonies in the troupe. He had a turned up hat, and boy, was he a honey. I asked him where he got all his material, and he sez from phonograph records. I told him to put on a new needle, but it went right over his head. And you shoulda got a load of their wardrobe; why me and Aggie wore better stuff than that at supper shows on the Sun time. They carried their own leader, he played piano; you know, one of them nodding piano players—he'd give them the down beat and his upper set of teeth would fall out. A greasy looki I don't know how he could tell his hands from the black keys.

When they arrived in town, their manager, who is also the straight man of the troupe, asked me did I want them to do a street parade. I took one look at the outfit and sed 'For gawdsake no, hide them 'untill show time.' They looked like a lot of pickets for the poorhouse. I only ran one feature instead of a parlay, but the unit was even worse than the picture I cut out. Aggie and me nearly bust out crying when we thought of this kinda stuff replacing vaudeville. I played them 50-50 after me taking out my expenses. They wound up with 42 bucks, which is more dough than they've seen in a long time. They haven't got much overhead, they travel light. Just carry a couple of eyes and they must pack those in the wrinkles on the dames' necks. The guy must pay the troupe off with hammers, nails and a screw driver, because mine are missing.

Our dancing school is doing pretty good. The mothers come around to take the kids home and Aggie is kinda watching me closely. You know how these small town dames are, they like to talk to a performer, so I turn on the personality and tell 'em I'll make Fred Astaire and Ginger Rogers out of their kids; you know, just trying to be nice like. But Aggie thinks I want to play leapfrog and gives me those looks—she looks like a happy Eskimo.

I got the banker doing a time step. He takes a lesson every day and is starting to complain about the music being too fast or too slow. I am also writing him some funny talk for parties. He don't pay much but it's good to be in with him because I don't know where my next check is coming from or when my last one is coming back. So he will come in handy.

Heard Jack Norworth on the Fred Allen program and he is swell. He is about to be 'discovered.'

I see where Uncle Sam has turned manager and cancelling actors on the W. P. A. He sure does it fancy—with a pink slip. All they did in the old days was to say, 'You're shut.'

Well, all the boys and girls have to do now is to pray for another depression and they'll be put to work again. Me and Aggie is pointing kind regards towards you. SEZ

Lefty.

Aggie just noticed that she sold tickets from two different rolls when the unit played here and only paid the guy off on one roll. And the funny part of it is we don't know where they went to from here. Maybe I'll play another unit soon; there may be dough in it at that.

Authors League Steps Into Tiff Between SWG and SP; NLRB Angle

Authors League of America, of which the Screen Writers' Guild is an affiliate, will probably take the latter's tussle with Screen Playwrights, Inc. for recognition by the National Labor Relations Board. Understood that several Screen Playwrights members, including Rupert Hughes, are members of the Authors League and as such will be called on to support the SWG.

Authors League setup is a comparatively loose and informal one. While it officially is just a single large organization, actually it is composed of four 'unofficial' groups. They are the Dramatists' Guild, Screen Writers Guild, Radio Writers Guild and the Authors Guild. Latter includes magazine story writers and novelists. Figured that upwards of 50 SWG members also belong to the Dramatists' Guild.

With the Authors League, the parent organization, pledged to support its subordinate, the Screen Writers Guild, it becomes increasingly obvious that Screen Playwrights members will have to choose between the two factions. Understood the Authors League has already begun action to find out on the Coast how many of its members are in the ranks of the opposing SP. Believed the Authors League board of strategy will crack the whip to bring them into line, and force their ties for the Screen Writers when and if the NLRB poll is held. Figure nothing will develop until word is received from the Coast.

On the H'wood Front

Hollywood, June 28.

Important developments on the writer front Monday (28) cast a warlike shadow, when the Screen Playwrights tossed off the request of the National Labor Relations Board for a consent election to de-

termine bargaining representative. The Screen Writers' Guild strengthened its position by a grant of autonomy from the Authors' League.

Another bombshell is expected to be exploded at the meeting Wednesday (30) night when Marc Connelly, Authors' League pres, makes demands on the scribes to break away from Playwrights and line up solidly with the Guild. Drive to be inaugurated on playwright-members of Authors' League to swing over to Guild and form solid front against Screen Playwrights. Threat of membership forfeit in the Authors' League is hanging over those who stick with Screen Playwrights.

Autonomy and drive against playwrights was formulated last week in N. Y.

Although Kenneth Thomson, Actors' Guild executive secretary, was cast last week, he denied any participation in the writers' move. Neil McCarthy, P. attorney, said assent to election would jeopardize the contract playwrights held with producers. Guild counsel, Leonard Janofsky, said so-called contract is 'no contract at all' and Labor Board is certain to hold writer election, with courts sustain in board.

Dr. Towne Nylander, regional director of the Labor Board, said that S. P. refusal would be forwarded to Washington with request for authority to order formal election on petition of Guild to be designated as exclusive bargaining rep for all writers.

MONO SIGS MOVITA

Hollywood, June 29.

First player to receive a term contract at Monogram under the new finance setup is Movita, portrayeur of native girl roles.

Contract came as result of her work in Monogram's 'Paradise Isle,' South Sea film recently completed.

FRIEDGEN MAY SWITCH RELEASING FROM GN

Ray Friedgen, rand National thriller producer, may switch release of his pix to some other company. Also releasing handling his own distribution, but that depends at least partially on what financing he can arrange while in New York. Figures on returning to the Coast Saturday.

Last production under the Grand National pact is 'Killers of the Sea,' scheduled to play the Rialto, N. Y., in July.

IA NOT BACKING FLEISCHER WALKOUTS

With the International Alliance of Theatrical Stage Employees refusing to grant an order permitting both operators throughout the country to run off Betty Boop or Popeye cartoons as a lever in favor of artists striking against the Max Fleischer studios which produces these shorts, the two months' lockout of the artists appeared permanent, but some new hope was afforded during the past week when Fleischer agreed to meet with the artists' union. Just how far such meetings will get, with Fleischer reported to oppose a closed shop, is highly problematical.

The Commercial Artists and Designers' Union, which has been picketing the Fleischer plant as well as theatres playing his product for about two months without making any noticeable progress, would have scored a victory had the operators gone through on a proposal to refer to projection of Fleischer cartoons all over the U.S. and Canada. When the IATSE put thumbs down on such a plan, which may have been considered in violation of contracts operators have with the theatres, labor men conceded it looked as though the artists' strike was a certain defeat.

Although Fleischer agreed to meet with the artists Friday (25) and also Monday (28), with another meeting scheduled for yesterday (Tues.), the CADU is attempting to put new kind of steam behind its campaign to force Fleischer to terms, on Friday night (25) having staged a demonstration in the Paramount, N. Y., during showing of a Popeye cartoon. Union members hissed the picture for the seven minutes it was on and the theatre withdrew the short pending decision as to whether it will return it to the screen or take proper steps to stop this kind of disorderly and illegal conduct.

The mere fact that Fleischer is sitting down with the artists' union may mean no more than that he is living up to Wagner act provisions, which make it incumbent on employers to at least discuss terms, whether or not any agreement may be reached. Fleischer's whole attitude all along has been severely adamant.

TITLE JAM-UP

Hays Org Trying to Relinquish Registered Tags

Special committee of the Hays office, augmented by reps from all member companies, will have the next two or three months in which to devise some means of breaking up the current jam of picture titles not being used. Drive to frame some plan for better handling of titles is based on the hope that the titles which have been registered can be dislodged and handed over to releasing companies in need of them.

While the matter still is in the conversational stage, it is the desire of those hoping for better clearance that some means can be arranged which will furnish more liberalism in title treatment. At present there are many companies holding claim in various titles, which they have not used and there seems little chance that they will employ them.

Committee hopes to make some arrangement whereby those companies claiming them will relinquish their claim and toss them back into the public domain where there seems to be a chance that they will attach them to a finished production. Matter of accidental and intentional use of similar titles also will be thrashed out.

Going Places

By Cecelia Ager

Paramount's Illiberalities Gone Wrong

'Mountain Music,' the most unkempt production to bear the eyes since 'Banjo On My Knee,' stakes its claim to comedy on the premise that witlessness, squalor and ugliness are funny. So it assembles a cast and back-grounds lush with these attributes, conscientiously focuses its cameras at them, throws in for good measure the rear ends of horse and man, and hopes to God that thus its theory is proved.

'Mountain Music' hopes so. It can't be sure—it can only be sure that at least it has achieved the most unalluring-looking picture yet, in the general unloveliness of which Bob Burns' stomach-crouch is easily tops—because it has some other things on its mind, problems that distract the full weight of its intellect from complete attention to making its comic point. There is, for instance, the problem of Martha Raye; it's clear that 'Mountain Music' has puzzled over that one plenty. Fondered and brooded, and still not found the solution. For in 'Mountain Music,' Miss Raye is sometimes just the clown, sometimes the scat-singer, sometimes the poor little heroine, scorned for her mouth while at the same time her eyes are made up as if she were Dietrich and her dainty white organdy bonnet—with the lights radiant from behind—frames her face as if she were Janet Gaynor about to gather daisies, and the hero in the meadows. Yes, the dear, noble little heroine who, with big tears trickling down her cheeks, silently tries to commit self-sacrifice and brokenly steal away while audience hearts pound, wracked with sympathy; but whose beauty of soul is discovered just in the nick of time. These are the paces Miss Raye, willing to the last, stumbles through just because 'Mountain Music' can't decide whether she's love-interest, prima donna, or scape-goat; even though it ought to know that Miss Raye is to set in her ways by to learn, picture, so many new tricks.

Marion Davis' Cinematic Perseverance

There is something very moving and ennobling about Marion Davies' yen to work in pictures, for to be a picture star is her ideal. And though she regards her own fitness for the goal with real humility (watching her on the screen, it seems she feels genuinely unworthy the honor—even as she appropriates the motions of the ambition realized, she apologizes) neither the ravages of time nor the lack of clamor for her to keep at it, can cause her to desist. She does not get discouraged, and her persistence should be an inspiration to us all. In sum, Miss Davies likes to work in pictures: go do her something.

As for the picture audience, nobody compels them to see a Marion Davies effort. But if they want to anyway, they are guaranteed the best leading man that, at the moment, money can buy; a glossy production; a supporting cast tested and proved for strength, laboring away like a son-of-a-gun holding up a feather; and a script devoted to the proposition that Miss Davies, starred, is everything she should be. The latest in this indomitable 'Ever Since Eve,' in which Miss Davies' blue eyes and golden hair look very pretty under a black satin Spanish hat trimmed with pink roses.

But in her sincere desire to be a picture actress, Miss Davies is willing, if it will only help, to be lovely too, and she buries her effulgence under a black wig with no curls, and claps horn-rimmed glasses round her gentle eyes. Now, sure enough, Miss Davies is to outward appearances unlovely, but even she herself is incapable of altering her essential sweetness and diffidence, which stubbornly glisten through no matter what her guise. So once again Miss Davies' aspirations, despite everything she can do, are stymied, but there is comfort in the thought that no doubt she'll try again.

Fortright Linemen in 'Slim'

It is said that truck-drivers and linemen have always had an appeal for young ladies of gentle breeding. They say that as they amble by in their mighty vehicles or gaze down from on high, there's something about their appraising eye, their refreshing comment, their honest approach, their disdain of polite skimming, their swift getting down to cases, that is—though of course it must all be severely ignored at the time—somehow very charming.

If these rumors are true, 'Slim,' full of linemen, should be proportionately full of allure for the flaps. For the linemen in 'Slim' are as real as picture actors can be real anything. Their talk has the right ring, their movements the right ruggedness, their philosophy the right bravado, and if their code does seem a bit Boy Scouty, it has also been said that men are boys. Furthermore, 'Slim' describes the noble life and heroic nature of linemen in such dazzling terms, the flaps won't be able to discern what it was that set them reeling thus, and so attribute the experience to being subject to so much glamour all at once, which is a nice effect.

CIO Organizers Now Going After Pix Bookkeepers, Stenographers, Clerks

The unionization, from cellar to ceiling, of all employees working in theatres and exchanges, plus those that are part of crafts in studios, will not be all that labor seeks to impose on the industry. Bookkeepers, stenographers, accountants, clerks and other office workers in home offices, branches and in the studios are also to be organized. The union became known during the past week when the Bookkeepers, Stenographers & Accountants Union of the United Office and Professional Workers of America, set up a Film Industry Division and began taking steps to campaign for membership among office help in the New York headquarters of leading film companies.

Special material is being gotten out to fit the situation in certain companies, with result the pamphlet circulated in Paramount cites the salary Adolph Zukor is to get under his new contract, at the same time drawing attention to profits. Other circulars, of course, exclude such reference.

The Bookkeepers, stenographers & Accountants Union is the first affiliate of the Committee for Industrial Organization to attempt to force its way into pictures, all others either now enjoying jurisdiction or planning new organization moves being affiliated with the American Federation of Labor. Campaign of

the B.S.A.U. promises the first possible conflict between the A.F.L. and the C.I.O. in the picture industry although it remains to be whether the A.F.L. wants to go after the unionizing of office help.

Those who would be eligible to join the Bookkeepers, Stenographers & Accountants union are being urged to get in touch with the union to consider steps for organization, a coupon for additional information in this direction being attached to the first batch of mimeographed pamphlets passed out.

Speaking of the office workers, the call to organize says 'they were the first to feel the pinch' and 'during the last eight years they saw many pay cuts. Can they now look forward to real increases?' it asks. Answering the question, the brochure says: 'Yes, is the answer, if these employees follow the example of the rest of the film industry, if they organize, like the cameramen, electricians, stagehands, technicians, actors and actresses of Hollywood.'

Any nation-wide movement successfully organizing the office workers in pictures, including those in home offices, branches, studios, laboratories, etc., might add millions to the payroll of the industry and leave the industry entirely in the hands of unions, but for executives.

PIX EXECES IRED BY N. Y. CRUX

Par's 6 Holdout Pix Rile Indie Exhibitors' Groups; 'War' Cry Heard

Following the lead of other exhibitor organizations which have protested against failure of Paramount to deliver certain promised pictures this season, the Independent Theatre Owners of Ohio, headed by F. J. Wood, Allied States leader, has urged exhibitors all over the country to not sign a new Par contract until, being advised of the definite stand taken by exhibitor organization executives at a mass meeting yesterday (Tues.) in Washington to determine what stand should be taken.

Action taken by representative group of exhibitor leaders against Par for failure to deliver these pictures resulted in agreement to try to organize an effective boycott which would include refusal to play any Par product during August or longer as local units or exhibitor groups decided. Resolutions adopted also urged refusal to enter into contracts with Par for the 1937-38 season until present terms were rendered more fair, reasonable and equitable.

Leaders present complained not only about Par's failure to deliver six pictures which had been promised this season but against the policy of Par to roadshow two of these instead, 'High, Wide and Handsome' and 'Souls at Sea.'

There was some discussion formally looking to possibility of a suit against Par to compel the company to deliver the half-dozen features which are being withheld on this season's contract. Such action, if determined on, would be brought in the territory where it would conceivably have the best chances of success.

Exhibitor leaders attending the session included men from both national organizations, M.P.T.O.A. and Allied States, as well as local and independent units. In addition to F. J. Wood, leaders included Abram (Continued on page 53)

CORE-RAMISH PITCH IN F-WC BACKYARD

Hollywood, June 29. Pacific States Theatres (Gore Bros. and Adolph Ramish) plans immediate construction of a 900-seater at Edmondo Beach to compete with existing Fox-West Coast house there, thus launching open warfare with the major circuit. Fox-West Coast has retaliated by ordering plans drawn for a second house to be completed by fall.

Same rivals have acquired new theatre sites in the San Fernando valley; about a mile apart, while Pacific States has acquired several other sites in territory now dominated by F-WC.

Capitol, Wheeling, W. Va., In \$2,000,000 Damage Suit

Wheeling, W. Va., June 29. That the forced sale of the local Capitol and the resultant loss to stockholders was the result of a conspiracy, is charged in a \$2,000,000 damage action filed in common pleas court against Warner Bros. and Nickitas D. Dipson, Batavia, N. Y. The petitioners are John K. Papulias, Steve G. Manas, Frank D. Sinclair and George F. Gourley, of Steubenville, and other former stockholders of the Capitol Theatre Co.

The stockholders contend that by virtue of the actions of Warner Brothers and Dipson over a period of three to four years, the 3792 1/2 shares of capital stock of the company, with a par value of \$100 per share, were rendered worthless.

Alleged that over a period of years, Dipson and the other defendants showed inferior products at the Capitol, with the idea of causing a loss. Choice pictures were diverted to three other theatres operated by Warner Bros. and Dipson in Wheeling under a 50-50 arrangement. These acts caused the operators of the theatre to default on their rent.

2% Law Kicks Back

Denver, June 29. The loudest squawk heard by theatres on the state 2% service tax came from the wife of a legislator who voted the law. Presenting her pass and, asked for the usual tax, let out a squawk that could be heard to the end of the line. Those in the line got a big laugh out of it when the cashier told her she should register her complaint with her law-making hubby.

Soon after the bill was in effect one of the legislators who voted for the tax wanted to see a show, but paid his way. Told the cashier he had no idea the law would cause so much confusion and lacked the nerve to ask her to honor his pass.

Short Features Forcing 'Em Into Duals—UMPTO

Philadelphia, June 29. Claiming that the short running time of many pix now being produced is driving them into duals, Philly exhibs have sent a resolution to all producers asking 20% cancellation clause in contracts so they can eliminate features playing less than 58 minutes.

The resolution says in part: 'The Philadelphia territory has been singularly free for the most part from being a double feature territory. The United Motion Picture Theatre Owners have consistently done everything possible within good sound business and economic principles to help keep it a single feature territory. The problem now is one for the producer and distributor to maintain this territory as a single feature one.'

'For a long time the producers have shirked their duty by producing many features of 58 minutes or less in length. This has resulted in exhibitors being compelled to go to enormous expense in order to maintain proper time schedules. Exhibitors have thus been forced into duals against their better judgment.'

'This organization demands from producers and distributors cancellation rights of 20% on all feature contracts. This will help to maintain a single feature policy by eliminating 58-minute and shorter features from the contract.'

SAG Jrs. in East on Cut-Rate Dues Basis

Because of the fact that there is less work to be had in the east, junior members of the Screen Actors' Guild branch in New York will not cough up initiation fees as high as on the Coast, where it's \$25. According to a ruling of the board of the SAG, in New York, the initiation will be \$10.

The reduction carries with it the provision that if junior members of the SAG in the east transfer to the Coast at any later date, they will have to make up the difference of \$15 before being in good standing.

Kenneth Thomson was in New York more than a week setting up the New York branch, left suddenly for the Coast Thursday (24) on receiving word his mother was ill.

WATT TO U AS MEGGER

Hollywood, June 29. Nate Watt, unit manager on Harry Sherman's Hopalong Cassidy series for Paramount, goes to Universal to direct 'Carnival Queen,' which is slated to start shortly. Robert Presnell is associated producer.

ALLEGED BIAS IN RECENT REVIEWS

Certain Home-Office Sources Look Askance at the Assertedly Curious Film Criticism of Late—Bring Up Ideas Anew of Retailing Through Business Departments' Alliance with Department Stores

SEE ODD ANGLES

The industry generally, and companies with an interest in circuit operations in particular are dignant anew over some of the recent detrimental reviews issued out by New York film.

Methods employed, i. osyncrasies of certain ones, the so-called motive behind some criticisms were given a thorough going-over at several recent conferences in the east.

With so many big houses and the vast seating capacity of Greater New York involved, the inroads that adverse comments on a picture's total film rental may mean, presents a serious problem, according to leaders in the business. But most film company executives are of the opinion—which is shared by a majority of theatre officials—that nothing can be accomplished by openly quarreling with the film critics. Leverage via the newspaper's business sense is decided, even if it were a different approach from that employed in the past. One thought was to get department store cooperation to prove to newspaper publishers that bad grosses at de luxe film houses hurts the mercantile trade. Such a cooperative tieup is what some exhibitors have been striving to obtain for many months.

Recent pannings of pictures, that have drooped or done bad in Manhattan but play to excellent business in other key cities is the peculiarly objectionable portion of the current situation. Another aspect to any New York onslaught is that reviewers in nearby cities are swayed wholly or in part by criticism by N. Y. metropolitan critics. That old chestnut, the star system of tabbing features, still is viewed with box office alarm by some who contend that the huge circulation of the N. Y. News (Continued on page 51)

Serious Charges Fly Anew Before U. S. Sup. Ct in Tally-Corbar's Final Efforts to Reopen Fox-W. C. Bkptcy.

Fanning a Star?

Marion Davies last Monday ordered a last-minute cancellation of a preview of 'Ever Si Eve' (WB) in N. Y. The publicity department had inadvertently forgotten to invite star and she was piqued.

Several newspapermen showed up, however, and were told they would have to wait till the picture opened at Radio City Music Hall Thursday, which may or may not have anything to do with the fact that the reviews of Miss Davies' film were extra tough notices.

Washington, July 29. Accusations of flagrant law violations by the film industry were tossed at the U. S. Supreme Court last week in a desperate try for reopening of the Fox-West Coast bankruptcy and reorganization. Sensational brief urging the final bench to reconsider previous turnaround was submitted by Col. William H. Neblett, law partner of Senator William Gibbs McAdoo of California, on behalf of T. L. Tally and Corbar Corp.

With assertion that the case involves a legal point of vital significance, Neblett said in his final filing that the Supreme Court, by declining to order lower branches of the judiciary to unbutton the proceeding, has acquiesced in serious frauds and prevented innocent investors from obtaining protection against scheming insiders. Highest jurists several weeks ago declined to review decision of the Southern California district court, upheld by the Ninth Circuit Appellate Court, that the matter was entirely finished and now outside its jurisdiction.

'Bitter attack upon individuals concerned in the Fox-West Coast case featured the Los Angeles barrister's papers, which also made a barrister's charge that Chief Justice Hughes is guilty of improper conduct on the bench.'

With most of his papers dealing with legal issues, Neblett took a variety of savage pokes at the picture business. He harked up all the customary charges that flimies have raped the anti-trust laws and declared the Fox-West Coast overhauling was permeated with frauds and abuses. The brief remarked that film bankruptcies have become a public scandal, referring to the House (Hobbs) resolution to probe the matters so that the producer can then negotiate with either Paramount or Columbia on making a series of six pics for either organization. Batcheller would finance his own pics on the indie deal.

Batcheller, while making the Chesterfield product, was partially financed by Yates Consolidated Films on his productions.

GARGAN HEAD MIKER

Hollywood, June 29. William Gargan gets the male lead in 'Behind the Mike' at Universal. Lou Brock will produce, Sidney Salkow directing.

DU PONT BOWS OUT OF DUFAY'S COLOR SYSTEM

Pathe films-DuPont Film Mfg. has lost interest in Dufay Color for motion picture use, it was revealed this week. This will not halt Dufay Color, Inc., plans for pushing the experiment with its perfected still color photography, execs figuring that it is only a question of time until the same fidelity of hue now available in stationary photos will be available for the screen. Exact setup was not officially revealed because head N. Y. icers were absent this week.

DuPont cooperated on Dufay Color in lab experimentation for a number of months in the east but stopped spending any cash on the process several weeks ago. Understood that the Coronation motion pictures by Dufay persuaded DuPont (Pathe) officials to drop activity, for the time being at least.

Dufay Color company recently pushed through its full financing plan with exclusive British investors in London. This is expected to provide for test program for some time to come. Dufay Color headquarters in N. Y. have been the scene of marked activity in recent weeks. Company a short time ago contracted for spot announcements on WHN, N. Y.

WB'S SHORTIE BOOKINGS

Stadler and Rose, dancers, and Cookie Bowers, mimic, are set for a Warner short epic. Agents by Natalie Napp, of the Morris office.

N. Y. Musicians Taking Its Fight Vs. RKO to the Public Via Circulars

Pending action of the musicians' union springing new stunts against RKO theatres in Greater New York, following recent temporary sit-ins at the Palace on Broadway, union is supplementing its concentrated picketing against RKO by going to the public with a printed appeal in which company profits are given. Attempt is to reach the RKO patrons in a more direct manner and sour them, if possible, against the company by capitalistic inferences.

Part of a literature handout campaign is a circular, addressed to the public, that cites profits and then adds that 'this is not progress but profiteering.'

Heralding that RKO profits are soaring, it shows that the net for 1936 was \$1,237,141; that surtax on undivided profits was \$63,000; dividend on preferred stock \$19,234 a share and that B. Keith Corp. net profit for 1936 was \$1,036,257.

Instead of the thousands of musicians that are thrown out of work by RKO, the circular of Local 802, American Federation of Musicians,

states that today their place is taken by double features, Screeno, Keeno, Bank Night, Bingo and Prosperity Night.

The circular reveals that at a conference with RKO representatives last March 19, RKO told the union committee that it would meet 802's demands for restitution of bands in theatres only if compelled to do so by the public. This same public is being informed by the circular that 'our fight today is only with RKO.' This declaration follows decision of Local 802 to concentrate its campaign solely against RKO first, dropping the fight against Loew, Skouras and independent houses until the RKO foe is downed. Circular points out that a victory over RKO will strengthen 802 in its fight against other theatre chains in turn, which it naturally would.

A total of 33 RKO houses are being bombarded by the circular handouts as well as picketed. These include 12 in Manhattan; five in the Bronx; nine in Brooklyn and seven in Queens.

During Dunphy's absence the department at the Par plant will run itself.

Fair Days in Chi Again; 'Marine'

Nice 20G, 'Madrid'-Vaude Poor 14G,

Fite Pic, Day-Dating Perks 2 Spots

June 29.

Hold-overs in some of the important theatres of the loop are keeping down the gross potentialities, but there is no real complaint from most. General conditions are better than they've been in several months.

'Mountain Music' is an h.o. at the Chicago, hypocoxying yet nothing to brag about. Fistic flicker had been shoved into the small Apollo on Wednesday (23), but when it started off on a click basis, B. & K. yanked it the next day and spotted it in their biggest loop. RKO Palace is running the fistic flicker day-and-date, and is doing excellent trade with it. Run of last week's show and continuing with new stage and screen line-up currently.

B. & K. has begun disregarding traditional weekly change policy at the Oriental and no longer hesitates to yank a feature when it shows weakness. Pulled 'Devil Is Driving' (Col) towards the close of last week and replaced with 'Train from Madrid,' which will have an eight-day run, maybe.

'Parnell' continues to be the surprise coin flicker of the loop. Came in with prayers, but turned in a socko opening and is still putting away at a great clip.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-75) —'Kid Galahad' (WB). In here after two weeks at the Roosevelt. Maybe \$6,500, good enough. Last week, 'Go-Getter' (WB) got good \$8,000, but only because the Braddock-Louis fight picture drew \$3,000 on the last day.

Chicago (B&K) (4,000; 35-55-75) —'Mountain Music' (Par) (2d week) and stage show, plus Braddock-Louis fight picture. House will garner profitable \$28,000 currently, with the fistic reels holding up the gross. Last week, 'Music' and vaude turned in \$28,500.

Garrick (B&K) (900; 35-55-75) —'My Affair' (20th). In here after two big weeks at the Chicago and will take better than \$7,500 currently, fine. Last week, 'Elephant Boy' (UA) finished bang-up run of slightly less than three weeks to splendid \$6,100 for final seven days.

Oriental (B&K) (3,200; 35-45-65) —'Train from Madrid' (Par) and vaude. Will manage only \$14,000 currently for seven days, weak. Last week, 'Devil Is Driving' and 'Go-Getter' and 'Madrid,' one day, plus vaude, brutal \$8,500.

Palace (RKO) (2,500; 35-55-75) —'Wings Over Honolulu' (U) and vaude, plus Braddock-Louis picture. Last week was saved by the arrival of the fight flicker in final two days, aiding 'Meet the Missus' (RKO) and vaude to okay \$18,800.

Roosevelt (B&K) (1,300; 35-55-65-75) —'Singing Marine' (WB). Opened Saturday (26) and is doing good around strength. Heading for \$20,000, good. Last week, 'Woman Chases Man' (UA), lasted one week and out at poor \$12,300.

State-Lake (Jones) (2,700; 25-35-45) —'Frightened Heart' (WB) and vaude. House on the right side by fine margin currently, taking \$14,000. Last week, 'Behind Headlines' (RKO), fair \$13,500.

United Artists (B&K-UA) (1,700; 35-55-75) —'Parnell' (MG) (2d week). Doing all right here and in big \$20,300 last week and will hold to better than \$15,000 currently. 'Day at Races' (MG) next.

Port. Fans Hoarding, B. O.'s Only Average

Portland, Ore., June 29.

All houses are doing good enough big, but grosses don't hit any high spots. Exhibits blame public economy in the face of labor trouble.

Estimates for This Week

Broadway (Parker) (2,000; 30-40) —'Parnell' (MG) and 'Accused' (UA) (2d week). Going fine for \$5,000. First week big \$7,700.

Mayfair (Parker-Evergreen) (1,400; 30-40) —'Star Is Born' (UA) (5th week). Still holding up for good in this house at \$2,000. Fourth week okay \$2,300. First three weeks at the UA totaled \$6,000.

Orpheum (Hamrick-Evergreen) (2,000; 30-40) —'Riding on Air' (RKO) and 'Slim' (WB). Hitting average \$5,000. Last week 'My Affair' (20th) and 'Turn Off' (Hamrick) held a total of 15 days for good \$13,000.

Paramount (Hamrick-Evergreen) (3,000; 30-40) —'Train from Madrid' (Par) and 'Go-Getter' (WB). Getting fair \$5,000. Last week, 'Met in

Paris' (Par) and 'King of Gamblers' (Par), second week, nice \$4,200. United Artists (Parker) (1,000; 30-40) —'Captain Courageous' (MG) (2d week). Going okay, \$4,500. First week hit strong \$7,500.

CAP IN DUMPS; 'DAWN,' VAUDE FAIR \$17,500

Washington, June 29.

B.O.'s generally off this week, although total may climb up to average, if chilly weather continues. Only three new pictures bowed in and none got raves. Even vaude houses are low. Earle, which is showing down easily, will be lucky to better just a fair \$17,500.

Holdover of 'Captains Courageous' and repeat of 'Met in Paris' are heading for satisfactory takes.

Estimates for This Week

Capitol (Loew) (3,424; 25-35-60) —'Train from Madrid' (Par) and vaude, Joe Morrison and Smith and Dale on marquee, but week will wallow with very poor \$14,500. Last week, 'Pick a Star' (MG) and Ozie Nelson out, light \$17,900.

Columbia (Loew) (1,583; 25-40) —'Parnell' (MG) (2d run). Fair \$4,000. Last week, 'Night Must Fall' (MG) (2d run), okay \$4,500.

Earle (WB) (2,244; 25-35-40-60-70) —'Another Dawn' (WB) and vaude. Even McGeey heading okay stage bill, but Kay Francis and Errol Flynn doing all the draw despite lukewarm reviews. Should lead town easily with fair \$17,500. Last week, 'Slim' (WB) and Henry Busse band, fair \$16,700.

Keith's (RKO) (1,830; 25-35-60) —'Riding on Air' (RKO). Light \$6,500. Last week, 'Meet the Missus' (RKO), sickly \$4,500.

Met (WB) (1,835; 25-40) —'Met in Paris' (Par) (2d run). Heading for good \$5,200. Last week, 'Kid Galahad' (WB) (2d run) nice \$7,000 in nine days.

Palace (Loew) (2,363; 25-35-60) —'Captains Courageous' (MG) (2d wk.). 'Well' \$13,000. Last week, same pic got big \$21,000.

Rialto (Indie) (1,100; 25-30-40-55) —'Theodore Goes Wild' (Col) and 'The Virginian' (Par) (revivals). Pulling house out of the dumps with a good \$3,200. Last week, 'Gallant' (UA) and 'Roman Scandals' (UA) (revivals) yanked after three days with very poor \$500.

'Courageous,' 'Mt. Music' \$14,000 Each in Cincy Cincinnati, June 29.

'Captains Courageous' is the b.o. front runner currently, flagging \$14,000 for the Albee, just a trifle better than what 'Mountain Music' is twanging at the Palace. Only other fresh release is 'King of Gamblers' at the Lyric, stacking up \$4,000.

RKO Schubert went dark Thursday (24) with close of week's run on 'Pick a Star,' which brought fair \$4,200. House is slated to reopen early in August with straight pix for a brief spell, prior to restoration of regular vaudeville policy.

Estimates for This Week

Albee (RKO) (3,300; 35-42) —'Captains Courageous' (MG). Swell, \$14,000. Last week, 'Parnell' (MG), good \$14,000.

Capitol (RKO) (2,000; 35-42) —'Parnell' (MG) (2d run). Mild, \$3,500. Same last week on 'My Affair' (20th) (2d run).

Family (RKO) (1,000; 15-25) —'Bank Alarm' (GN) and 'Happened Out West' (20th), split. Normal, \$2,100. Last week, 'Chan at Olympics' (20th) and 'Off to Races' (20th), split, \$2,200.

Grand (RKO) (1,200; 25-40) —'Kid Galahad' (WB) (2d run). Fair, \$2,800. Last week, 'Wake Up' (20th), sixth downtown week, \$3,000, great.

Keith's (Libson) (1,500; 25-40) —'Day at Races' (MG) (3d wk.). Big \$4,500. Last week, second, \$7,000, great.

Lyric (RKO) (1,400; 35-42) —'King of Gamblers' (Par). Fair, \$4,000. Last week, 'Angel's Holiday' (20th), fair but below expectations.

Palace (RKO) (2,600; 35-42) —'Mountain Music' (Par). Great, \$13,500. Last week, 'Kid Galahad' (WB), \$10,000, okay.

B'KLYN BRIGHT

'Paris' Dual Swell \$15,500; Fite Pic Getting Biz

Brooklyn, June 29.

An abundance of good flickers are on view at principal downtown de-luxes with the Paramount, Met and Albee in the chips. Paramount has 'Met Him in Paris' and 'Make Way for Tomorrow'; Albee is plugging the Braddock-Louis fite pic to okay results, while Met's 'Woman Chases Man' and '13th Chair'.

Estimates for This Week

Albee (2,500; 25-35-55) —'Fifty Roads' (20th) and 'Behind Headlines' (RKO), plus Braddock-Louis fite pic. Will give house okay \$15,000. Last week, 'My Affair' (20th) and 'On Doctor' (U), \$15,000, satisfactory.

Fox (4,000; 25-35-55) —'Train from Madrid' (Par) and 'Backstage' (GN). Enough citizens curious about Spain to do a good \$15,000. Last week, 'Hit Parade' (Rep) and 'Bank Alarm' (GN), \$16,000, good.

Met (2,400; 25-35-55) —'Woman Chases Man' (UA) and '13th Chair' (MG). Pleasant \$14,000 in view. Last week, 'Parnell' (MG) and 'Elephant Boy' (UA), fine \$15,000.

Paramount (4,000; 25-35-55) —'Met Him in Paris' (Par) and 'Tomorrow' (Par). Swell \$15,500 expected and will holdover. Last week, 'Kid Galahad' (WB) and 'Any Man's Wife' (Rep) (2d wk.), good \$17,000.

Silva (2,000; 25-35-55) —'Happened Out West' (20th) and 'Cappy Ricks' (Rep). Dualers due for so-so \$5,500. Last week, 'Girls Can Play' (Col) and 'Mandarin Mystery' (Rep), \$6,000, fair.

PHILLY DULL; 'SLAVE SHIP' FAIR 13G

Philadelphia, June 29.

Everything points to a very mild week as far as tourist activity is concerned. In the first place, there aren't many of the breezy, summer time comedies on display, and in the second place, the crits, after a period of raves, have been taking some pot shots at the newcomers. Typical Philly summer weather is also a factor.

The Fox, for the first time in many months, has held a pic for a third week, 'Day at the Races,' but the pace has slipped. Erlanger is reporting nice biz for the propaganda pic, 'Damaged Lives,' now in second week.

There's some doubt about 'Slave Ship,' Stanley's feature, holding for a second week.

Estimates for This Week

Arcadia (600; 25-40-50) —'Miracles' (GB) (1st run). Another \$2,200 figured. Last week, 'Two Who Dared' (GN), stayed eight days but only got average \$2,600.

Reid (2,400; 30-55-65) —'Another Dawn' (WB) Star okay but no notices and word-of-mouth n.s.g. Scent \$10,000 and one week indicated. Last week, 'Night Must Fall' (MG), got critical raves and average \$12,500.

Earle (2,000; 25-40-55) —'Can't Beat Love' (RKO) and vaude. Benny Davis and Stardust Revue on stage; also fight films. So-so \$10,000. Last week, 'There Goes My Girl' (RKO) and Olympic Ice Carnival unit, average \$11,200.

Erlanger (2,000; 24-40-55) —'Damaged Lives' (Weldon) (2d wk.). Still good for \$12,000. Last week, \$14,500, big.

Fox (3,000; 40-55-65) —'Day at Races' (MG) (3d wk.). \$11,000 indicated. Last week's \$17,000 hot for a hold-over.

Karlton (1,000; 25-35-40) —'Meet Missus' (RKO) (1st run). Figures for mild \$2,500. Last week, 'Scotland Yard' (Par) (1st run), sat \$1,900.

Keith's (2,000; 40-50) —'Woman Chases Man' (UA) (2d run). Fair \$2,700 seen. Last week, 'Kid Galahad' (WB) (2d run), very nice \$3,300.

Stanley (3,700; 40-55-65) —'Slave Ship' (20th). Good notices but biz only fairly good. \$13,000 indicated and hold-over doubtful. Last week, 'Mountain Music' (Par), dismal \$11,000 despite okay notices.

Hannon (1,700; 30-40-50) —'Behind Headlines' (RKO). Another meller for station, also fight pic. Average \$6,000 seen. Last week, 'Elephant Boy' (UA), did better than expected with \$6,300.

WB KICKS OFF

Olympic, June 29.

Initial football film to get a kick-off is 'Block That Kick,' which Bryan Fay is producing at Warners, William Jacobs and Anthony Colde-way scripting from the for original.

William Hopper and Doris Weston get top spots.

'Mt. Music' on B'way With Lucas

Band-Merman Tops, \$40,000; Dull Biz Otherwise, H.O.'s Best, 'Road' Ups

A sextet of new pictures stepped to the tee this week, but of the lot only one will qualify for a score that will be worth show!

This will be 'Mountain Music' which, aided by the pit band policy at the Paramount and Ethel Merman in person, is pretty good. It held out its first round last night (Tues.), at satisfying profits, \$40,000, and today (Wed.) good, again.

Three duellers are 'Ever Since Eve,' which may not get to \$65,000 at the Music Hall; 'Slim,' a Strand sand-trapped hazard at under \$15,000, and 'Riding on Air,' Joe E. Brown comedy at the Roxy, a lagger at only about \$25,000. That's near to red for the Roxy again. Another that is wearily going down the fairway this week is 'Train from Madrid' on first run at the Palace together with 'Call It a Day' and the Louis-Braddock fight pictures. Fistic films no draw here at all, gross on full week looking this side of \$7,000.

The pictorial record of the L-B ring tussle is doing a shade better for the Rialto and undoubtedly saving 'A Fight to the Finish' from drawing the week's booty prob, but at \$8,500 on seven days this small-seater it's still disappointing.

The Louis-Schmeling fight pictures at this house brought over \$13,000. Aside from 'Mountain Music' and the Clyde Lucas band show at the Par, it remains for a couple hold-overs to show anything. 'Day at the Races' and 'Slave Ship' both in their second weeks at the Cap and Riv, respectively. The Mary Bros. are safely leading 'Ship' and may be close to \$35,000 on the second week. Riv's 'Slave Ship' may reach \$20,000 and holds a third week. Holdover of 'Train from Madrid' at the Criterion wasn't justified, appearing only \$7,000 or less after a first week's take of but \$10,000.

The Road Back has recovered a bit from disappointing reviews and is building encouragingly. It finished its first few days to \$10,500, fair enough. The first few days of the second week, including the past weekend, of raves have seen Captain Courageous, which last week got \$9,000, goes out Monday night (5). Par's 'High, Wide and Handsome' opens here July 21, while another Par picture set for roadshowing at the Sea, is scheduled to go into the Globe July 28.

Estimates for This Week

Astor (1,012; 55-110-1-65-\$2-20) —'Captains' (MG) (7th week). Down a bit of over brackets this week and the run, last week (6th) being \$9,000. Closes Monday night (5), house going dark until July 21, when Par opens 'High, Wide and Handsome' as a two-day basis. Par has the theatre for six weeks and options.

Capitol (4,620; 25-35-55-65-1-25) —'Day at Races' (MG) (2d week). This is the right one to have your money on, maybe \$35,000 this week (2d). First seven days reached \$33,000, smashy. A real route-runner, picture has enough stamina to go a third trip around the block. Emperor's Candlesticks' (MG) being set back to July 8.

Central (1,000; 25-35-40-55-65-75-85-99) —'Damaged Goods' (Weldon) (2d week). Holding up satisfactorily, possibly \$9,000 this week (2d) and will remain a fourth. Last week (2d) was \$10,000.

Criterion (1,662; 25-40-55) —'Train from Madrid' (Par) (2d week). The holdovers here this week are 'Call It a Day' and 'Behind Headlines' for product and at \$7,000 this week (2d), lucky. The first seven days produced only \$10,000.

'King of Gamblers' (Par) follows with a preview Friday night (2). Globe (1,274; 55-110-1-65-\$2-20) —'Road Back' (U) (2d week). Picture is building and may do better on the second than the first week, latter being \$10,500, fairly good, but disappointing. 'Souls at Sea' (Par) scheduled to succeed here July 28.

Palace (3,700; 25-35-55-65-75-85-99) —'Train from Madrid' (Par) (2d week). This is the right one to have your money on, maybe \$35,000 this week (2d). First seven days reached \$33,000, smashy. A real route-runner, picture has enough stamina to go a third trip around the block. Emperor's Candlesticks' (MG) being set back to July 8.

Central (1,000; 25-35-40-55-65-75-85-99) —'Damaged Goods' (Weldon) (2d week). Holding up satisfactorily, possibly \$9,000 this week (2d) and will remain a fourth. Last week (2d) was \$10,000.

Criterion (1,662; 25-40-55) —'Train from Madrid' (Par) (2d week). The holdovers here this week are 'Call It a Day' and 'Behind Headlines' for product and at \$7,000 this week (2d), lucky. The first seven days produced only \$10,000.

'King of Gamblers' (Par) follows with a preview Friday night (2). Globe (1,274; 55-110-1-65-\$2-20) —'Road Back' (U) (2d week). Picture is building and may do better on the second than the first week, latter being \$10,500, fairly good, but disappointing. 'Souls at Sea' (Par) scheduled to succeed here July 28.

Palace (3,700; 25-35-55-65-75-85-99) —'Train from Madrid' (Par) (2d week). This is the right one to have your money on, maybe \$35,000 this week (2d). First seven days reached \$33,000, smashy. A real route-runner, picture has enough stamina to go a third trip around the block. Emperor's Candlesticks' (MG) being set back to July 8.

Central (1,000; 25-35-40-55-65-75-85-99) —'Damaged Goods' (Weldon) (2d week). Holding up satisfactorily, possibly \$9,000 this week (2d) and will remain a fourth. Last week (2d) was \$10,000.

Criterion (1,662; 25-40-55) —'Train from Madrid' (Par) (2d week). The holdovers here this week are 'Call It a Day' and 'Behind Headlines' for product and at \$7,000 this week (2d), lucky. The first seven days produced only \$10,000.

'King of Gamblers' (Par) follows with a preview Friday night (2). Globe (1,274; 55-110-1-65-\$2-20) —'Road Back' (U) (2d week). Picture is building and may do better on the second than the first week, latter being \$10,500, fairly good, but disappointing. 'Souls at Sea' (Par) scheduled to succeed here July 28.

Palace (3,700; 25-35-55-65-75-85-99) —'Train from Madrid' (Par) (2d week). This is the right one to have your money on, maybe \$35,000 this week (2d). First seven days reached \$33,000, smashy. A real route-runner, picture has enough stamina to go a third trip around the block. Emperor's Candlesticks' (MG) being set back to July 8.

Central (1,000; 25-35-40-55-65-75-85-99) —'Damaged Goods' (Weldon) (2d week). Holding up satisfactorily, possibly \$9,000 this week (2d) and will remain a fourth. Last week (2d) was \$10,000.

Criterion (1,662; 25-40-55) —'Train from Madrid' (Par) (2d week). The holdovers here this week are 'Call It a Day' and 'Behind Headlines' for product and at \$7,000 this week (2d), lucky. The first seven days produced only \$10,000.

band (1st week), \$28,000.

Radio City Music Hall (5,980; 40-60-85-99-\$1-65) —'Ever Since Eve' (WB) and stage show. Marion Davies' latest may get to \$85,000, but disappointing. Last week, 'Another Dawn' (WB) also bad, \$65,000.

Rialto (1,500; 30-40-50) —'A Fight to the Finish' (Col) and Louis-Braddock fight films. Gross may go to \$8,500 on week, but while profit much more was expected from the fight pictures. Fury and the Woman (Rialto) was in ahead for four days, getting \$4,000. This one was carried only four days so that a new picture could be opened with the L-B ring special.

Rivolt (2,092; 25-55-75-85-99) —'Slave Ship' (20th) (2d week). Got around \$27,000 last week (1st) and on holdover will be about \$20,000, pretty good, going a third stanza. House is looking for a picture for July 14 which may mean a fourth week for 'Slave'.

Roxy (5,836; 25-45-55-75) —'Riding on Air' (RKO) and stage show. Not going places, but gets by at around \$25,000. Last week, 'Sing and Be Happy' (20th), \$24,000, just got house out.

Strand (2,767; 25-55-75) —'Slim' (WB). No dice, under \$15,000 and out last night (Tues.). 'Singing Marine' (WB) succeeded on the spoils this morning (Wed.). In ahead, 'Kid Galahad' (WB) finished its fourth week to \$12,000, good for that far down on the run.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it on the chin, only about \$21,000, mile and week it was red at \$15,000 with '13th Chair' (MG) (1st run) and a stage bill headed by Prof. Quiz and Joe Morrison.

State (3,450; 35-55-75) —'Parnell' (MG) (2d run) and vaude headed by Emile Borzo. Broadway's only vaudeville again takes it

Mpls. Cryin' the Blues; 'Music' Fair \$8,500, 'Go-Getter,' Fite Pic, Okay 7 1/2 C

Typical summer lightweight fare plus generally adverse business conditions are mitigating against heavy grosses. It's a cinch bet that not a single house here will reach the five-figure mark the current week.

All signs point to the Minnesota and Orpheum running one, two, with probably \$1,000 to separate them at the end of the seven-day period. Former has 'Mountain Music,' and the latter 'The Go-Getter,' plus the Louis-Braddock fight pictures. Trade is negligible at both the Century and State.

Estimates for This Week
Aster (Public-Singer) (900; 15-25)—'Woman I Love' (RKO) (2d run), split with 'Sins of Children' (GN) and 'Can't Buy Luck' (RKO), dual first runs. Fair \$1,000 indicated. Last week, 'Intense' (Par) and 'Crack Up' (20th) (2d runs), split with dual first runs 'ig Business' (20th) and 'North of io Grande' (Par), light \$800.

Century (Public-Singer) (1,800; 25-35-40)—'Good As Married' (U). Poor \$3,000 in prospect. Last week, 'Kid Galahad' (WB) (2d week), \$4,000, fair.

Minnesota (Public-Singer) (4,200; 25-35-55)—'Mountain Music' (Par). Critics not spilling much praise over this one, but it's showing fair box office power just the same. En route to fair \$5,500. (2d week, 'Day at Races' (MG), \$10,000, fairly good.

Orpheum (Public-Singer) (2,800; 25-35-40)—'Go-Getter' (WB) and Louis-Braddock pictures. This show opened Thursday (2d) instead of Friday in order to get scrap films in as fast as possible. For eight days should garner fair enough \$7,500. Last week, 'Gave Hint Gun' (MG), fair \$5,000 in six days.

State (Public-Singer) (2,300; 25-40)—'Hotel Haywire' (Par) and 'Behind Headlines' (RKO), dual. En route to fair \$2,700. Last week, 'King of Gamblers' (Par) and 'Breezing Home' (U), dual, \$2,900, fair.

Time (Berger) (290; 15-25)—'Bat Whispers' (Indie) and 'Forbidden Adventure' (Indie), split. Weak pair and on end, poor. Last week, 'Dark Angel' (UA) (2d week), \$600, light.

Uptown (Public) (1,200; 25-35)—'Love Is News' (20th). First babe showing and ending for get \$3,500. Last week, 'Cafe Metropole' (20th), \$2,800, light.

World (Steffes) (350; 25-35-55)—'As You Like It' (UA). This Elisabeth Bergner-Shakespearean offering should be right up this sure-seater's alley, house catering to class trade. However, abnormal conditions are keeping takings down to fair \$1,800. Last week, 'You, Madame' (Foreign), \$1,100, light.

'Pick Star,' Vaude No Cleve. Panic At Fair \$17,500

Too much rain and strike situation-clamping down business in general, but theatres doing a shade better than last fortnight's records.

'Slave Ship' is catching on big at Hipp. 'They Gave Him a Gun' took critical raps, yet is shooting for high score at State.

Estimates for This Week
Alhambra (Marti Printz) (1,200; 20-30-35)—'13th Chair' (MG) and 'California Straight Ahead' (U), dual. Neat \$3,000. Last week, 'Good As Married' (U) and 'Night Key' (U), dual, \$2,800, okay.

Allen (RKO) (3,000; 25-40)—'Devil Is Driving' (RKO). Right down house's meller alley, fair \$5,500. Last week, 'My Affair' (20th) (2d) from Hipp, earned above average \$6,500.

Cleto (Marmorstein) (1,900; 15-35)—'Woman Chases Man' (UA). Going into second-run policy with this one, but \$3,300 will be swell. Last week, 'Star Is Born' (UA), on third h. o., \$3,000, great.

Hipp (Warners) (3,700; 30-40)—'Slave Ship' (20th). Hit hard nights, but good matinee ferme biz; \$14,500 will be fair. Smart ballplayer. Last week, 'Another Dawn' (WB), poor, \$10,500.

Palace (RKO) (3,200; 30-75)—'Pick a Star' (Metro) with Sybil Jason and Henry Youngman in vaude. Pic far too weak, neither is flesh-hot enough to collect more than fair \$17,500, if that. Last week, 'Wins Over Honoluli' (20th) and 'Roger Privo's orch. only \$12,500, poor.

State (Public) (2,200; 25-35)—'Come Here Gun' (U), poor to sell, \$19,000 will be enough.

Last week, 'Captains Courageous' (MG), very sweet \$21,600.
Stittman (Loew's) (1,972; 25-35)—'Captains Courageous' (MG). Move-over from State; second stanza \$11,500. Last week, 'Day at Races' (MG), also on h. o., okay \$7,500.

Strikes Slough K.C.B.O.'s; 'Ship' Sinking, \$6,500

Kansas City, June 29.
Strikes are taking some of the boys are their yelpi

mi is far in the lead with 'Captains Courageous.' Tower is the house that's taking it on the chin, most of its trade coming from the groups that are on strike.

Estimates for This Week
Mainstreet (RKO) (3,200; 25-40)—'Slim' (WB) and Braddock-Louis fight pics. Getting average \$8,000.

Very little interest in the fight flicker. Last week, 'There Goes My Girl' (RKO) and 'Cab Calloway band, pounded to good \$15,000.
Midland (Loew's) (4,000; 25-40)—'Captains Courageous' (MG). This week's pet and doing nicely, \$14,000. Last week, 'Day at Races' (MG) (2d week), okay \$7,000.

Newman (Par) (1,900; 25-40)—'Woman Alone' (GB) and 'Outcasts Poker Flat' (RKO). Poor \$4,500. Last week, 'Meet the Missus' (RKO) and 'Shuttering Bishop' (RKO), faded to n.h. \$4,700.

Tower (Fox) (2,200; 25-40)—'Slave Ship' (20th) and vaude. Will have to hustle to beat \$5,500, poor. Last week, 'Sing and Be Happy' (20th) plus vaude, skidded to \$5,000, poor.

Uptown (Fox) (2,020; 25-40)—'Angel's Holiday' (20th) and 'Academy Award Revue' (UA) (2d week). Holdover week should get fair \$3,000. Last week, good \$5,000.

'CAP'NS' BIG 11G PACES SEATTLE; FITE PIC FAIR

Seattle, June 29.
Holdovers rule the roost, except 'Captains Courageous' at the Fifth. Weather has cooled off, but so have the box-offices.

Estimates for This Week
Blue Moose (Hamrick-Evergreen) (900; 32-37-42)—'Parnell' (MG). Single biller anticipates only \$2,200, n. g. Last week, 'Slim' (WB) and 'Midnight Court' (WB), dual, held 2d week, five days, big \$2,700.
Coleman (Hamrick-Evergreen) (1,900; 21-32)—'Maytime' (MG) and 'Time for Romance' (20th), dual. Looking for good \$3,700. Last week, Holdover week should get fair \$3,000.

Shriners Scram, Det. B.O.'s Pick Up; 'Races' Wins \$13,500, 'Music' Oke 20G

Pic houses, taken to the cleaners by Shrine pov-vow here last week, beginning to limp back to near normal currently. Nothing to write home about, but anything's better than previous seven days.

Michigan, which got by last stanza, figures to lead town again currently on 'Mountain Music,' plus 'Day in the Alps' unit but just fair. Ray-Burns flicker accorded big buildup, featured by statewide radio hookup Sunday previous.

Estimates for This Week
Adams (Balaban) (1,700; 26-40)—'Parole Racket' (Col) plus 'Venus Makes Trouble' (Col), dual. Good \$5,700. Last week, 'Criminals of Air' (Col) and 'As Good As Married' (U), fair \$5,000.

Cass (Indie) (1,400; \$1.65 top)—'Lost Horizon' (Col) (6th final week). Hung on for Shrine conclave and oke \$5,000 for final session, which ended profitable six-week run Saturday (2d).

Deviatown (Krim) (2,800; 25-40)—'Slaves in Bondage' (Indie) (6th week). Slated to pull out Thursday (1) after oke \$3,500 take currently. Gai \$4,000 last stanza.

Fox (Indie) (5,000; 30-40-63)—

'History Made Night' (UA) and 'Family Affair' (MG), clicked at \$3,600.

Colonial (Sterling) (850; 11-16-21)—'That I May Live' (20th and Braddock-Louis) pic. Only moderate \$4,000 in sight. Last week, 'Juggernaut' (GN) and 'Last Beyond Law' (WB), dual, fair \$2,700.

Fifth Avenue (Hamrick-Evergreen) (2,400; 32-37-42)—'Captains Courageous' (MG) and 'There Goes My Girl' (RKO), dual. Great campaign helping for big \$11,000. Last week, 'Parnell' (MG) and 'Pick a Star' (MG), dual, fair \$5,500.

Liberty (J-VH) (1,900; 21-32-42)—'Star Is Born' (UA) (6th wk.). Still getting the kale, but declared to be closing week, indicates \$3,600, okay, currently. Last week, seventh, great \$4,900.

Musie Box (Hamrick-Evergreen) (900; 32-37-42)—'Meet in Paris' (Par) (2d wk.). Will hold nine days for fair \$2,100. Last week, same film, grand \$3,800.

Orpheum (Hamrick-Evergreen) (700; 32-37-42)—'Meet in Paris' (Par) (2d wk.) and 'You Can't Buy Luck' (RKO), dual. First pic repeat biz; expect fair \$5,000. Last week, 'Mountain Music' (Par) and 'Girl Overboard' (U), terrific \$11,200.

Palomar (Sterling) (1,450; 16-27-37)—'Melody for Two' (WB) and vaude. Indicates \$3,000, fair. Last week, 'Michael O'Halloran' (Rep) and vaude, good enough \$3,800.

Paramount (Hamrick-Evergreen) (3,108; 32-37-42)—'Day at Races' (MG) and 'Girl Loves Boy' (GN). Second week for 'Races,' first for 'Girl.' Fair \$4,400. Last week, 'Day at Races' and '13th Chair' (MG), dual, swell \$11,500.

Roosevelt (Sterling) (850; 21-32)—'Waikiki Wedding' (Par) and 'Mountain Justice' (FN), dual (2d week). Anticipate okay \$3,500. Last week, same films, great \$3,000.

'Cap'ns' Strong \$12,000, But Rest Of Buff. Weak

Buffalo, June 29.
rosses are undergoing a general leveling off currently. Lakes, with 'Captains Courageous' is drawing the best biz.

Estimates for This Week
Buffalo (Shea) (3,600; 30-40-55)—'Another Dawn' (WB). May get \$10,000, fair. Last week, 'Mountain Music' (Par), \$11,500.

Century (Shea) (3,400; 25-35)—'Riding on Air' (RKO) and 'Border Case' (RKO). So-so \$6,000. Last week, 'King of Gamblers' (Par) and 'Don't Tell the Wife' (RKO), fair \$6,300.

Great Lakes (Shea) (3,400; 30-50)—'Captains Courageous' (MG). Neatest draw in town and looks like crowd \$12,000, big. Last week, 'Day at Races' (MG) (2d wk.), good \$6,600.

Hipp (Shea) (2,400; 25-40)—'Tommy' (Par) (2d wk.). Good \$5,500. (Par). Looks under \$5,500, fair. Last week, 'Go-Getter' (WB) and 'Melody for Two' (WB), so-so \$5,800.

Lafayette (Ind.) (3,400; 25-35)—'Parole Racket' (Col) and 'In Army Now' (GB). N.h., \$5,500. Last week, 'Good As Married' (U) and 'Night Key' (U), fair \$6,000.

'Devil Is Driving' (Col), plus enry Armetta topping vaude. Fair \$17,000. Last week, 'Big Business' (20th) plus Ed Sullivan's 'Dawn Patrol' revue on stage, poor \$15,000.

Madison (United Artists) (2,000; 30-40-65)—'Parnell' (MG) (3d wk.). Flicker moved here after two sessions at UA, figures to do to \$3,500. Last week, 'Damaged Goods' (Indie), brought in weak \$3,000.

Michigan (United Detroit) (4,000; 30-40-65)—'Mountain Music' (Par) with 'Day in the Alps' revue, on stage. Okay \$20,000. Last week, 'Behind Headlines' (RKO) plus Bowes' colored unit on stage, fair \$21,500.

Param-State (3,000; 25-40)—'Trader Horn' (MG), '13th Man' (Mono) and Louis-Braddock fite pix. Latter upping gross to above normal \$8,500, but no panic in new champ's home town. Last week, 'Mountain Justice' (WB) and 'Night of Mystery' (RKO), okay \$5,000.

United Artists (United Detroit) (2,000; 30-40-65)—'Day at Races' (MG) and 'Girl Loves Boy' (GN). Best take in some time, \$13,500. Will stick for couple sessions. Last week, second session of 'Parnell' (MG); good \$5,500.

Inside Stuff—Pictures

Motion by Dr. I. Chestman, stockholder, to have Paramount begin sui against Stanton Griffiths, of Hemphill, Noyes & Co., and chairman of Par's executive committee, for allegedly trading short in Par securities was voted down at the adjourned meeting, Thursday (24). The proxy committee, did not participate in the voting.

Paramount's stockholders, at the adjourned meeting, mixed the management's plan to increase the company's authorized common stock to 6,000,000 shares, from the present 4,500,000 shares by failing to record 66 2/3 votes in favor of the proposal, as required. The management's proposal was lost by around 2%, although the company had been soliciting votes carry the measure for many weeks. There was slightly above 64% recorded in favor of the proposal, according to announcement by Barney Balaban, president. The management, therefore, has abandoned the plan. Beyond an expressed viewpoint that the increase in common stock which the management sought was for purposes of future corporate expansion and reduction of debt, the management had no specific purposes for such use. To this the stockholders protested, arguing that until there be a definite need for such proposed increase, it be held in abeyance. The management bowed in acquiescence after failing to get the required two-thirds majority.

When a print of the Chicago May 30 steel rioting bobbed up last week in London, Paramount newsreel executives had another headache on their hands. Check revealed that the full film was shipped automatically, being attributed to a slip-up of some shipper that it ever got abroad. Prints went to British reel subside of Paramount newsreel where it was made up in routine manner like any other news story with editors apparently figuring about 200 feet sufficient for English coverage. Result was only approximately two minutes on the screen, which was a terrific letdown for news scribes over there who had been reading U. S. dailies about the clip. Understanding here is that the small footage only went to a few accounts and did not go to subsidiaries in any other country of Europe.

Dan Michalove, for the past couple of years a home office executive on the theatre end of 20th-Fox operations, is now at the company's studi on a production assignment. He will remain there in a production capacity under Darryl Zanuck and William Goetz.

Michalove formerly headed the Warner Theatres operations, and during his former tenure the Warner Theatres operations and during the Paramount receivership was consultant and adviser to the Irving Trust Co. Par's receivership trustees, before joining 20th-Fox. He got his start with Steve Lynch's Southern Enterprises.

He is one of the few personalities of the trade who has had experience through the various branches of the business, including distributi talent and real estate.

Ironic twists in course of Hollywood friendship are illustrated in break-up of a Damon and Pythias alliance. Director stuck for a smash finish for a story in production was telling his woes to his best friend—a producer from a rival studio.

'Why don't you have him drop dead?' suggested the producer. Director grabbed the idea and built it up into a smash scene. It saved his picture.

That was two years ago and director has taken particular pains not to see his producer friend since—figuring wrongly that he lifted the business when actually it was handed to him.

'The way to keep your friends,' said the producer, 'is, to help!'

Believing the bloom is off the rose on \$1,000,000 and \$2,000,000 productions, Par is slowing down on the grandiose going. Execs are debating right now whether they will make 'Gettysburg' at all. Bivouac special was one of reasons for bringing Albert Lewin from Metro to Par. Lewin had done the actual producing of 'Mutiny on the Bounty' and 'The Good Earth' and Par felt it needed that sort of production. Film, only in paper state, is budgeted to cost \$1,300,000 on Gettysburg. Par knows that means a million-and-a-half, maybe two, before the thing hits the first runs. So it looks like another trimming for Gettysburg.

Warner Bros. is getting out a 16-page press book and exploitation campaign, bigger than for some features, to cover the new Floyd Gibbons' shorts series, 'Your True Adventures,' first of which goes on release in September, and is making arrangements to award checks to film fans whose adventures are accepted for filming with Gibbons.

For each adventure reported, WB will pay \$250, while at the end of the season there will be a grand award of \$1,000 for the adventure deemed best, even if it isn't filmed.

Stanley in Pittsburgh ran into a bit of trailer luck when Henry Armetta and Herman Bing were booked in for stage p.a.'s on consecutive weeks. Management remembered that both of them appeared together in U's 'Three Kids and a Queen,' and that they had one long, funny scene in particular together. So the clip was obtained from the U exchange and is currently being used on the screen to herald the arrival shortly of both comics.

By unanimous consent all newsreel companies in Canada, with the exception of one (Hearst) yanked their clips of the Duke of Windsor's wedding ceremony from general release. Figure it to be the safest thing to do after taking all angles into consideration. Canadian censor boards declined making any statement on the subject and referred the film officials to the government, stating they would leave it up to the Domi ion body to say whether or not they should be shown.

Paramount has the Astor, N. Y., for seven weeks plus options for 'igh, Wide and Handsome,' which opens a \$2 run there July 21. House reverts to Metro when Par is through.

Under a deal with Douglas Leigh, Inc., and Artcraft, a sign is being built for 'igh, Wi', that will cost \$18,000. This will be the most expensive sign for any theatre, previous high having been about \$10,000.

Denver B. O.'s Up; 'Ship' Sails to Sock \$11,500

First run and Alladi 'Slave Ship,' ping the town.

Estimates for This Week.

Aladdi (Fox) (1,500; 25-40)—'Kid Galahad' (WB), following a week at the Denver. Fair \$3,500. Last week, 'Prince and Pauper' (FN), big \$4,000.

Broadway (Fox) (1,500; 25-40)—'Hell Divers' (MG) and 'Girls Can Play' (Col). Fair \$3,700. Last week, 'Woman Chases Man' (UA), nice \$3,500.

\$3,500 after week at ver and Aladdin.

Denham (Coe-Hill) (1,500; 25-35-40)—'Last Train from Madrid' (Par). Only fair \$5,700. Last week, 'Met in Paris' (Par), did nicely in its second stanza at \$5,500.

Denver (Fox) (2,500; 25-35-50)—'Slave Ship' (20th) and stage band. Sock to \$11,500. Pic will move to Aladdin. Last week, 'Kid Galahad' (WB), finished to good \$10,500.

Orpheum (RKO) (2,600; 25-35-40)—'Meet the Missus' (RKO) and '13th Chair' (MG), plus fight film. Moderate \$8,000. Last week, 'Day at Races' (MG) and 'Man Found Himself' (RKO), plenty good \$9,500.

Paramount (Fox) (2,000; 25-40)—'Angel's Holiday' (20th) and 'Business' (20th). Good enough \$4,000. Last week, 'Night Key' (U) and 'Good As Married' (U), nice \$3,500.

R K O RADIO IS READY FOR YOUR BIGGEST SHOW YEAR



READY WITH
the finest list of star
names ever assembled
for a season's program...

READY WITH
outstanding stage and
story properties...

READY WITH
Producers and Directors
whose proven achieve-
ments guarantee sound
showmanship and qual-
ity production...

READY WITH
an inspired studio or-
ganization powered by
strong leadership...

The mounting sweep of
increased and increasing
theatre receipts has re-
vitalized this business, and
every company is going
to make more big pic-
tures, because there is a
box-office market for
them...

RKO RADIO will make
an outstanding number
of these big attractions...

In the following few
pages is abundant proof
that we have the star
power, the creative
brains, and the re-
sources to do it...

Yes... RKO RADIO
is ready with every-
thing it takes to make
the hit list of 1937-38!

★ ★ MITZI GREEN

... new magic name on Broadway after dark!... all her starring life has been one long rehearsal for—

"LOVE BELOW FREEZING"

The runaway star of "Babes in Arms," current Broadway



musical success... the stunning hit at the "Versailles," New York's top-flight night spot, will appear in this Pandro S. Berman Production with music and lyrics by Lew Brown and Ray Henderson, writers of hit shows!

★ MIRIAM HOPKINS

will be supported by a male star of renown in the picture she is to make for RKO Radio this year... Recent starring successes have prepared the bewitching blonde star for the triumph the world expects!



Fred Astaire
Ginger Rogers

in a production thrilled with the music of the greatest of all popular composers —
IRVING BERLIN

His name is magic in the world of melody!... Imagine Fred and Ginger dancing to his inspired tunes in a great, big, lavishly staged show produced by Pandro S. Berman!

★

RKO Radio's first release of the new season brings together the greatest comedy cast ever assembled for one picture!

THE LIFE OF THE PARTY

The "Laugh Trust" cornering the gag market for one of the biggest fun shows on record!... What a list of names!... Their radio listeners number millions, their screen followers even more millions!... Swell music and lyrics by Herb Magidson and Allie Wrubel... Directed by William A. Seiter... Produced by Edward S. Kaufman

with
JOE PENNER
PARKYAKARKUS
VICTOR MOORE
GENE RAYMOND
HARRIET HILLIARD
HELEN BRODERICK
ERIC BLORE

Notice as you scan these pages the amazing array of composer names you find signed for RKO Radio's musicals... Among them you'll find most of the hit-song writers of the day—names like Irving Berlin—Lew



Irving Berlin



Harry Tierney



Lew Brown



Ray Henderson



Rudolf Friml



Gus Kahn



George Gershwin



Ira Gershwin

Brown and Ray Henderson — Rudolf Friml, Gus Kahn — George and Ira Gershwin — Jerome Kern, Dorothy Fields — Herb Magidson and Allie



Jerome Kern



Dorothy Fields

Wrubel—Harry Tierney and Joseph McCarthy—truly enough great talent to write ALL of the screen's best musicals for any season!



Herb Magidson



Allie Wrubel

FRED ★ ASTAIRE

will be starred in one Pandro S. Berman production in addition to his appearance with Ginger Rogers.



★ JOE E. BROWN

The cavern-mouthed king of comedy... the screen's great uproar star... will be seen in

"FIT FOR A KING"



Be ready for Joe's "grand opening" in his biggest laugh show. Directed by Edward Sedgwick... Produced by DAVID L. LOEW

The brightest sign on Broadway this season says, "Having Wonderful Time" ... and they're still selling standing room ... Arthur Kober's hilarious summer-resort romance will be produced by Pandro S. Berman ... and what fun he'll have making it!

"STAGE DOOR"

Co-starring
Katharine Hepburn
and
Ginger Rogers

From the present-season stage sensation by EDNA FERBER and GEORGE S. KAUFMAN
Cast includes ADOLPHE MENJOU and GAIL PATRICK
With a combination of box-office names that will make it one of the dazzling highlights of the 1937-38 season, "Stage Door" will come to the screen in the wake of a nation-wide publicity buildup gained through a season-long Broadway run and early Fall road tour ... Stars, authors, director, producer, and a supporting cast that will be star-strewn with names to crowd every marquee sign! ... What a show!

Directed by Gregory La Cava . . . Produced by Pandro S. Berman

SKY-WIDE ADVERTISING FOR YOUR SCREEN...

is found in the outstanding radio personalities RKO Radio numbers among its star attractions ... In our pictures you will find many of the biggest names on the air ... Their vast and increasing popularity is reflected in bigger picture grosses

Among the radio names in pictures scheduled for this year are such stars as FRED ASTAIRE—MILTON BERLE—BOBBY BREEN—HELEN BRODERICK—BOB BURNS (Courtesy Paramount Pictures)—MITZI GREEN—HARRIET HILLIARD—NINO MARTINI—VICTOR MOORE—JACK OAKIE—PARKYAKARKUS JOE PENNER and LILY PONS.

★ BARBARA STANWYCK



The charm and appeal and emotional intensity that are Barbara Stanwyck, and Barbara Stanwyck alone, will reach the screen this year in two important productions ... In each she will be supported by a top-ranking male star.

★ KATHARINE HEPBURN

STAR OF DESTINY

The whole world knows that her Gift of Genius was born for even greater things than "Morning Glory" and "Little Women"... She will appear in one production in addition to "Stage Door".



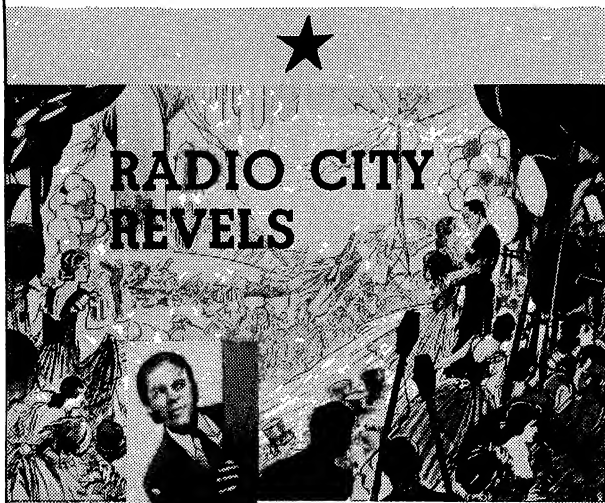
★ NAMES

are the biggest box-office news there is in this industry and this year RKO Radio is richer in names than ever before... among the glittering names in our roster for some of this year's productions are those of **GENE RAYMOND** and **ANN SOTHERN**, Hollywood's gayest screen romantics—**CARY GRANT**—**JOEL MCCREA**—**HERBERT MARSHALL**—**BURGESS MEREDITH**—**LOUIS HAYWARD**—**HARRIET HILLIARD**.



starring *Ginger Rogers*

"Irene" holds the record for the longest run of any musical comedy in the history of the American Theatre!... Its songs and lyrics by Harry Tierney and Joseph McCarthy, still hold their popularity!... Now it's to reach the screen with Ginger as the pretty young shop girl who becomes a model for a swanky dress shop, mixing with society!... A lavish, tuneful, heartfelt, gay and glorious production... Truly the musical show of shows!... Produced by Pandro S. Berman.



Radio's Treasure House of Name Values Plundered For One Tremendous Show... Three of the greatest names on three of the most popular programs on the air already signed for this smart new-idea show... Extravagantly produced by P. J. Wolfson.

BOB BURNS-JACK OAKIE VICTOR MOORE

LUCILLE BALL, America's youngest and most promising comedienne · **MELISSA MASON** and **BILLY WEST**, Comedy-dancing hits of "White Horse Inn," from Radio City's Center Theatre.

RICHARD DIX

returns to RKO Radio, scene of his greatest triumphs!



... Soon to be seen in a story chosen for the virile character, gripping action and stirring adventure that have typed the biggest hits of his career... Produced by George A. Hirliman.

★ ★ WHEELER



WOOLSEY



The Bellylaff boys will be seen in one hoky-poky howler this year.

Next to "Who's In It?" probably the most-often asked question about a picture is "Who Directed It?"...RKO Radio has all the answers this year, for our pictures will be directed by men who know your box office—and who have proved it... Directors like —



JOHN
BLYSTONE



CHRISTY
CABANNE



EDWARD
CLINE



HOWARD
HAWKS



BEN HOLMES



LEIGH JASON



EDWARD
KILLY



GREGORY
LA CAVA



Irene Dunne
in

"THE JOY OF LOVING"

and one other production

Think of "Roberta" and "Show Boat" and you think of Irene Dunne and Jerome Kern—the combination of names linked in every showman's mind with greatness in screen musicals—the combination for "The Joy of Loving"... Music, Story and Lyrics by JEROME KERN, DOROTHY FIELDS, HERBERT FIELDS!... "Joy of Loving" will be produced by Felix Young... Second production to be produced by Pandro S. Berman.



"PERFECT HARMONY"
brings together the perfect lovers

Charles Boyer and Ginger Rogers

A story of swift conflict
that zooms through the
world's gay place

Produced by Edward Kaufman
Directed by Rouben Mamoulian



LOU
LANDERS



ROWLAND
V. LEE



ROUBEN
MAMOULIAN



GEORGE
NICHOLLS, Jr.



RICHARD
ROSSON



MARK
SANDRICH



ALFRED
SANTELL



JOSEPH
SANTLEY



WILLIAM
A. SEITER



GEORGE
STEVENS



BEN STOLLOR

NEW FACES OF 1938

Preview raves on "New Faces of 1937" made this a MUST for Thirty-Eight!... With the current "New Faces" on the verge of release, the studio is already gunning for next year's talent... **MUSIC!... LAUGHTER!... GASPING INNOVATIONS! A THREE-RING CIRCUS OF ENTERTAINMENT!**... The great big show that gives the screen the best of those who rise above the rest!

GEORGE O'BRIEN

Stalwart spirit of fist-flying adventure and hard-hitting punch. The screen's dynamic star of rugged action... in six dramas staged under the wide-open sky, where blazing excitement holds sway...



Produced by Condor Pictures, Inc. ... George A. Hirliman, Executive Producer.

Vino Martini in MUSIC FOR MADAME

with
JOAN FONTAINE

RKO Radio's sensational new screen sweetheart the radiant girl on the way up to dazzling stardom and a hand-picked cast of big-time screen comedians

With music by Rudolph Friml, composer of stage hits like "Rose Marie," "Vagabond King," "Firefly"

Lyrics by Gus Kahn. Grand extra melodies by Herb Magidson and Allie Wrubel, swing's newest sensations. Produced by Jesse Lasky. Directed by John Blystone.

BOBBY BREEN

in
3 TOP GROSSING
SOL LESSER
PRODUCTIONS

In two pictures—"Let's Sing Again" and "Rainbow on the River"—this wonder boy of melody soared to the very pinnacle of box-office popularity... His grip on the heart-strings of the world is unparalleled! With superb human interest stories, supported by top-flight casts, with music by world-renowned composers, and costly production, Sol Lesser, Bobby's producer, has given showmen one of their greatest attractions.



VICTORIA THE GREAT

Now it can be told! The story of Queen Victoria and her Prince Consort! For the first time in many years RKO Radio selects a British picture for distribution—AND it's the greatest of all British productions! To quote a film man just back from London: "Victoria is by far the most important picture produced in England since 'Henry The Eighth.' The whole trade is excited about it. They believe it will outgross any British picture in history. It is being produced on a tremendous scale by Herbert Wilcox. Anna Neagle is marvelous. Victoria, and Anton Walbrook perfect as Albert. H. B. Warner and hundreds of others are in the cast. It's as big as they come!"

FOR YOUR MARQUEE

RKO Radio has a list of player names of proved box-office pull... Names that belong in lights and lobby billing names to be cast in selected productions this year... Names like

MILTON BERLE

THELMA LEEDS

PRESTON FOSTER

MARGOT GRAHAME

ANNE SHIRLEY

WALTER ABEL

JOHN BEAL

EDUARDOCIANNELLI

JAMES ELLISON

JAMES GLEASON

BILLY GILBERT

RAY MAYER

ERIK RHODES

ONSLow STEVENS

FRED STONE

and many more

★ **48**
FOR
1937
1938
★
47
RKO
RADIO
PICTURES

★
1
JOE E.
BROWN
PRODUCTION

PLUS

6
GEORGE
O'BRIEN
PRODUCTIONS

★
SOLD
INDIVIDUALLY

WALT
DISNEY'S
"SNOW
WHITE
AND THE
SEVEN DWARFS"

★
"VICTORIA
THE GREAT"
Produced in England



LILY PONS and JACK OAKIE AGAIN!..



Remember the fun last Winter when Lily and Jack took matters in their own hands and turned old man tradition on his head, shaking out one of the greatest laugh hits on record?.. Remember how your audiences enjoyed "That Girl From Paris"—the show that gave them everything from opera to uproar in one sitting?.. Well, a combination like that calls for more—and it's on the way!... The comedienne with the greatest singing voice in the world, and one of the funniest guys that ever lived, surrounded by a whoop-la cast including such funmakers as Eric Blore and Erik Rhodes... in this year's high mark in hilarious harmony and joyful romance!.. Produced by Jesse Lasky.

in
THE GIRL IN A CAGE
with
JACK OAKIE
ERIC BLORE • ERIK RHODES
AND MANY OTHERS



RKO-RADIO PICTURES
has the distinction of announcing

WALT DISNEY'S
FIRST FULL-LENGTH
FEATURE PRODUCTION
"SNOW WHITE
AND THE
SEVEN DWARFS"

IN TECHNICOLOR

This production will be sold as individual attraction and part of the regular RKO-Radio contract.

Of necessity, these few pages cannot attempt to enumerate a full season's program, but rather to outline some highlights of a coming year—to announce properties owned and personalities under contract.

Of necessity, also, changes may be made in our present plans.

Our "year book" is never closed to those show opportunities which so often rise with startling suddenness and prove to be the money hits of the year!

Yes, we repeat, RKO-RADIO IS READY FOR YOUR BIGGEST SHOW YEAR!



★ **39****ONE-REEL PRODUCTIONS****13 MUSICALS**

by CONDOR PICTURES, INC.

Featuring such orchestras as Stuff Smith, Carl (Deacon) Moore, Rita Rio (all girl band), Rudolf Friml, Jr., Mario Braggiotti, Johnny Hamp... Presenting entertainers like Pinky Tomlin, Evelyn Chandler and Bruce Mapes, championship skaters, Eduardo Cansino, Elsa Newell, Sunnie O'Dea, Lilian Tours, Don Eddy, Felix Valle, Bert Privar, Joe Nemeyer, Joe Bennett, Grace Adelphi, Tom Halligan, Lou Asche, Netta Packer, Richard Edwards, Lynn Sterling, Opalita and Garcia, Nat Carr.

13 SPORTS
with **BILL CORUM**

One of the greatest sports authorities of the day presenting the inside of sports... Featuring the outstanding stars and events and highlights of the sport world, in releases timed for highest interest in each particular sport... Produced by Condor Pictures, Inc.

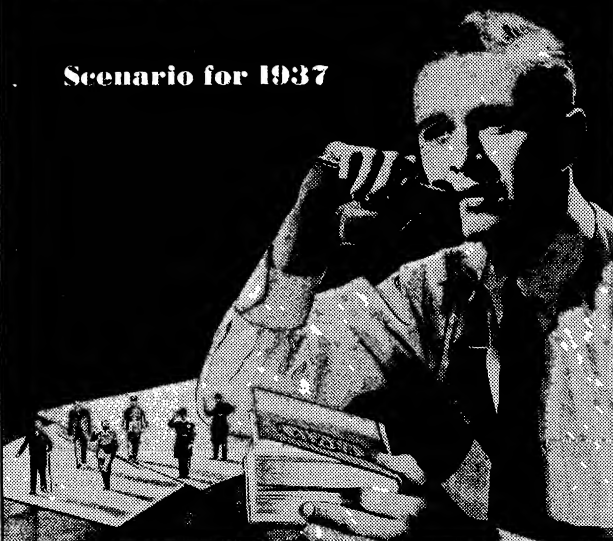
6 MUSICALS

by ATLAS PICTURES, INC.

"Holds a World of Entertainment" is the slogan of every one of these smartly produced entertainments... Broadway after dark brought to your theatre... New York's gayest places screened at their highest moments... Night life and personalities of the columnists' world at work—and play. Produced by Milton Schwartzwald.

7 PATHE PARADE

Behind the scenes of that interesting world that builds a nation's shows—from circus to television—are amazing people, events, ideas... These are among the things Pathe Parade will show you—these and hundreds of other angles of entertainment, featuring personalities and talked-about matters of all kinds... presented in such manner as to make Pathe Parade one of the most looked-for features on your screen this year.

Scenario for 1937

TODAY on the news fronts of the world is being written an ever-changing, exciting, dramatic scenario. Its principal players dominate the headlines, are the focal point of international public interest—interest so keen that in two short years **THE MARCH OF TIME**, through its unbiased reporting of the activities of the world and its history-makers, has itself made cinema history.

WINNER Academy of Motion Picture Arts and Sciences Special Award for "... having revolutionized an important branch of the industry—the newsreel."
WINNER National Exhibitor Grand Shorts Award for "outstanding progress in the opinion of exhibitors and the public."
And AN INCREASE from 432 U. S. theatres in 1935 to 10,046 theatres in 1937. Recorded in 3 languages, it now plays regularly in 21 countries throughout the world.

THE MARCH OF TIME

PRODUCED BY THE EDITORS OF LIFE AND TIME



Mickey and Minnie and Donald and Pluto and Horace and all the rest of the world's best-loved stars!

WALT DISNEY'S

"MICKEY MOUSE" and "SILLY SYMPHONIES"
PRODUCTIONS in Technicolor

**PATHE NEWS**

Dramatic and vital as never before is the news of this changing world!... **PATHE NEWS** meets the challenge of the times with new and daring leadership, and an editorial board awake to the importance of **LIVING NEWS** as a theatre attraction... Issued Twice Weekly.

★ **24****TWO-REEL COMEDIES****6****EDGAR KENNEDY****6****LEON ERROL****3****RADIO FLASH****3****HEADLINERS****3****SMART SET****3****RADIO MUSICALS**

HEADLINERS, SMART SET and RADIO MUSICALS to be principally musical productions, featuring such name attractions as Ted Fio Rito and Orchestra, Phil Harris and Orchestra, Gene Austin and Orchestra, Nick Stuart and Orchestra—and the popular entertainment personalities and specialists associated with each... Many more equally as famous names will soon be announced... Look to these releases for the big eye-filling flash entertainment that every program needs!



... AND YOU DON'T HAVE TO WAIT FOR THE BIG ONES FROM RKO RADIO for here comes the biggest summer show of all! ...

A glittering congress of the world's top entertainers . . . gathered from the brightest spots on earth to join the greatest laugh-and-rhythm circus ever staged! . . . **THE SHOW THAT GOES THE LIMIT** with new ideas, exciting surprises, marvelous wonders, tuneful gaiety . . . with the



biggest guy, the littlest guy, the prettiest girls, the craziest comics, the swellest songs! . . . Nothing like it ever before... The grandest, newest, swellest entertainment that's hit the screen in years! . . . **7 STARS! . . . 8 SONGS! . . . 50 YOUTHFUL BEAUTIES! . . . 100 NEW FACES! . . . LOOK UNTIL YOU'RE DAZZLED! LAUGH UNTIL YOU'RE LIMP!**

NEW FACES OF 1937

with the
greatest gang of talent you
ever saw in one picture!

**JOE PENNER ★ MILTON BERLE ★ PARKYAKARKUS
HARRIET HILLIARD ★ WILLIAM BRADY ★ JEROME
COWAN ★ THELMA LEEDS ★**

and a hundred new faces . . . and a thousand
new ideas!

AN EDWARD SMALL PRODUCTION
DIRECTED BY LEIGH JASON
Screen play by Nat Perrin, Philip G. Epstein, Irv S. Brecher

8 HIT TUNES! "Love Is Never Out of Season"—"Penthouse on Third Avenue"—
"It Goes To Your Feet"—"If I Didn't Have You"—"The Widow in Lace"—"New Faces"—
"When the Berry Blossoms Bloom"—and the sensational new swing dance sensation "Peckin'"

RKO-RADIO PICTURE

Camera work is nothing fancy.
Barn.

Between the fifth and eighth rounds the terrible beating Braddock took around the head is clearly shown. Closeups in this film, however, are very clear.

"SLAVE SHIP" STAND-OUT HIT ON ALL FRONTS!

More than maintaining its sizzling first-week pace in hold-over stanzas at **NEW YORK, BOSTON, BALTIMORE!** Set for second week in **KANSAS CITY!** Beating "Wake Up and Live" at Capitol, **RICHMOND!** Topping "On the Avenue" in **DENVER!** Making great boxoffice news with every new opening!



U.S. NO HELP ON PIX QUOTAS

Management Committee of 4 Set To Operate GU, Since Doyle Quit

Sydney, June 29. — management committee for reater Uni , to function in the place of Stuart Doyle, resigned managing director, was chosen yesterday (Monday). It consists of John Evans, accountant of the circuit; Roy Barmy, film buyer; Arthur Gillespie, theatre supervisor, and Norman Rydge, chairman of the board of directors.

Meanwhile, the arrival is awaited here of Charles Munro, managing director of Hoyt's; Ken Asprey, attorney and special representative of Greater Union, and Stanley Crick, 20th-Fox general manager in Australia, to put the finishing touches to a 20-year renewal of the merger deal between Hoyt's and GU as General Theatres. Twentieth-Fox is in the picture via majority control of Hoyt's.

Merger is now expected to slide through, inasmuch as Doyle, who quit three weeks ago, was its chief opposition. New deal will continue on from December, which is the finale of the final five-year pact.

VIENNA PLANS 11 MORE PIX

Vienna, June 18. — Outlook for Austrian film production is not so bad, after all. While merely two pictures were finished from January to May, 11 are planned from June to December.

Fritz Hirt of erlin Tobis, after long consultations with the German Reich Film Chamber, was able to get a permit for Austria to show most of the local-made films throughout Germany. They simply have to comply with the German Aryan laws.

Eight of the planned 11 will be made at Tobis Sascha, while Selenophon gets three. Means Austria will have approximately half as many films to do as last year, when 36 were made.

Companies already signed with Tobis or Selenophon are: Congress films, 'Millionaires', 'In Flammant'; Interlogia, 'Magic of Boheme'; E. W. Emo, 'Unexcused Hour'; Hade, 'Florintine'; Vienna, two Paula Wesely films, no titles yet; Donau, 'Fire in Rine theatre'; 'Grand Premiere' and 'Ride to the Sun'; Willy Forst, one pic, no title.

BRIT. TITLE REGISTRY IDEA LYING DORMANT

London, June 20. — Fayette Ward Allport, representing the Hays office, who came here months back to work out exchange of title registration plans with Film Producers Group of the Federation of British Industries, is wondering when he is going to get some action. Deal still isn't worked out, because the F.B.I. hasn't decided its slant on the scheme.

Producers, in common with other trade groups, have had the quota in their hair so long they have forgotten the show has to go on and other problems are still alive. So their title register, started in G.-J., is lying idle. Apart from that they don't seem to know what they want, anyway.

It is thought the new association of producers, which is connected with the F.B.I., may take over the job, which may mean action.

Wilcox Due Over

London, June 29. — Herbert Wilcox has postponed his departure for the U. S. New sailing date is July 21.

Britain Reconsidering Tabu on 2,000-Ft. Reels

Just when it appeared that British exhibitors were against 2,000-foot reels, now a general use in the U.S., another committee has been named by the Cinematographic Exhibitors Association of England to check further into the situation in cooperation with the British Standards Institute.

New committee, in addition to making a thorough check of sentiment, will ascertain the number of cinemas dualing and other technical features, such as usage of rear shutters. F. W. Allport, Hays office representative in England now on this matter, this week asked for additional statistics regarding American equipment pertinent to the new inquiry.

In the meantime, U.S. distributors are shipping on 1,000-foot spools to all Great Britain accounts as well as to a majority of European countries. This causes little or no inconvenience at New York exchange centers because features presently are being received from the studios in 1,000-foot lengths. Under present setup, these 1,000-footers then are spliced together to make 2,000 feet, in different exchanges throughout the U.S. and shipped to exhibitors on the 2,000-foot reels.

COLD WEATHER AIDS B. O.'S IN AUSTRALIA

Sydney, June 5. — Cold weather and kids' vacation gave the managers a very nice matinee take, and nights also held up well in the majority of the ace spots. Three Britishers are in currently and doing fine. Elsewhere, the Yanks remain love.

When 'You're in Love' (Col) got away to a grand start and should go high. 'Stowaway' (Fox) is very strong mats, but quits soon for 'Three Smart Girls' (U). 'Camille' (M-G) is drawing fumes and sticking a while. 'Tarzan Escapes' (M-G) oke on both kid and adult biz. 'Jungle Princess' (Par) plays along to average trade. 'Fire Over England' (A.C.) continues to build and 'As You Like It' (Fox) moves into a second week without any difficulty. 'Show Goes On' (ATP) is a b.o. cinch on fourth week and remains. 'On the Avenue' (Fox) should get satisfactory trade over two-three weeks.

Melbourne, June 5. — Trade is holding up remarkably well, owing to school holidays, although the current lineup is a powerful one and likely to pull any place.

List is as follows: 'My Man Godfrey' (U), 'Stowaway' (Fox), 'Girl From Paris' (RKO), 'Rose Marie' (M-G), 'Jungle Princess' (Par), 'Head Over Heels' (G-B), 'As You Like It' (Fox), 'Sing Me a Love Song' (WB), 'Crack Up' (Fox), 'Wives Never Know' (Par).

Dutch Pic Bz 'Way Off; Drop of Guildler Blamed

The Hague, June 22. — ic biz is doing a brody in Holland, and the plight of the houses isn't lessened by the fact that entertainment tax is on the rise.

Depreciation of the guildler has been largely responsible. Public, fearing a hike in prices of commodities, stocked up the larders and now has no money for amusements. 'Netherlands Bioscope Trust' continues to creep along in the red. For the second consecutive time the firm has skipped dividend payments. Loss last year was about \$18,000, double the drop of '35.

STATE DEPT.'S HANDS-OFF IDEA

Italy — Especially Tough— English Quota Also Irk— Some — Dubbing To I Is Costly and Then It's Uncertain If Release OK

HAYSITES HOPEFUL

Washington, June 29. — Film interests are getting little support from the State Department in attempts to remove new obstacles placed in the way of American pix by Great Britain and Italy, according to indications here this week.

Although the Hays organization was reported to be seeking Government help, diplomats assumed a what-of-it air and professed no real concern about the new Fascist tax or the tighter English quotas. Excess responsible for European affairs were cognizant of the situation and indicated some conversations are going on but insist there have been no developments.

The local Hays office similarly seems untroubled. Knew nothing of report that Major Frederick Herron, chief of the export division, was trying to enlist Government reinforcements. Staffers were waiting for instructions before going to work on the State Dept.

Hollywood, June 29. — Film producers are still clinging to hopes that the Italian government may rescind decrees issued in Rome a week ago increasing dubbing taxes on foreign films which they regard as unnecessarily severe.

Importation of foreign pictures into Italy is not affected by the decree. Will H. Hays engineered a deal with the Italian government increasing the quota of American-made pictures from 48 to 250 and also lifted from 8,000,000 lire (\$420,000) to 20,000,000 lire (\$1,050,000) the sum which U. S. producers would be permitted to take out of Italy as distribution proceeds. Remainder of the intake might be utilized in any way desired as long as it remained in Italy.

Dubbing tax starts at 50,000 lire (\$2,825) for pictures grossing to 2,500,000 lire, and 150,000 lire on each additional \$50,000 to 4,000,000 lire when the tax is fixed at 110,000 lire (\$5,575). Producers are in no mind to withdraw their product from the Italian market but hope for a scaling down of this impost which is considered exorbitant.

Decree published last week in the Official Gazette in Rome abrogated the agreement reached between Hays and Benito Mussolini and providing that Italian houses must show one Italian-made film for each two imported. Ratio formerly was three to one.

\$800 Tilt Per Pic

The new dubbing scale naturally is imposing a hardship since it is a tilt of approximately \$800 from the old minimum around \$2,300. New dubbing scale starts at a little above \$3,000 per feature and is graduated to nearly \$6,000 according to money taken in at the box office.

But the latest difficulty is arising over product banned from the country. Representatives for American companies submit a feature before the old minimum. Passed by the censorial body, the U. S. company then starts dubbing work, paying the expense of this, cost of license and fee laid down by the Italian government. Only reason this is done because the go-ahead sign has been given by censors.

After all of this expenditure, the picture may be banned and no money laid out in getting film ready for the market is refunded. Distributors in this country are plenty sore about this because it costs approximately \$10,500 to prepare an

Kawakita, Japanese Prod.-Distrib, Denies Any Nippon-Nazi Pix Deals

OUTSIDERS FILMING THREE PIX IN ITALY

Rome, — ree pix are being made in Italy by non-Italian companies. Of these, the first to be started is the French film 'Le Voleur de femmes' ('The Robber of Women'). Abel Gance is the director of this film which is being taken in its entirety in Italy's exteriors at Firenze, and the interiors at the Pisorno Film studios. Les Films Union is the producing company. Jules Berry, Annie De- caux, Jean Max, and Lise de Mar- quet are among the cast.

The German actor-director Gustav Froelich will come to Italy to play in the Tobis Film production of 'Nimbus.'

For the first time a film is to be shot here in both Dutch and Italian versions. The Giulio Manenti Film is producing the Italian version, whereas an Italo-Dutch Company has been specially formed to execute the Dutch version. Film will be called 'The Three Desires.'

WB Buys Daly's In London; Will Build Deluxer

London, June 29. — Warners, after dickerer for the Haymarket location which has just passed into hands of a group headed by Clifford C. Fischer, has secured Daly's theatre instead. WB will erect a mammoth picture house on the site.

Property was purchased from Isidore Schlesinger, who owned and operated Daly's for the past decade. Schlesinger, up till the time of the sale, had contemplated reconstruction of the theatre.

Edward Stone, architect who is charting the remodeling of the Haymarket property, will blueprint the new Daly's.

American film for the Italian market. Added to this is the loss of money spent in obtaining contracts for the feature that is barred.

The General Died at Dawn, 'Tale of Two Cities', 'The Charge of the Light Brigade' and 'Bengal Lancer' all have been given this roughshod treatment, each production representing roughly a loss in excess of \$11,000 with no rentals to recompense in Italy.

Distribution company representatives thus far have been informed that this is a domestic law in that country, and the procedure cannot be altered. The loss in coi is explained as being the chance a distributor has to take but it does not explain away this extra cost for distributors operating in Italy.

Though the chance for a change in this banning setup is slim, major companies hope that representations made by the State Department shortly may bring some relief on the stipulations on the dubbing. As now worded, the amount that must be paid is gauged by the amount taken in by the feature picture.

However, a theatre program may include newsreels, a short feature and an Italian film besides the American production. How authorities can equitably decide what share of the gross take shall be allotted, the U. S. feature is the wrinkle that annoys distributors here. Aside from having to pay a larger fee for dubbing, they consider the basis for deciding whether it will be \$3,000 or nearly double that amount is viewed as manifestly unfair.

deal between Japanese film producers and German Tobis, as indicated in recent dispatches from abroad, are emphatically denied by Nagamasa Kawakita, Tokyo distributor and producer currently in New York.

Impression that a deal involving a political angle grew out of the recent visit of a Japanese distributor to Berlin, Kawakita declares. Adds that the visit held no significance other than the simple leasing of five German films for release in Japan. No political considerations were involved, he says, and no agreement for further German pix was discussed. Also denies that the contract in any way involved the German release of Japanese films.

Kawakita, accompanied by his wife, H. Kumagae, film director, and Setsuko Hara, leading femme star of Japan, is in New York to arrange for American release of his latest pic, 'The New Earth', or 'Daughter of Samurai'. Already set it for distribution in 13 European countries. Expects to set the deal this week, then return to Japan, stopping off about a week in Hollywood. Party left Tokyo last March. First trip abroad for Miss Hara and Kumagae, neither of whom speak English. Kawakita and his wife have been to Europe and America several times before.

According to Kawakita, there is little likelihood of any exchange tieup between Japan and any foreign country. Head of the Towa Shoji Kaisha firm of Tokyo thinks a strict Japanese quota law on foreign ix is inevitable, however.

Japan has no idea of trying to penetrate the world film market on any extensive scale, he says. Reason he advances is that the language limitation is too great. Explains, however, that Tokyo producers hope to send a few pix abroad from time to time, not with the idea of any great b.o. cleanup, but to spread a wider knowledge of Japanese customs and sympathy with the country's viewpoint.

Points out that since American films have been shown in Japan so extensively they have not only built up knowledge of America and its people among the Japanese, but have wrought a transformation in the manners and thought of Japanese life. Says that, due entirely to the influence of Hollywood, Japanese now understand America, its ways and thought much better than it does those of any other foreign country.

Greater Union Plans To Build Despite Any Film Board Rulings

Sydney, June 7. — Should the Film Board of T. introduce a ruling restricting further theatre erections, Greater Union Theatres will not abide by it. G. U. T. officials have informed VARIETY that theatres will be built if the opportunity offers in spots regarded as suitable for circuit extension irrespective of the board.

F. B. T. is huddling on a scheme for construction of erections suitable to both exhibitors and Greater Union concrete has been arrived at so far, but it is believed that various interests are seeking a stoppage of erections to prevent oversatting in certain districts. Government has not placed any restriction on erections and the G. U. T. men say they can build when and where without hindrance.

Newcastle, June 7. — City Fathers in this industrial spot will renovate the Strand theatre for G. U. T. at a cost of some \$60,000. Theatre has been under G. U. T. control for some time, but is now regarded as out of date, hence the renovation order.

WEST COAST CRITICS APPLAUD AS WORLD PREMIERE CROWDS CHEER CORONATION IN COLOR!

Hollywood's most discriminating audience gasped in amazement . . . then thundered its delight as 20th's Coronation in Technicolor unfolded on the Carthay Circle screen! "Brilliant! One of the finest Technicolor features we have ever seen, raved the L. A. Examiner. "The splendid coronation scenes were applauded," reported the L. A. Times. "Striking Technicolor views!" exclaimed the L. A. Evening News. Give your audiences a chance to see this unique production . . . and your boxoffice will thank you!

The Coronation

of KING GEORGE VI and QUEEN ELIZABETH

A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas

Edited by Truman Talley

Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color
Director, Natalie Kalmus. Produced by British Movietone News.

Exclusive with



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.)

COPYRIGHT, 1937, BY VARIETY.

WEEK OF RELEASE	TITLE	PRODUCER	TYPE	TIME MINS.	WHEN REVIEWED BY VARIETY
5/14/37	VENUS MAKES TROUBLE THE TENTH MAN FOREVER YOURS THIRTEENTH CHAIR TURN OFF THE MOON BEHIND HEADLINES AFFAIRS OF CAPPY RICKS ANY MAN'S WIFE GREAT HOSPITAL MYSTERY DAVID HARUM (REISSUE) LOVE FROM A STRANGER OH, DOCTOR CHEROKEE STRIP DRAEGERMAN COURAGE	W. McDonald Alliance Alberto Giacalone J. J. Cohn Miss Fanchon Cliff Reid B. Kelly H. Schlom S. Wurtzel M. Schach E. Grainger WB B. Foy	Col GN GN MGM RKO Rep Rep 20th UA U WB WB	Com- Drama Musical Melodrama Comedy Com-Dr Com-Dr Mystery Comedy Melodrama Rom-Dr Rom-Com	Dunn-P. Ellis John Lodge-A. Cellier Benjamin Giff M. Evans-H. Danell C. Ruggles-E. Whitney Lee Tracy-D. Gibson W. Brennan-M. Brian W. Gibson-Jackie Moran J. Darwell-S. Rumann W. Rogers-L. Dresser A. Harding-B. Rathbone E. E. Horton-Eve Arden D. Foran-J. Bryan J. Muir-B. MacLane G. Wiles B. D. Hurst Stanley Irv G. Sietz Lew Seiler R. Rossen Ralph Staub Carl Brown J. Tiatling J. Cruze R. V. Lee Ray McCarey Noel Smith Louis King
5/21/37	SING, COWBOY, SING PICK A STAR NIGHT OF MYSTERY THERE GOES MY GIRL COME ON, COWBOYS CHARLIE CHAN AT OLYMPICS WINGS OVER HONOLULU THE GO GETTER	E. Finney Hal Roach Par W. Sistrom Sol Siegel J. Stone E. M. Asher Cosmo	GN MGM Par RKO Rep 20th WB	Western Musical Musical Comedy Western Mystery Rom-Dr	Tex Ritter aley-P. Kelly-Laurel and Hardy R. Karns-H. Burgess G. Raymond-A. Sothorn-B. Holmes B. Livingston-R. Corrigan W. Oland-K. de Mille E. Milland-W. Barrie Brent-A. Louise R. N. Bradbury E. Sedgwick E. A. Dupont Ben Holmes Joe Kane H. B. Humstone H. C. Potter B. Berkeley
5/28/37	LEAGUE OF FRIGHTENED MEN I MET HIM IN PARIS HOLLYWOOD COWBOY THIS IS MY AFFAIR UNDER THE RED ROBE DREAMING LIPS THE MAN IN BLUE KID GALLAHAD	E. Chodorov W. Ruggles G. A. Hirshman K. MacGowan R. T. Kane M. Schach K. Glasmon WB	Col RKO 20th UA U WB	Drama Rom-Com Western Musical Drama Rom-Dr Melodrama	I. Hervey-W. Connolly C. Colbert-Melvyn Douglas G. O'Brien-C. Parker-E. Scott R. Taylor-R. Stanwyck C. Veldt-E. Massey E. Bergner-E. Massey R. Wilcox-N. Grey E. G. Robinson-B. Davis Al Green W. Ruggles Ewing Scott A. Seiter V. Seastrom Paul Czinner M. Carruth M. Curtiz
6/4/37	RECKLESS RANGER TALK OF THE DEVIL HELL DIVERS (RE-ISSUE) PARNELL HOTEL HAYWIRE BORDER CAFE DOOMED AT SUNDOWN ANGEL'S HOLIDAY WHEN THIEF MEETS THIEF THE WILDCATTER CASE OF STUTTERING BISHOP	Col B. & D. MGM MGM Par Bob Sisk A. W. Hackel J. Stone Criterion Geo. Owen WB	Col GN MGM MGM RKO Rep 20th UA WB	Western Com-Dr Rom-Dr Comedy Western Drama Rom-Dr Drama Mystery	Bob Allen-B. Weeks E. Cortes-S. Ellers W. Berry-Gable-C. Nagle C. Gable-Myrna Loy L. Carrille-L. Overman J. Beal J. Beal J. Withers-Robert Kent D. Fairbanks, Jr.-V. Hobson S. Colton-J. Rogers D. Woods-Ann Dvorak S. G. Bennett E. Carl Reid G. Hill John Stahl G. Archambaud Lew Landers Sam Newfield James Tintling Raoul Walsh Ray McCarey W. Clemens
6/11/37	A DAY AT THE RACES THE GREAT GAMBINI MEET THE MISSUS TOAST OF NEW YORK IT COULD HAPPEN TO YOU SEE HAD TO EAT SLIM BLAZING SIXES	L. Weingarten B. P. Schulberg Al Lewis E. Small L. Fields S. G. Engel WB WB	MGM Par RKO RKO Rep 20th WB	Comedy Melodrama Comedy Drama Rom-Dr Comedy Drama Western	Marx Bros. T. M. Brown-J. Trent Broderick-V. Moore E. Arnold-C. Grant A. Baxter-A. Leeds R. Hudson-A. Treacher-Jack Haley P. O'Brien-H. Fonda D. Foran-H. Valkis Sam Wood C. Vidor Joseph Santley R. V. Lee Phil Rosen M. St. Clair R. Enright Noel Smith
6/18/37	TWO-FISTED SHERIFF BANK ALARM MARRIED BEFORE BREAKFAST NORTH OF RIO GRANDE MOUNTAIN MUSIC RIDING ON AIR RHYTHM IN THE CLOUDS YODELIN' KID FROM PINE RIDGE BIG BUSINESS WALT DISNEY'S ACADEMY AWARD REVUE ARMORED CAR FLY AWAY BABY WHITE BONDAGE	H. L. Decker GN S. Zimbalist Harry Sherman Ben Glazer David Loew A. E. Levey A. Schaefer Max Golden W. Disney E. M. Asher WB WB WB	Col GN MGM Par RKO Rep 20th UA WB	Western Melodrama Com-Dr Western Comedy Comedy Western Comedy Comedy Melodrama Com-Dr Drama	C. Starrett-B. Weeks Conrad Nagel E. Young-Florence Rice Wm. Boyd-Geo. Hayes B. Burns-Martha Raye Joe E. Brown L. Ellis-W. Hall Gene Autry-B. Bronson J. Prouty-S. Deane Cartoon R. Wilcox-J. Barrett G. Farrell-B. MacLane Jean Muir-G. Oliver Leon Barsha Louis Gasnier E. L. Marin Nate Watt C. Reisner E. Sedgwick John H. Auer Joe Kane F. R. Strayer W. Disney L. Foster F. McDonald Nick Grinde
6/25/37	DEVIL IS DRIVING GIRLS CAN PLAY SWEETHEART OF THE NAVY CAPTAINS COURAGEOUS LAST TRAIN FROM MADRID YOU CAN'T BEAT LOVE A LAW MAN IS BORN SING AND BE HAPPY LOVE IN A RINGLOW ANOTHER DAWN	Col Ralph Cohn B. F. Zeidman L. D. Lighton G. M. Arthur Robert Sisk A. W. Hackel M. H. Feld E. M. Asher WB	Col Col GN MGM Par RKO 20th WB	Melodrama Comedy Comedy Spectacle Drama Rom-Com Western Rom-Com Rom-Dr	R. Dix-Jean Perry J. Wells-C. Quigley Eric Linden-C. Parker F. Bartholomew-Spencer Tracy L. Barrymore L. Ayres-D. Lamour P. Foster-J. Fontaine J. M. Brown-I. Meredith J. Davis-A. Marin N. Grey-K. Taylor K. Francis-E. Flynn D. Perry-R. Kelly C. Starrett-B. Weeks Jack Holt-G. Bradley Tex Ritter Powell-Rainer W. Heyburn-I. Couriney W. William-M. Correll L. Crabbe-June Martel M. Berle-J. Penner-H. Hilliard Parkyakarkus W. Baxter-W. Berry-E. Allen C. Veldt-V. Leigh-J. Gardner J. Wayne-D. Barclay-G. Gaze D. Powell-D. Weston H. L. Hillman L. Hillier D. Mansfield V. Fleming J. Hogan C. Cabanne Sam Newfield H. Lehrman Ray McCarey W. Dieterle
7/2/37	A FIGHT TO THE FINISH ONE MAN JUSTICE ROARING TIMBER RIDERS OF THE ROCKIES THE EMPEROR'S CANDLESTICKS THIRTEENTH MAN MIDNIGHT MADONNA FARLORN RIVER NEW FACES OF 1937 SLAVE SHIP DARK JOURNEY I COVER THE WAR SINGING MARINE	R. Cohn H. L. Decker R. Flothow Ed Finney J. Considine Lon Young E. Cohen Par Edward Small R. Johnson V. Saville Trem Carr L. Edelman	Col Col Col GN MGM MGM 20th WB	Action Western Outdoor Western Rom-Dr Mystery Melodrama Western Musical Spectacle Drama Drama Musical	C. C. Coleman Leon Barsha Phil Rosen R. N. Bradbury G. Fitzmaurice W. Nigh J. Flood C. Barton Leigh Jason Tay Garnett V. Saville A. Lubin Ray Enright
7/9/37	THE SHADOW STRIKES BETWEEN TWO WOMEN HOOSIER SCHOOLBOY WILD MONEY ON AGAIN, OFF AGAIN BORN RECKLESS WESTBOUND LIMITED PUBLIC WEDDING EMPTY HOLSTERS	M. and A. Alex- ander MGM K. Goldsmith Par L. Marcus M. H. Feld H. MacRae and B. Koenig WB WB	GN MGM Mono Par RKO 20th U WB	Mystery Drama Drama Comedy Comedy Melodrama Rom-Dr Com-Dr Western	R. LaRoque-L. Touc-V. Bruce-M. O'Sullivan M. Rooney-F. Shields E. E. Horton-L. Campbell Wheeler-Woolsey-E. Muir B. Donlevy-R. Hudson L. Talbot-P. Rowles J. Wyman-M. Wilson D. Foran-P. Walthall Lynn Shores G. Seitz W. Nigh Louis King Edw. Cline M. St. Clair F. Beebe Nick Grinde B. Eason
7/16/37	IT CAN'T LAST FOREVER BOOTS OF DESTINY BLAZING BARRIERS RIDERS OF THE DAWN TOPPER EASY LIVING SUPER SLEUTH THE RED ROPE THE CALIFORNIAN THE ROAD BACK EVER SINCE EVE	H. L. Decker GN K. Goldsmith R. N. Bradbury Hal Roach A. Hornblow, Jr. Edw. Small A. W. Hackel Sol Lesser E. Grainger and James Whale Cosmo	Col GN MGM Mono MGM Par RKO Rep 20th U WB	Rom-Com Western Drama Western Comedy Com-Dr Mystery Western Western Drama Rom-Com	Bellamy-B. Furness Ken Maynard F. Coghan-E. Arnold, Jr. Jack Randall C. Bennett-R. Young J. Arthur-R. Milland J. Oakie-A. Sothorn Bob Steele-L. January R. Arlen-R. Cortez King-B. Read-A. Devi Montgomery L. Bacon Ham. MacFadden A. Rosson A. Scott R. N. Bradbury N. MacLeod M. Lelien Ben Skoloff S. Roy Lubby Gus Meins J. Whale
7/23/37	RENDEZVOUS IN ALPS BROADWAY MELODY '38 PARADISE ISLE RUSTLER'S VALLEY THE BIG SHOT THE LADY ESCAPES TOWN SCOUT	J. Hagen J. Cummings Dorothy Reid H. Sherman Maury Cohen L. L. Landau WB	GN MGM Mono Par RKO 20th WB	Rom-Dr Musical Drama Western Comedy Rom-Com Comedy	J. Baxter-A. Bushel Taylor-E. Powell-S. Tucker Movita-W. Hull William Boyd C. Witherspoon-Kibbee M. Whalen-G. Stuart D. Woods-J. Madden B. Vorhaus R. Del Ruth A. G. Collins Nate Watt Edw. Kelly Eugene Forde Louis King

MARION DAVIES

Comes Bob-Bob-Bobbing Along with

BOB MONTGOMERY

In happy response to more preferred play-date requests* than she's ever had before, for

"EVER SINCE EVE"



Completely Covered with Laugh-Insurance by

FRANK McHUGH • PATSY KELLY • ALLEN JENKINS

Directed by Lloyd Bacon • A COSMOPOLITAN PRODUCTION • A First National Picture

*Screen Play by Lawrence Riley, Earl Baldwin, and Lillie Hayward
from a story by Margaret Lee and Gene Baker*

22 million moviegoers are reading the nationally syndicated newspaper serialization every day for 21 days as part of the big Cosmopolitan backing for this joyous July hit from

WARNER BROS.

(*For instance, Radio City Music Hall!)

Michel, of 20th-Fox, to Endeavor Washing Up the Roxy Matter Today

Attorneys for disgruntled Roxy stockholders, who are the only ones opposing the reorganization plan under which 20th Century-Fox Corp. takes over the theatre, are scheduled to meet today (Wednesday) at the office of W. C. Michel, executive p. of the film corporation. The stockholders will seek to persuade Michel to give them a better break than that proposed under the new setup.

What was to be the final court hearing on the reorganization was adjourned Friday (25) until Thursday (1) without any action being taken on the appointment of a bank as trustee under the Roxy plan. In all probability, the Continental Bank & Trust Co., which has offered the lowest bid to handle the theatre's bondholders affairs, will receive the nod from Judge Caffey to take over the trusteeship. Also at Thursday's hearing it is expected the details of the film franchise as proposed by 20th-Fox will be made known. It is to guarantee Roxy a minimum of \$2,500 a week on feature pictures and to split on weekly gross receipts over a stipulated amount.

Ted Healy, Metro star, has been ordered to show cause before Judge Caffey on July 14, why Benedict Ginsberg, the actor's former attorney, should not receive a \$50,000 salary due Healy from Roxy since 1932. Healy was engaged for a week by Harry G. Kosch, then equity receiver for the theatre, at \$4,500. He only collected \$1,000 and retained Ginsberg to bring suit for the balance. The attorney claims Healy agreed to a split of any money recovered. Ginsberg now claims Healy has reneged on the agreement and the attorney wants the court to direct the actor and Kosch to declare him in, when and if the salary balance is paid.

Incorporations

NEW YORK

Lita Theatre Corp., Queens: stock split; productions; capital stock, 30 shares, no par value. Incorporators: Morris Winkler, Boris Winkler, Isaac Kall, all of 88-21 153rd street, Jamaica, N. Y.

Amway Amusement Corp., New York: operate theatres, conduct musical and dramatic performances, etc.; capital stock, 200 shares, no par value. Incorporators: H. G. Kosch, E. Souhami, D. L. Lang, all of 1001 Broadway, New York City.

Welland Associates, Inc., publicity agency; capital stock, \$100 par value. Incorporators: Ann Welland, 332 Fifth avenue, New York City; Emanuel Welland, 22-22 32nd street, Brooklyn; Harry Shapiro, 221 Broadway, New York City.

Hanna Amusement Devices, Inc., Manhattan: amusement devices of all kinds; capital stock, 200 shares, \$100 par value. Incorporators: Katie Melick, 1024 Halsey street, Brooklyn; Horace William Hanna, 99 Hancock street, New York City; Buchman, 225 Broadway, New York City.

American Show Shop, Inc., Manhattan: theatrical business; capital stock, 200 shares, no par value. Incorporators: Ruth Putnam, 60 E. 42nd street, New York City; Edward E. Cohen, 220 West 42nd street, New York City; Lillian A. Coleman, 100 East 42nd street, New York City.

Theatre Research, Inc., New York: theatrical business; capital stock, 200 shares, no par value. Incorporators: Marcus Katz, 60 E. 42nd street, New York City; Roseblatt, all of 1475 Broadway, New York City.

Arnold Amusement Corp., Manhattan: theatrical business; capital stock, 200 shares, no par value. Incorporators: H. C. Kosch, E. Souhami, D. L. Lang, all of 1001 Broadway, New York City.

Change in Capital
Bridge Theatre Inc., Aunsville from \$15,000 to \$25,000.

CALIFORNIA

Leon Schleisinger Corp., Sacramento: capital, 100 shares, no par. Directors: Leon Schleisinger, 1000 G. St., Sacramento; Morris Schleisinger, Gus S. Schleisinger and Berenice K. Schleisinger.

Preferred Pictures Corp., capital stock, \$15,000. Directors: Jack H. Zankay, Viola H. Zankay, Samuel B. and Rose Klein, of Los Angeles.

Radio Features, Inc., electrical transcription; capital stock, \$100,000. Permitted to issue 1,000 shares. Directors: Gerald King, J. S. Glenn and Helen Longworth.

Certificate of dissolution of **erg. Stollins, Albenberg & Blum, Inc.**

W. VIRGINIA

Charleston, W. Va.
reman Theatre, Inc., Bramwell: capital stock, \$100,000. Directors: John C. Newbold and H. N. Pix, Bramwell, and Otto V. Newbold, Washington, D. C.

TITLE CHANGES

Hollywood, June 29.
"Counsel for Crime" new tag for "The Man Behind the Law" and "Larry Darmour's 'Black Torrent' becomes 'Outlaws of the Orient.' Both at Columbia.

"Too Much Lighthouse" at 20th-Fox becomes "Hot Water."
Warners "Angle Shooter" hits the release sheet as "Back in Circulation."

Bill Quinn Transfers L.A. Exch.; Handling Games

Los Angeles, June 29.

Bill Quinn, operator of the Royal Film Exchange, has sold his distributing franchises to the All-Star Features Exchange, operated by George Montgomery and Armand Cohen.

Quinn continuing his recently established trustee service and is taking over distribution of Corner premiums. Robert L. Lippert, who has been handling the Coulter biz here, goes to Detroit as general manager of the company.

Steffes Burns; Will Ask Allied To Push Plans

Minneapolis, June 29.

Unsuccessful in his efforts to induce producing company heads to meet with independent exhibitor leaders at a round table "peace conference" to try to adjust present trade differences amicably, W. A. Steffes, chairman of the national Allied States' defense committee, announces that he will recommend to the committee and parent organization that it aggressively carry out its program.

Steffes, inviting the producers to the "peace conference," stated that he hoped that a compromise agreement, at least, could be reached whereby the producers would agree to help half yearly theatre chain expansion and make some concessions on percentage bookings and protection in return for the independents calling off their fight against producer-ownership or operation of theatres, etc.

Admitting defeat in the move to reconcile independents and producers, Steffes gave out a statement following a meeting with Al Lichtman of Metro in Chicago last week. The meeting convinced him that "there is only one thing for Allied States to do and that is to sponsor state and national legislation more aggressively because producer-distributor representatives apparently are not ready yet for round-table conferences."

Steffes says Lichtman insisted that, as far as M-G is concerned, no ills or evils are being foisted upon exhibitors. However, according to Steffes, Lichtman at the same time evinced a willingness and readiness to meet with any Allied representatives at any and all times for the purpose of correcting any evils, if they did exist, or to set up permanent machinery for the continuation of any necessary adjustment. But, of course, he could not speak for any other company on the subject of Allied's proposal for the elimination of producer-owned theatres.

In response to my letters addressed to Adolph Zukor, Barney Balaban, Leo Spitz, S. R. Kent, George J. Schaefer, Charles R. Rogers, Harry Cohn, H. M. Warner, Nicholas M. Schenck and Al Lichtman, said Steffes in his statement, "I have received a number of replies. Some of these were evasive, some expressed a willingness to send attorneys, and others indicated a willingness to designate someone else other than the head to meet with the independents' representatives. Some of the companies ignored the letter entirely. Inasmuch as the time limit for accepting the invitations expired June 22, I am dropping plans for the conference. It would be useless to meet with the few producing heads who are willing to attend inasmuch as the problems which Allied wished to discuss are industry problems, not individual. Because the response was negligible I will recommend to the committee and to Allied itself that it go ahead with its legislative program."

B&K Goes 5-Day Wk.

Chicago, June 29.

In line with the general industrial trend Balaban & Katz is instituting a five-day week for its office help during the months of July and August.

B'way-Hollywood

(Continued from page 1)

Shorts will run from seven to eight minutes, material to be written by Warners' staff in the east or in Hollywood.

Thus, WB as well as any of the other company which may adopt would be "perpetuating public interest in a Broadway success during its transition from the stage to the filmization release."

Current on Broadway are "Tovarich," "Brother Rat" and "Yes, My Darling Daughter," picture rights for which were purchased by Warners. Assumption is that in publicizing those attractions as stage presentations the ultimate value of the picture versions will be enhanced. One of the shorts, for instance, will be scene with a plane, with two passengers bringing up the subject of the drama. One will tell the other fellow that when reaching New York, Chicago or Omaha, he or she should not miss the show.

Shorts will not be of the hit-or-miss variety and it is proposed to expend not less than \$5,000 on each. Expectation is that not only will the stage shows be aided directly, but that persons who have grown out of the theatre habit will again start attending, and that, too, goes for picture spots. It is believed that no matter when the play or film is shown in any stand most of those who see the shorts will be potential patrons.

There are more than 500 film theatres owned and operated by Warners which will exhibit the special shorts and, in addition, there are other picture houses tied up by the firm for product which will also exhibit them. Local operators will be advised that the promotional idea will eventually be a benefit. Even though the shows do not play their stands the picture versions will be locally shown.

Jake Wilk of Warners' New York office and Barney Klavans, in charge of the firm's legit activities, worked out the screen-stage promotional idea. They have asked the producers of the three plays to co-operate, particularly the press departments of such managers. The p. a.'s will be expected to instruct their advance agents to sell upon local picture house managers, who will exhibit the shorts, invite them to see the stage presentations and to further explain the promotional idea. Theatre end, too, has been told that suggestions for the shorts' script material and tag lines will be welcomed.

Broadway will watch the result of the new idea and the plan's results, especially as to theatre attendance. That the idea will be adopted by other picture firms with wide theatre connections or chains is not unexpected.

Warners plan, in a way, ties in with Samuel Goldwyn's best-selling of Ben Washer, a. for the original stage production of "Dead End" which recently closed at the Belasco, N. Y., on a tour of 60 key cities, laying groundwork publicity for the forthcoming film version of "End. Picture is now in production at the Goldwyn studios in Hollywood. The fact, however, that the Sidney Kingsley play is not currently on the Broadway boards makes the proposed Warner campaign differ from Goldwyn's advance ballyhoo campaign.

CONTRACTS

Hollywood, June 29.

Wilson Collision signed writing pact at Metro.

Frank Fenton and Lynn Root, writers, termed at 20th-Fox. Grant Garrett paced as mount writer.

Samuel Goldwyn lifted option on Charles Bennett, English writer. Metro termed Isabel Dawn and Boyce Delaw.

Paramount optioned Priscilla Moran, Robert Cummings and John Patterson, players; Theodor Sparckuhl, lenser, and Hal Walker, Joe Youngerman and Joe Lefer, assistant directors.

John Schildkraut and Maurice Cass termed as 20th-Fox actors. Paul Ivano, Gilbert Warrenton and Bert Longacker, cameramen, termed at Monogram.

Dale Van Every, Paramount scripter, signed to a two-way ticket calling for writing and producing.

Metro paced Buster Keaton to direct shot.

Radio tied Joe Penner to a new acting term.

Universal retagged Ben Ray Redman for another year as story consultant.

Ava Gjerst, Norwegian singer, handed contract at Warners and name changed to Ava Jordan.

Joan Woodbury had her option lifted by RKO.

Audio-Visual Education Presented This Week by the Pix Biz to NEA

Major film is planning to outline a scheme for conquering classroom pedagogy. General draught will be furnished the trade and educators, latter assembled at National Education Association confab, Detroit, tomorrow (Thurs.).

Graph for audio-visual education will be given the NEA annual convention by Dr. Mark A. May, chairman of the advisory committee, on the use of motion pictures in education and director of the Institute of Human Relations at Yale. While not revealed, it is counted on to include:

(a) Material. How obtained and from what sources.

(b) Selection. Manner in which it will be picked and what topics are to be included.

(c) Operation. Functions of Hays organization, picture companies and educators (represented by NEA) in alignment.

(d) Distribution. This is to include tentative outline of cost, methods, prospect of an impartial board from the industry and educator group or separate division, fully set apart either from the educational aggregation or picture people.

This speech has been saved for the final morning session of the NEA convention. Dr. May is expected to deal with motion pictures and education and their relationship generally. He also will show some short features to illustrate his points.

The three-man committee named by Will Hays about two weeks ago to look into visual education is taking an active interest in its assignment, but the first tangible step is expected to be outlined at the educators' session in Detroit.

This is the 15th attempt the industry has made to do something about visual education. Since the initial effort was made it has become audio-visual education. Present move seems assured of going places because the problem has been approached from a practical viewpoint and seemingly with the full-hearted support of national educators.

But the picture business is interested not only from the institutional angle of doing something important for education, but also because of possibility that additional revenue may be obtained for a small added outlay of cash. At least, that is the understanding now.

Industry was told by Will Hays earlier this year of the successful development of "Secret of Success" series, whereby one-reel subjects were obtained by editing material from features. Though no official announcement has been made since, at that time he indicated the course to be pursued was to test this method in relationship to other subject matter. If present trial completed of classroom instruction with controls that would make possible a scientific appraisal of its value. Annual report also referred to heretofore untapped material in film company vaults.

See Rapid Studies Now

Just how this has been done will be detailed in Dr. May's speech tomorrow in Detroit, according to latest information. Following this first official pronouncement, the campaign of visual education is expected to move swiftly. One of the major things to be settled being whether a separate unit, department or division will be set up or whether the Hays office will carry on. If such an individual unit is established it would be under Haysian guardianship, it is believed.

If present trial completed of classroom instruction with controls that would make possible a scientific appraisal of its value. Annual report also referred to heretofore untapped material in film company vaults.

One group producer last week explained that he considered the crux of the entire situation to be the matter of distribution. Unless handled by a separate unit or division to make certain of prompt return of prints, he was highly skeptical of success for a rental plan. He suggested the outright sale of subjects so that each school might build up its own library for eventually taking care of the complete curricular year.

No question but that already completed educational films, including those done by Educational Films and Electrical Research Products Picture Consultants, would be handled in some way in the contemplated visual education project. ERP Picture Consultants have been building educational sub-

jects over a period of years, probably will have a complete program covering numerous pedagogical topics ready for release in the next year to 15 months. This group has been intensifying production in recent months without developing any comprehensive distribution system.

If the visual education proposition works out as well as contemplated, it will prove a boon to 16-mm. equipment manufacturers who have been following the situation closely in recent months. They claim that the educational field has not been scratched as far as selling suitable 16-mm. projectors. One firm estimated that not more than 1,000 public schools currently are properly equipped with 16-mm. outfits.

Of 150,000 to 200,000 schools, probably 75,000 to 100,000 are considered as prospective candidates to purchase modern equipment. Equipment manufacturers, including Victor, Bell-Howell, Ampco, DeVry and Eastman Kodak, believe if they sell to 25,000 of these in the next two or three years they will be doing well. Eastman Kodak, which has 16 mm. silent supplies now, is promising to market workable 16-mm. talkie equipment.

20-Fox, Skouras Theatre Tops Set For Colo. Gabfest

Hollywood, June 29.

Division, district managers and bookers of all 20th-Fox, Skouras operated theatres, west of Chicago, will attend the second annual convention of the company at the Broadmoor hotel, Colorado Springs, Colo., for three days beginning Aug. 9. Spyros and Charles Skouras will mount the program to review product buys for the 1937-38 season.

General sales chiefs of the various major distributing organizations will attend to outline the product they will deliver.

Circuits participating are: Fox-West Coast Theatres, Fox-Rocky Mountain Theatres, Fox-Midwest Theatres, Fox-Wisconsin Theatres and Evergreen Theatres. Between 60 and 70 division and district chiefs and bookers are expected to attend.

Loew's Wall St. Strength Augurs Good Statement

Stability of Loew shares in a stock market punctuated by sweeping weakness is regarded in Wall Street as reflecting prospect of another robust earnings statement, this time covering the first 40 weeks of the 1936-37 fiscal year. Though Loew, Inc., fiscal year ends next Aug. 31, the 40-week period to be covered by the report expected in the next week or 10 days will include about nine months up to early in June.

While estimates of net profit range from \$10,000,000 to nearly \$12,000,000, it is likely that the earnings per common share will be nearly twice the amount shown during a comparable period last year. This would place earnings at \$7 to \$8 per common share, with 12 weeks to go the current fiscal period.

Loew reported a net profit of \$3,606,130 and an operating profit of \$12,390,000 for the 28 weeks ended on March 11. This was listed as representing \$5.26 on the common and \$62.96 on the preference issue.

Directors of Loew have been unusually liberal in cash payments on the common this year, \$3 already have been paid to stockholders in 1937 though the regular payments for half a year are only \$1. This coin represents the recently paid \$1.50 cash extra and a previous extra payment of 50c plus the usual two regular quarterly disbursements of 50c.

4 Imperial Regionals

Los Angeles, June 29.

Imperial Distributing Corp., headed by William Pizor, has outlined four regional sales conventions in San Francisco, New York, Chicago and Atlanta.

Western convention also will be held July 20-24.

What's he laughing at?



The Funniest Picture of the Year!

JEAN ARTHUR, EDWARD ARNOLD in "EASY LIVING"

with RAY MILLAND, Luis Alberni, Mary Nash • A Paramount Picture

Directed by Mitchell Leisen

Funny Guys

(Continued from page 5)

who's on top today and where they were then.

Greta Garbo, Ronald Colman, William Powell, Ann Harding, Norma Shearer. Not so active as they were, but still up there. Warner Baxter, Warner Oland. Marlene Dietrich was getting a start. So was Clark Gable. Joan Crawford was remaking her personality. Constance Bennett was big. Fredric March was coming up. Bing Crosby was a rhythm boy. Lionel and John Barrymore were on top. Carole Lombard was Carole and hadn't untracked herself. Victor McLaglen's vogue was off to a gallop. Most noticeable absentee perhaps is John Gilbert, who was snatched by death. Wallace Beery.

Well, Gable, Garbo, Crawford, Beery, Powell, Dietrich, the Barrymores, Gary Cooper, and many more stellar lights of that day are still with us. Most of them are bigger than ever, with no immediate prospects of a diminishing draw. One and all, they are making plenty more coin now than they were then.

List can be as libbered to a much longer roster but names presented will serve to convey a significance. Stars don't die in five years any more, nor anything like it.

For purposes of rough theorizing it is possible to class the players in different categories. There are the top draws, the comedians, the character types, the westerns, the featured players, the women, the hit grade in glamour.

Funny guys, as said, go on forever, as witness Chaplin Lloyd, Marxes, Cantor, Laurel and Hardy. There's never an overload of laugh-getters in this biz. That goes for the distaff side, too. Alice Brady went from ingenue to comedienne, and is in greater demand than ever.

On the other hand, the Mae West vogue, terrific while it lasted, was bound to go down. That's no injustice to Miss West nor is it a condition that she failed to recognize. How to prevent the West pix from nose-diving is one of the main headaches of Paramount, a problem that William LeBaron and Adolph Zukor are astutely solving. The Clara Bow vogue was definitely li'ed.

Ducking the Dust Off

Many a star or featured player has seen oblivion coming on and deftly sidestepped it by changing their personalities. Hollywood today has quite a number of remade players in brisk demand. Adolphe Menjou hit a sophisticated stride in 'A Woman of Paris,' outwore it, and has come back with a bang as a character player. 'Front Page' presented an entirely new Menjou and he went from there.

Who would recognize the Carole Lombard of the old P.D.C. 'High Voltage' film in the capering comedienne of 'My Man Godfrey' or the appealing actress of 'Swing High, Swing Low'? She made herself over entirely and flourished on into a new career.

Barbara Stanwyck and Janet Gaynor are others who seem to have carved new careers for themselves. Ann Harding, a fine actress, has played too many typed roles to her own detriment and needs a change of pace. Gable was saved from grab-'em-and-love-'em roles in time. There are a lot of ways to stave off the grim reaper that threatens to slay careers before their time.

Bear in mind that the players mentioned, and dozens of others besides, have maintained their places in public esteem in the fierce heat of competition. Any number of new boys and girls have come up in the last few years, personalities that had not been heard of when the galloping untypes went gabby. A lot of these are due to stay on top for a long time, because their places are secure. Such as Charles Breyer, Claudette Colbert, Spencer Tracy, Robert Taylor, Alice Faye, Sonja Henie, Fred Astaire, Ginger Rogers,

Bob Burns, Martha Raye, Harriett Hilliard, Tyrone Power, Freddie Bartholomew, Shirley Temple, John Carradine, Madeleine Carroll, Virginia Fields, Fernand Gravet, Robert Donat, and many, many more. Hollywood is beckoning to new talent as it never has done before.

Nearly All Star-Studded. One effect of talkers was to plug up all weak spots in casting. One bad casting could and can spoil a film. So-called 'all-star' casts are so prevalent that they are seldom advertised that way any more. Metro filled its 'Dinner at Eight' with top names successfully, also 'Grand Hotel,' and nowadays no important picture is made without a good quota of names. This situation, of course, makes for more jobs, brisker demand for competent players. Such character people as C. Aubrey Smith, Guy Kibbee, C. Henry Stephenson, Murray Kinnell, Robert McWade, Donald Crisp, Helen Broderick, and others are seldom idle. Same is true of the character comedians and comedienettes such as Jack Oakie, Edna May Oliver, Sophie Tucker looks like a good new bet for Metro, while Connie Bennett is said to be on the threshold of a new, make-over career as the result of Hal Roach's 'Topper.'

Smart handling took Myrna Loy out of the slinking vamp type and made her a top character draw.

New Type Mustangs

New type of western players is coming to the front and looks to stay. This is the warbling cowboy, exemplified by such gallopers as Gene Autry, Dick Foran and Allan Jones. Other lariat tossers such as Buck Jones and Tom Keene stay on and on, never big on Broadway but a sure riot in the nabes and among the kids. William Boyd specializes in 'rootin', tootin' cowboy roles and will hold his spot apparently as long as he wants to. Ken Maynard and Tom Mix went circus and Hoot Gibson is still active.

Also a new and growing category of players is the corps of grand opera recruits, including Grace Moore, Lily Pons, Nino Martini, Gladys Swarthout. This group with Jeanette MacDonald and Nelson Eddy, maybe a few more, look secure although they are all to be classed as newcomers compared with stars of more seasoned vintage. Now that filmicals have got a firm foothold and have been more or less standardized in production methods, warblers will bulk more and more importantly as steady draws.

Fittest Keep Going

No, stars don't die young any more, not if they watch their step and play the game shrewdly, provided they have something on the ball in the first place. Some do get crowded to the sidelines by the rush of newcomers but in most cases it's the old law of the survival of the fittest operating and no system has yet been found to combat that one.

In this view the producers pretty generally concur.

Stars not only hang on longer now than they used to, said Jack L. Warner, 'but they will be staying around longer than ever in the future. Stars of higher caliber reign today. They have real acting ability, more solid than the appeal of a fresh personality. For the obvious dollars-and-cents reason, lasting stars are the best investments of studios, the conclusion that today's crop will outlast the older ones is logical.'

Warner named oldtimers of this company who are stellar lights of yesteryear and still going strong, among them Paul Muni, Kay Francis, Marion Davies, Edward G. Robinson, Bette Davis, Leslie Howard, Dick Powell, Pat O'Brien, Joan Blondell, Frank McHugh, Hugh Herbert. He foresees long life for such newcomers as Errol Flynn and Olivia de Havilland, Patric Knowles and the promising moppet, Bonita Granville. Brian Aherne and Humphrey Bogart are others.

The unjustly so-called cruel and fickle public does not turn thumbs down on such as those, Warner added, 'because they enter the limelight with feet firmly planted on the foundation of ability. Players who drop by the wayside are those who, lacking ability, depend on novelty and the fad of the moment for their brief fame.'

Making the Story Fit

Darryl Zanuck observes, 'There is no reason why, with the proper care, a star cannot remain popular well beyond the traditional span of five years. The end, care must be exercised in story selection. Vehicles must be varied. In earlier days

studios may have impaired the value of stars by putting them in too many pictures or themes the same type. That is no longer the rule. This business is one of personalities and we do everything we can to preserve and build star popularity.'

William LeBaron, taking a practical view, points out 'The earning capacity of a star is in the upper brackets only as long as the public will pay to see him. It behooves him, therefore, to keep fit and mentally alert to meet competitive threats. Studios are the allies of the stars because of the tremendous investment in star names. Players are cautioned—highly expert advice in all matters is available to them. And they do last longer.'

Better lighting, improved make-up, finer cameras, and more expert hair-dressing are great helps to star longevity. Illusion of youth is preserved along with youth itself may have vanished. Modern trend toward sports has contributed no end to that. That's no longer the joke. These days nearly every star has some outdoor hobby. Tennis, golf, yachting, horses, hunting trips occupy steady leisure.

Stars don't dissipate because they can't. Contrary to belief that still holds on here and there, film players are among the hardest-working folk in the world. It's not uncommon, for example, for Astaire and Rogers to rehearse 300 hours before turning a camera. Badminton, swimming, deep-sea fishing all have their devotees. Several stars are hot poloists and keeping physically fit has come to be a Hollywood fetish. Pace is so swift that no one has time to stop and commiserate with the unwarrior or unwise who do kick over the traces. There have been and will be a certain few casualties killed off by their own sense but the proportion is negligible.

The Stand-In Part

Give some credit for longer star-life to the humble stand-ins. Stars no longer work through setups, rehearsals, camera placings, etc., all day and all night and save that terrific strain. Even costumes are fitted onto model replicas of stellar figures.

Today every studio is alive to the danger of killing off its box office bets. Stars who want to keep their draw are sure of cooperation. Rowland V. Lee tipped the new attitude of Hollywood during the filming of Radio's 'The Toast of New York' by insisting on frequent rest periods and urging the players make a game of their work.

'Let's play,' was Lee's favorite urge upon Edward Arnold, Frances Farmer, Jack Oakie and Cary Grant. 'Let's play, children, because the great American public is going to get tired of you if you look tired to them.'

Cap.'s 250G Face-Lift

Before the fall arrives, the Capitol, N. Y., will have undergone a complete overhauling, refurbishing and remodeling at an estimated expenditure of \$250,000. The 5,400 seats in the house are to be replaced by new ones, a new decorative scheme will be worked out and other alterations will be made including a new marquee.

Theatre, which is credited with having the first cooling plant in a film house in N. Y., has been renewed and entirely brought up to the minute every three years.

Variety Club's Cleve.

Penthouse Hotel Space

Cleveland, June 29. Because its Statler hotel quarters are too stuffy, Variety Club is moving into the 'Allerton hotel's penthouse, taking over the entire roof space. Club is spending \$9,000 on new bar and decorations.

Members okayed the shift unanimously, as it gives them benefit of swimming pool and the theatrical hotel's ballroom, one of largest in town. Opening dedication program to be held first weekend in July.

Reinhardt R&R Treas.

Los Angeles, June 29. George Reinhardt, auditor of the United Artists theatres here, has been named treasurer of the newly formed Robb & Rowley-United Artists Theatres Co., which will operate the 48 houses in the R&R chain. U. A. recently bought a 50% interest in the houses. Reinhardt will headquarter in Dallas. He is succeeded here by T. J. Healy.

CHARLOTTE MAY RELENT

Sunday Film Shows In N. C. Seen As a Possibility Soon

Charlotte, N. C., June 29.

Liberal Sunday law, permitting outdoor recreational sports, such as golf and baseball, as well as motion picture showings, may be in the offing for Charlotte.

Some municipal officials, including a few who have steadfastly resisted efforts to open up Sundays, admitted that further changes will doubtless come in the city's blue laws.

Last week the council defeated a proposal to allow outdoor sports but denying the same privilege to motion pictures was defeated by a six-to-five vote. Proponents of the change said that if one particular councilman could be convinced that the inclusion of theatre performances would do no great violence, the ban which now blocks Sunday amusements could be lifted.

ORPHEUM, OMAHA, STUCK UP FOR \$1,500

Omaha, June 29.

A lone burglar got away with the Orpheum's receipts of nearly \$1,500 for Sunday. He followed the cashier, doorman and treasurer into the vault and grabbed the money at point of gun, escaping via side street exit. Treasurer Jack Koblo sprang the burglar alarm inside the vault, but gunman exited before police arrived. Manager Bill Miskell, hearing alarm, caught sight of robber leaving and gave chase but lost trail in crowd of departing patrons.

The \$1,500 was the day's total receipts but covered by insurance.

Cincinnati, June 29.

Jack F. Goldman, manager of the Roosevelt, Central avenue, cinema, catering to colored patronage, escaped a hail of bullets in frustrating a robbery in his theatre Thursday (24) night. During the final show two Negro men cornered Goldman in the rear of the house. One of the bandits stuck a revolver in Goldman's side and commanded him to open the office. Instead Goldman ran down the center aisle. He was shot at several times. The duo and a lookout escaped in a stolen auto.

PHILA. RECORD'S AD SWAP DEAL WITH INDIES

Philadelphia, June 29.

First newspaper-theatre ad swap deal in its type ever swung here is being consummated by Philly Record and indies now. Exhibs will be supplied by Record with 30-second trailer exploiting features in the paper. Trailer is to be screened every show. New ope will be sent out each week.

In return, house gets three-line ad daily in Record's amusement directory. Eighty indies now using directory are paying \$4c. a day for three lines. However, this is appearing in classified. Under new setup it will be shifted to display, where rate would be about 60c. One hundred exhibs have signed for new deal.

Warners have temporarily dropped out of directory to cut summer nut. Whether they will accept new deal hasn't been discussed.

A. C.'S PRICE TILT OF 5c BLAMED ON DISTRIBS

Atlantic City, June 29.

A 5c advance in admissions to motion picture theatres and piers went into effect Saturday (26). The boost applies only to night shows at both Boardwalk and neighborhood houses, and daily shows at the piers. Film matinees remain as heretofore as do the weekend and holiday prices at the piers.

The increase was announced in a statement issued by the Amusement Men's Association bearing the signature of Edward J. O'Keefe, secretary. O'Keefe states that the advance has become necessary because 'producers have increased costs of films 25% to exhibitors which comes on top on a previous increase absorbed by the theatres which now find it impossible to maintain the present high levels of entertainment without advancing admissions.'

New York Theatres

There's a Better Show

at the **RKO** THEATRES

STATE THEATRE

TODAY
GABLE & LOY in
"PARNELL"

TOMORROW
"Woman Chases Man"
—On Stage—
Duke Ellington Orchestra

CAPITOL THEATRE

MARX BROTHERS
"A Day At the Races"
Coming: "THE EMPYROR'S CANDLESTICKS"

"THE SINGING MARINE"
with Dick POWELL - Doris WESTON

NEW YORK **Strand** Theatre
25¢ in 10¢
AIR-CONDITIONED - 8-way and 47th Street
Doors open 9:30 A.M. - MIDNIGHT SHOW

Starts Friday at 7 P.M.
"KING OF GAMBLERS"
(Car of the Hot-Melancholy)
A Paramount Picture with
AKIN TAMBOFF-CLAUDE TREVOR
LYDIA NOLEN - LARRY CHABRE
Air Conditioned
CRITERION 15way at
45th St.
Midnight Shows - 25¢ to 1 P.M.

PARAMOUNT TIMES SQUARE

HELD OVER

Bob Burns
Martha Raye
In Person
Clyde Lucas
And His Orchestra
"MOUNTAIN MUSIC"
Ethel Merman

7th Av. & 86th St.

"KING SOLOMON'S MINES"
On the Stage
Buck Jones
Dorothy Crocker

ROXY
ALL 25¢ TO
1 P.M.

"SLAVE SHIP"
With WALLACE BEERY
and WARNER BAXTER
UNITED ARTISTS
RIVOLI 8way at
49th St.

RADIO CITY MUSIC HALL

"NEW FACES"
Spectacular Stage Productions

CONDUCTOR VIOLINIST
2nd Year - Shea's Buffalo

The **DYNAMIC** **ARNO**

"Arno offers another of his interesting and delightful musical presentations. It is his belief that the ensemble has done to date." - Buffalo News.

BIRD'S-EYE VIEW OF THE PUBLIC!

What do they know *or* care about Seasons!

They're interested only in *what* you've got on your screen!

M-G-M exhibitors have the most amazing line-up ever released in Summer or Winter!

And M-G-M exhibitors know that it will be equally true Next Year as it always has been before!

M-G-M
NOW!
M-G-M
ALWAYS!

WHAT A LINE-UP!

Each Big Hit in M-G-M's
Multi-Million-Dollar Hot
Weather Festival Merits

EXTENDED TIME!

★
new box-office MARX
"DAY AT THE RACES"
Terrific biz! Hold-overs everywhere!

★
"CAPTAINS COURAGEOUS"
Road Show Pop Prices Honey

★
CLARK GABLE MYRNA LOY
in romantic "PARNELL"
Keep time open! It's a builder!

★
WILLIAM POWELL LUISE RAINER
"THE EMPEROR'S CANDLESTICKS"
Just previewed! Sensational.

★
ROBT TAYLOR ELEANOR POWELL
and Screenful of Stars
"BROADWAY MELODY
OF 1938"

★
Start the Big Campaign
"GOOD EARTH"
Road Show Sensation Pop Prices!

★
Her follow-up "Maytime"
JEANETTE MacDONALD
"THE FIREFLY"

Allen Jones Warren William
And other Big Ones!



EXPLOITATION

By Epes W. Sargent

Saw a Chance

Pittsburgh. Getting triple break because newspaper strike here last week developed on eve of Lou Brock's arrival. Amusement company, which had up pictures of championship bout for Alvin and Liberty theatres, jumped into the front line with a four-page tabloid, "Sports News" to give Pittsburgh readers their first printed account of the event outside of the "Courier," colored newspaper, which had an extra on street following morning. Ken Hoel arranged.

The Harris throw-away was a small affair, about half the size of a regular tabloid, carrying detailed description of the Lou Brock knock-out, together with from page spread heralding booking of fight picture at Alvin and Liberty. It also listed attractions in all of the Harris name houses and outside full-page advertisement exclusively the fight reels.

To further the illusion, give-aways were carried by pairs of men dressed in bath-robe, boxing shoes and mask each carrying a copy of the big placard announcing opening of picture at both houses.

Figured by Harris management that newspaper strike here will mean far bigger gross for fight picture than ordinarily since Pittsburghers read nothing about the script except in out-of-town sheets and would naturally be twice as anxious to see the bout on the screen.

Traveling Showrooms

J. P. Harrison, Paramount, Amarillo, adapted the old show room idea to a trailer and called it "A Girl Is Born." Contacting a local auto agent he got the loan of the finest trailer in stock, fitted it up with seats and other amenities for the picture and sent it around town with a local girl as hostess. Girl was dressed in one of the costumes worn by Janet Gaynor in the picture.

On a street, he used a girl costumed as a nurse leading around an eight-foot stork with a baby in a basket, depending from its bill. Sides of basket were placarded for the feature. Stork was apparently a cut-out, though this is not made quite clear.

Editor of the local sheet was induced to see the picture in advance at Ft. Worth, which was good for a big plug in his personal column in both morning and afternoon editions.

Another familiar stunt was a check, ostensibly from Selznick, for the girl over Prince and the run started. Old idea, but still good and appropriate to this picture.

Plugging 'Prince'

Camden, N. J.

Practice of exhibiting picture shorts free of charge to local school kids in past years, proved a prying proposition, when Joseph E. Murdock, Camden's largest used picture store, put over Prince and the Pauper. Public School officials, in view of the past graciousness of the theatre man, consented to let the latter address elementary school pupils during assembly periods. In the talking time allotted, Murdock played up 'Prince' and in general whetted kids' appetites. Result saw the boys and girls storming the theatre. On the opening day, the turnstiles clicked for three bus-loads of youngsters, and a fourth day following, at least, one double-decker busload booked accommodations for the show.

Second scheme used in the same connection took Murdock only the trouble of securing one of the costumes used in filming the picture. Girl's outfit with a large cut-out was presented to a Camden retailer for use in his window-neatup. This alone was good promotion for 'Prince,' but on top of that, the merchant, in return for the window-dressing, allowed Manager Murdock the use of one-half of a 350-line ad appearing in a Camden newspaper.

Loew Winners

C. C. Morkowicz announces the leaders in Loew's Spring Hit Parade exploitation drive, which covered a four-week period in April-May, as follows, each man leading his district:

Al Weiss, Oriental Theatre, Brooklyn, for campaign on 'Romeo and Juliet'; Seymour Mayer, Pitkin Theatre, campaign on 'Maid of Salem'; Allen J. Isaac, Plaza, campaign on 'Maytime'; Archie Adman, 175th Street Theatre, campaign on 'Waikiki Wedding'; Louis Suess, Fairmount, campaign on 'Raid'; Charlie Burns, Yonkers, campaign on 'Maytime'; Grace Niles, Lexington, campaign on 'Maytime'; Harry Brown, Century, campaign on 'Romeo and Juliet'.

Nicholas M. Schenck will present plaques to the winners. Al Weiss, one district winner, has been promoted to the position of manager of the Pitkin to district manager.

Backing 'Road'

In addition to an unusually heavy newspaper campaign on the N. Y. premiere of 'The Road Back,' Universal obtained trailers on the screens of 30 pop price theatres, advertising the picture. It plotted a heavy radio campaign, including several standard commercial 'casts,' and got more than 50 full endow displays, through Grossell & Dunlap, on the picture edition of the book.

A sound truck was kept going, the sides plastered with copy, and an elaborate lobby was worked out for the Globe, where the picture is showing. Several commercial tie-ups were used to good advantage and by and large the Universals put about everything they had on the ball.

Raffles Angle

Spokane.

Fox theatre got together with the Spokane Press for the biggest theatre newspaper campaign here in a long time. It was a natural with the Fox playing 'Prince and the Pauper' and the Press running a \$1,000 Twin Matching contest. Stunts included having the city fathers view certain sections of streets in town hour, giving half of colored slip to all who asked. Twin brother had other half. Both halves good for ticket to Fox. All twin brother pictures were in Press contest were given party at Fox with 100 doubles showing up. Picture was taken in lobby and run Page One Press next day. Theatre tickets were given those seeing in right number of twins in the picture. Theatre billed program 'twin bill' instead of usual double feature program.

Including Codfish

Rochester.

Manager Lester Pollock of Loew's Rochester put on the works for 'Captains Courageous.' Lobby done over two weeks in advance to feature ship motif, 'Hollywood' opening at preview. Motorboat on Lake Ontario displayed sign to attract bathers and park strollers. Libraries and book stores co-operated with special displays of Kipling literature.

Tieups included Kipling essay contest put on by WSAY, Sears, Roebuck ship carving contest and full page of ads in Journal. Marine Corps reserve put on gun salute outside theatre, then marched in with house lights on for evening show flash.

Giveaways featured 500 cans of codfish, 1,000 bookmarks and 1,000 blotters bearing ship picture and the words 'Hollywood' and 'H. H. Bachman' on Lake Ontario displayed sign to attract bathers and park strollers. Libraries and book stores co-operated with special displays of Kipling literature.

Theatre Changes

Kansas City.

Another shift in house personnel at the Fox Tower. C. C. Murray leaves as house manager to take up similar duties at R. H. Edwards' Lincoln and Washington theatres, Belleville, Ill. Joseph Redmond replacing him at Tower. Stanley Chambers is Fox city manager.

Granville, N. Y. Addition of another picture theatre to the Benton-Schnee Corporation's string came with the purchase of the Pastime, only local playhouse, for the reported sum of \$40,000.

Chicago.

Triple play in house manager switching was made by Balaban & Katz with wily (1) H. Bachman from Terminal to Harding, Sylvan Goldfinger from Harding to Garrick, and Ted Bosimo from Garrick to Terminal.

Boston.

Fred Greenway, Loew's Century, Balto, appointed manager of Loew's State here, succeeding Stanley Gosnell, resigned.

St. Louis.

Orpheum, Ottawa, Ill., a \$150,000 house being erected by Gregory Circuit, owned by (1) H. Bachman.

Nash-Holloway Theatre, Inc., has obtained permit for erection of \$25,000 house on Olive street road, St. Louis county, suburb of St. Louis.

Recent additions to growing chain of Frisina Amusement Co. in Southeast Illinois, Eastern Missouri and Southeast Iowa are: Lyric, Greenville, Ill., formerly operated by R. W. Hickman; Bijou, Carrollton, Ill., formerly operated by T. N. Dickson and Star, Vandall, Mo., formerly operated by Saul Bank.

Robbs, formerly Gem, Robbs, Ill., has been sold to B. A. Robbs by D. D. Simmons.

Cozy Cabool, Mo., now operated by R. D. Fisher. Charles M. Cain was former owner.

Rubin & Levy, Inc., has purchased Loew's State, St. Louis, from F. M. Mertz Film Amusement Co. has acquired Gem, Lewistown, Mo., from Dostader & Porter, Inc.

ST. L. RESTRAINT SUIT VS. PAR DISMISSED

St. Louis, June 29.

Because of lack of capacity for plaintiff to maintain its suit U. S. District Judge Collet last week dismissed action brought by Abraham Lincoln Amus. Co., former operator of a motion picture theatre for Negroes in old Odean building against Paramount Distributing Co. Suit, seeking treble damages of \$20,500 for alleged conspiracy in restraint of interstate trade, was filed against company for allegedly cancelling an unexpired contract for furishing first-run films to theatre.

Motion to dismiss, made by Walter R. Mayne, counsel for pic co., came after former Justice of the Peace Crittenden E. Clark, former president of plaintiff company, whose charter has been forfeited, told court neither he nor board of directors had authorized filing of action. Paramount also contended contract was breached in 1934 by Lincoln Amus. Co. and that a settlement by plaintiff with Warner Bros., Fox and First National films for similar claims precluded recovery.

More Indie Bldg. OK'd In Mpls. by City Council

Minneapolis, June 29.

Despite opposition from exhibitor channels, independent non-theatrical interests are continuing their efforts to obtain permits for two more large neighborhood theatres here and the city council license committee has indicated that it will give further consideration to the applications.

Following the initial hearing when it was argued that Minneapolis already is considerably overseeded, the committee deferred action. Another hearing was scheduled for last week, but the aldermen decided to postpone it until the new council convenes next month.

Banko Spreading in Pa.

Gettysburg, Pa., June 29.

Bingo and bank night which invaded upstate Pennsylvania in a recent outbreak in Hanover have already begun to spread to nearby towns. This college community, 20 miles from the center of the disturbance, received its initial introduction to banko during the past week when Warner Bros. staged the first affair of this kind in local show history, in its State here.

Draw of the giveaways in the two Hanover houses not only proved that people don't mind driving 20 miles for a chance to win \$20, but the drastic measures had to be taken to protect local b.o. Fear is felt that same procedure may spread through the whole territory.

Goldberg's 25th Anni

San Francisco, June 29.

Aaron Goldberg, owner of a string of five grand houses in San Francisco, celebrated his silver anniversary in the film business here with an open house in the Golden Gate theatre building last week.

Friends, employees and business associates, nearly everyone in the local industry crowded the assembly rooms of the California Theatres Association in tribute. Later in the evening Goldberger gave a party at the Bal Tabarin to 50 of his employees.

In Los Angeles last week, Goldberg was paid another compliment when he was guest of the RKO Pictures convention and honored as the longest continuous user of the Pathe News in the United States.

Winnipeg Stalled on New Exchange Bldg.; Holdouts

Winnipeg, June 29.

Although ground-breaking has started for the new Golden Gate exchange, the backers are starting to run into headaches already, as so far only five companies have signified their intention of going into the new place. They are Paramount, RKO, Universal, United Artists and 20th-Fox. Holdouts in the filmers are Empire, Columbia, and Vitaphone, who are mulling over the cost of rental.

New place, being built by the Hudson's Bay Co., is to be located opposite the Bay store on the Mall, the town's class downtown street. Is expected to be ready by Oct. 15.

Must've Had Bank Nite

Lancaster, Pa.

Lou Bollander, Colonial manager here, has dashed out his last dime to a moocher. Bollander and Herb Thatcher, Hamilton manager, were standing between their respective theatres Saturday morning discussing business in general, when a youngster tripped up and put in a plea for a dime to see the show.

Bollander produced the dime, kid said thanks and dashed into Thatcher's theatre. Thatcher thinks the i O.K.

INDIANA STILL NOT SURE ON BANKO'S O.K.

Indianapolis, June 29.

Indiana is still undecided about the legality of bank night according to the opinion of state officials. Prosecutor Herbert M. Spencer says they're illegal, but he can't act until public sentiment is stirred up.

Atty. Gen. Omer S. Jackson says that legality depends on whether patron buys ticket as a gamble or to see the flicker.

However, many of the small exhibitors who have been featuring banko have dropped it from the calendar.

Serious Charges

(Continued from page 7)

tions of the Sherman act have been ritzed.

He told the jurists that 20th Century-Fox at its sales convention, held since the Supreme Court refused to reopen the West Coast row, boasted of \$78,000,000 bookings last year, complaining that this was the reason for banned methods of doing business. Paramount, 20th Century and others were accused of grinding rivals.

Appeal for reconsideration for his plea for reopening of the Fox West Coast case was based primarily on asserted 'tangle of personal interests' which were related to the alleged frauds. He noted that Senior Judge William P. James, who presided over the proceedings, was father-in-law of Albert W. Leeds, secretary-treasurer of the busted company. Leeds, Nebbett said fatly, told him that the bankruptcy was in prospect. He charged that Samuel W. McNabb, former Federal DA for Southern California, was named bankruptcy referee for the sole purpose of handling the theatre case. Both McNabb and Referee Earl W. Moss were accused of fee-splitting, with Nebbett insisting McNabb was ineligible to supervise the renovating since he was government prosecutor in the monopoly cases, and said Moss' order approving 'fictitious sale' of stock in reorganized exhibition company was illegal since its author shared in the \$75,000 fee paid to him.

In attacking Chief Justice Hughes, the Los Angeles lawyer pointed out that Hughes, Schurman & Dwight were counsel for Fox Film, Wesco, and Fox West Coast Theatres. This firm was headed by the Chief Justice until he was named to the bench in 1930, upon which his son took over. 'Whether or not these facts constitute a disqualification is for the court to determine and not for us to urge,' Nebbett suggestively observed. 'What we are prepared to say is that if the facts do not make a case of disqualification the law is clear that if one member of a court of several happens to be so disqualified the decision of all is void. In the press of business just preceding adjournment, when our petition came on for hearing, the Chief Justice undoubtedly failed to observe that the firm of Hughes, Schurman & Dwight had participated in the case.'

Besides alleging the frauds, abuses, and misconduct entitled him to a review, Nebbett rapped the Supreme Court for giving him the rush act. He noted that the record in the case is voluminous, but that the jurists took only a week, including Saturday, Sunday, and Memorial Day, in analyzing the appeal and in reaching an adverse decision.

STORY BUYS

Hollywood, June 29.

Josef Montague sold 'Three Arabian Nights' and 'Canned Goods' to Warner.

Wilson Collison's original, 'The Mad Miss Menton,' has been acquired by RKO for Pandro S. Berman production. Arthur Kober acquiring.

S. E. EXHIBS PAN RADIO, SCORE CHARGES

Birmingham, June 29.

Southeastern Theatre Owners Association in convention here today unanimously passed a resolution pledging members' next buying season, up to Oct. 1, to refuse to buy pictures from producers who fail to eliminate the score charge. Elimination of the score charge was one of the points in the 10-point program promulgated by President Kuykendall, MPTOA president. The charge was criticized by a number of speakers.

President Kuykendall in his address declared that radio broadcasting by stars had gone far beyond the 'bound of common sense.' That some of the songs and parts of the pictures previewed on the air are old by the time they reach the theatre. He added that some of the stars who rigidly limit the number of pictures they make for fear of 'cramping the public' are going on the air 52 times a year.

The present setup whereby exhibitors claim they virtually have to buy two sets of trailers, getting only one, was also roundly condemned by speakers, also the weekly payment plan for shorts.

The annual meeting of southeastern Theatre Owners in Birmingham, June 27-29, drew an attendance of some 250 from six southeastern states. The meeting started Sunday with preliminaries and business sessions Monday and Tuesday. A full program, including sightseeing tours and a golf tournament. The guest of honor was Ed Kuykendall, president, Motion Picture Theatre Owners of America.

Charlotte, N. C., June 29.

Managers of the Wilby-Kinney Theatres in North and South Carolina, comprising the Big Ten organization, held their annual banquet at Spartanburg, June 22, at the Cleveland hotel. H. F. Kinney of Charlotte, head of the W-K Theatres, and Norris Hatway of Greensboro, head of the Little Seven group of theatres in North Carolina, attended.

C. E. Stone, manager of the State, Spartanburg, was chairman in charge of the arrangements and was toastmaster. Seated at the committee with him were Neil McGill, of Charlotte, Richmond Gage of Salisbury; Harvey Smith, of Winston-Salem; Dan Anstall and Ralph Blalock, of Spartanburg; and Sanford Jordan of High Point.

This was the first time the banquet had been held in Spartanburg. About 100 persons attended.

OMPEA RESTRAINED ON BANKO IN NEB.

Lincoln, June 29.

Temporary injunction was granted against the banko practice in Omaha Saturday (26) when the supreme court here decided to halt the OMPEA (Omaha Motion Picture Exhibitors Association) from further use of cash giveaways until the court, in the fall term, passes on the Barrie (Neb.), test case which found bank night a lottery.

Decision came after a bitter fight between Attorney General Richard C. Hunter and Bill Wright, former attorney general who represented the banko side. Wright contended in argument before the court that it had no jurisdiction in the case and that its appointee referee could report.

Supreme court in making its statement pointed to the extreme likelihood of bank night being a violation of the lottery law, and that the attorney general was justified in asking for the halt.

Omaha, June 29.

Ruling of Nebraska supreme court has affected 28 Omaha theatres. Managers announced over the weekend that banko will be discontinued as per ruling until the fall session of the court when the final fate will be decided as far as drawings in Nebraska are concerned. As no rulings against screen have been made, game has been largely substituted for the outlawed banko.

"WEE WILLIE CONTINUES FOLI WORLD PREMIERE IN ANNALS!

Rudyard Kipling's
WEE WILLIE WINKIE
starring
SHIRLEY TEMPLE
and
VICTOR McLAGLEN

with C. AUBREY SMITH • JUNE LANG
MICHAEL WHALEN • CESAR ROMERO
CONSTANCE COLLIER • DOUGLAS SCOTT

Directed by John Ford • Associate Producer Gene Markey
Screen play by Ernest Pascal and Julien Josephson
Darryl F. Zanuck in Charge of Production



THE KEYSTON
OF YOUR FUTU

The triumphant climax of 20th'

WINKIE" S-R-O PACE OWING GREATEST CARTHAY CIRCLE

OPENING NIGHT SOLD OUT AT \$5.50 FOUR DAYS IN ADVANCE! 100,000 LINED STREETS FOR PREMIERE (*Police estimate*)! EVERY SHOW SINCE OPENING CAPACITY AT \$2.20 TOP! ADVANCE SALE TREMENDOUS! WORD-OF-MOUTH SENSATIONAL!

READ THESE WEST COAST RAVES: "From every angle certain smash at nation's box-offices! Embodies some of the smartest showmanship of the year!"—*Hollywood Reporter*. "A money-in-bank film if ever there was one!"—*Motion Picture Daily*. "Promises to be one of the most important money-makers!"—*Daily Variety*. "Drew tributes of an audience of celebrities. Shirley's biggest and most impressive picture!"—*Edwi Schallert in L. A. Times*. "Darryl Zanuck has a real winner here!"—*Harrison Carroll in L. A. Eve. Herald & Express*. "Will shower both gold and glory upon 20th Century-Fox! Definitely Class A in every department!"—*Sara Boynoff in L. A. Daily News*. "A production worth your while!"—*Virginia Wright in L. A. Eve. News*. "A smash money-getter!"—*Boxoffice*.

smash 1936-37 season!

MBS' Guaranteed Time Setup Okayed at Chicago Meeting; Available on 28-Day Notice

Mutual Broadcasting is working out a system of guaranteed time clearance from its affiliated stations. Matter was discussed and endorsed at the Mutual station meeting in Chicago following the N.A.B. convention last week.

Time to be earmarked (available on 28 days notice) for Mutual is as follows:

Morning, 9:30-10 a.m.
Afternoon, 2-3 p.m.
Night, 8:30-7 and 7:30-5 p.m.
All time is calculated by New York clocks. Necessary adjustments for repeats to midwest and far west are considered.

Mutual anticipates ironing out some of its clearance problems by this new set-up. With it goes an extensive expansion among the stations in sustaining exchanges. Thus far, sustainers have originated largely with WOR, New York; WGN, Chicago; CKLW, Detroit; and Don Lee. Expected to be more active along production lines (with emphasis upon sports and other special events particularly) are WHK-WJAY, Cleveland; KWK, St. Louis; KOIL, Omaha; KSO, Des Moines; WOL, Washington, and WSAI, Cincinnati.

Those attending the Chicago meeting of Mutual included Bill Redges and Frank Smith, WJAY, Cincinnati; John Shepard, Yankee web; Barron Howard, WRVA, Richmond; H. K. Carpenter, WHK, Cleveland; Ted Streibert, Al McCosker, WOR, New York; Ross Porter, KGGF, Shawnee, Okla.; Reginald Martin, KFOP, Lincoln; E. M. Antrim, Frank Schreiber, WGN, Chicago; Gene O'Fallon, KFEL, Denver; Lew Weiss, Don Lee; Lew Avery, WGR-WKBW, Buffalo; Harold Hough, KTOK, Oklahoma City; John Thorwald, WRR, Dallas; Sam Bennett, KTAT, Houston; Frank Ryan, CKLW, Detroit; Bob Convey, KWK, St. Louis; Craig Lawrence, KSO, Des Moines; John Henry, KOIL, Omaha; Don Davis, WHB, Kansas City; Bill Dolph, WOL, Washington, and Fred Weber and George Harvey of Mutual.

Chicago, June 29.
Readying for Mutual this coming season are three new co-operative commercial programs. One is a George Jessel program, originating in New York. These programs will be available for local sponsorship tie-ins. Understood that the Society of Motion Pictures is working on such a co-operative program also for MBS. Schwimmer & Scott agency here has been out in the field for the past few weeks to line up a series of department stores throughout the country on a co-op show with local cut-ins.

VARSITY TITLE DISPUTE IS ADJUSTED

Pontiac and Warner Bros. have straightened out their differences on the question as to which had the right to use the title 'Varsity Show.' Auto manufacturer through its agency, MacManus, John & Adams, had contended that its program over NBC during the past season had built up a property value in the title, while the film producer pointed out that it had the musical with that name announced for production before the Pontiac program went on the air.

General Motors subsid intends to return the collegiate stanza to NBC this fall. WB is releasing the 'Varsity Show' production with Fred Waring Sept. 4. The counterclaims were settled after several weeks of discussions. There was talk of a tieup between the picture and air program but this was dropped because of the early release date.

Clair Meyer, who recently joined WHBF, Rock Island, is issuing a station newspaper for local accounts, etc.

Columnist Hunt

Radio ballyhoo has created exaggerated interest in the radio funnymen as newspaper columnists. Joe Laurie, Jr., is the latest to have received an offer. Ken Murray, Walter O'Keefe, Bob Burns, Gracie Allen (for a time) and others from the air are doing newspaper chores right along.

CRAMPTON TOPS COAST ESTY CREW

Hollywood, June 29.

William Esty agency here has undergone a complete personnel change. J. Savington Crampton displaces Sam Moore as Coast radio head and producer of the Camel airshow; George Corey takes over the writing duties from Moore and Angers Wooley, and Harry Holcomb comes in as production aide on the cliche show. Bob Redd, who with Moore, held the production reins, is switching over to another agency. Moore will freelance writing for radio and pictures.

Camel hour in the fall will be split up into two sections, according to tentative plans by Crampton. George Stoll will baton the music in one half and Benny Goodman takes over the other. Jack Oake may appear only in one stanza.

Crampton takes over on today's (Tues.) broadcast of Benny Goodman's Swing Show.

George Corey, formerly with Lord & Thomas and J. Walter Thompson, has joined the Coast staff of the William Esty agency to write the Camel summer show.

Now on coast.

WXYZ, Det., Incorporates Self-Produced Sustainers

Detroit, June 29.

Station WXYZ here is adopting the fiscal device of incorporating its various locally-produced radio programs. This keeps the bookkeeping on each individual undertaking clear and enables station to know exactly where it stands in relation to each production.

Thus far four corporations have been set up. Lone Ranger, Inc., lend off. It's on several stations, besides WXYZ, around the country. Green Hornet, Inc. and Fact Finder, Inc., are others. Full corporate name of Ann Worth, Housewife, Inc., had to be adopted to avoid conflict with a candy company of somewhat similar billing.

WXYZ is one of the most aggressive showmanship stations in country. Estimates of the income from programs as against the income from sale of time have run as high as 33% of total.

Rhoades Agency, S. F., Sets Up Radio Dept.

San Francisco, June 29.
Complete radio production unit, headed by A. W. Scott, has been put into operation by Rufus Rhoades & Co., local ad agency.

Richard Holman, author of the transcribed serial, 'The Cub Reporters,' and former KYA program director, is associated with Scott on the new radio staff of the Rhoades organization.

GUEST STARS DATED

Gus Van to guest July 13 on Ben Bernie's American Can show. Sammy Weisbord, of the Morris office, handling.

Bill Robinson, Claude Rains, Mitzi Green and Joe Laurie, Jr., on tomorrow (Thursday) night's Vallee show. William Morris office agent Mitzi Green and Lauri

Loophole Investigation Cites William S. Paley's Personal Holding Corp.

Washington, June 29.

Use of a personal holding company enabled William S. Paley, president of Columbia Broadcasting System, to reduce his Federal tax liability nearly \$8,000 on 1936 earnings, the Treasury Department disclosed last week. Chain exec was the only radio personality who yet has figured in the current Congressional probe of tax dodging.

Practice was admittedly legal, but Treasury experts pointed out that tighter laws concerning corporate finances would have avoidance of this sort. No charge of fraud or other violation was filed at either Paley or the scores of other persons who use the device to foil the tax collector.

Paley's Park Corp., which holds a large slug of his CBS stock, was revealed to have had net income for 1936 of \$104,553. Taking advantage of provisions in the law which permit 20% credit, deduction of dividends, and write-off of losses, Paley sliced his income to the point where he paid only \$4,057 in taxes. The Treasury figures his tax would have been \$11,690 if certain loopholes were plugged, since his revised undistributed adjusted net income would total \$66,056.

Park Corp. reported losses on sales of capital assets last year aggregated \$21,493, while dividend payments came to \$60,000.

DON LEE WEB CANCELS L. A. SHIFTS

San Francisco, June 29.

Pressure brought by Local No. 6, American Federation of Musicians, and squawks from city officials, civic organizations, radio editors and dialers have resulted in cancellation of the Mutual-Don Lee web's previously announced plans to shift production of two local daily programs, 'Morning Merry-makers' and 'Feminine Fancies,' to Hollywood June 28.

Both shows will continue from the KFRC studios here. Move south was intended as a money-saver, eliminating the local orchestra and slicing line costs. Musicians union, however, balked at dismissal of the studio orchestra and possible retaliatory measures at other Don Lee studios were indicated. Execs of Local No. 6 contacted Don Lee at the National Association of Broadcasters confab in Chicago by wire and telephone to urge reconsideration of the transfer order, which was finally rescinded.

Right to Use Musicians Sustaining and Commercials Is Philadelphia Issue

Philadelphia, June 29.

Understood Philly's three major network stations, WCAU, KYW and WFIL have inked a pact to hold out against the local music union in the dispute over terms for house bands. Crux of the tussle is the question of allowing the studio crews to play both commercial and sustainer programs. Union seeks to bar it, with stations anxious to put it over.

Since union's contract with KYW and WFIL has expired, those stations have joined WCAU in the stand. Latter studio has never met the union terms in the matter and has for about a year been without a studio orch. WCAU is a CBS affiliate, owned and operated by the Levy brothers. KYW is Westinghouse owned, NBC operated. WFIL is jointly owned and operated by two Philly department stores.

Lux Washes Up

Hollywood, June 29.

Current series of Lux broadcasts trails off July 5 with Robert Montgomery in 'Beau Brummel.' Soap opera for nine weeks, Columbia network taking over the time for its Shakespearean cycle.

Fortunio Bona Nova draws the guest call on Kraft July 15.

Inside Stuff—Radio

Transmitter being erected by General Electric on top of the State office building, Albany, will not serve for experiments in television, but will be used to study the transmitting characteristics of high frequencies, according to Willard J. Purcell, chief engineer of WGY, Schenectady, Set, which will be completed in about three weeks, will operate on 21.6 to 41 megacycles, or from 9 1/4 to 7 3/4 meters. These frequencies are quasi-quasi waves, i. e., they can be received about as far away as the transmitting source can be seen. Range of the transmitter is calculated at 16 miles. Receiving sets in the shadow of buildings or on the opposite sides of hills between transmitter and receiver will get a weaker signal than those in direct visible range.

WGY personnel will operate the transmitter, under supervision of G-E radio engineers. No set schedule will be followed. Program material, probably recorded in ill or inate with the experimental outfit, not from WGY studios.

Several agencies active in spot broadcasting are making use of the current doldrums to bring their station information files up to date. They're asking stations for their latest coverage maps and other recently compiled data. Queries have given some stations the impression that there must be some heavy campaigns on the griddle, with the result that they have either written or wired their national reps to get a line of what the business might be from the agencies.

Reps, in turn, are appraising the stations that with things pretty dull for the present around the agencies, the clerical staffs are being kept busy overhauling the station info files. Also that any request for information during the next few weeks might be treated as instances of getting ready for the fall rush.

WPG, Atlantic City's municipally-owned broadcaster, continues to snuggle deeper into the black as regards its operation net. Profit for April past was \$774.07. May figures not yet computed, but according to biz, profit will be larger. Summer sure to swell, since resort station has always done its bulk during hot months.

The first month in the 13 years WPG has been on the air that the station ever made a profit of the red was last March, when a \$54 profit was achieved. WPG took all prizes nationally for the longest span any station ever steadily lost money. The loss periods included the five-year period Columbia Broadcasting System took the broadcaster over on a lease. That stretch at least alleviated the headache to the taxpayers.

Waldo Abbot, director of broadcasting at the University of Michigan, is author of a new book (McGraw-Hill, \$3) entitled 'The Handbook of Broadcasting.' It is designed apparently for classroom use and gives a general bird's-eye view of the salients of the industry with particular emphasis upon educational broadcasting.

Little reference to the agency-sponsor collaboration. Growing numbers of colleges teaching radio technique suggests that the volume will be acceptable as a text-book on the A.B.C.'s but unlikely that it will appeal to those actually in the trade.

Deletion of rule requiring broadcasters to give advance notice of intent to use relay stations was voted by the Federal Communications Commission last week. In effort to simplify red tape, the Broadcast Division killed Rule 102 and made several alterations in portions of two other rules, so that licensees now have general latitude to use their relay transmitters whenever desired instead of troubling to get specific advance authorization from the commission. Since such plants are not operated regularly, engineers said there is no reason for maintaining the strict control which has been in effect for years. Change does not mean wholesale permits for relay operations, however.

The Beechnut Packing Co. has definitely decided for the present to stay off the airlines. Currently expending plenty in merchandising and outdoor ballyhoo, the chewing gum firm will continue with those forms, having found 'em more productive than air advertising. Company's last big air spread was the 'Red Davis' serial over CBS several years ago.

At present Beechnut has 1,000 girls around the country pounding the pavements in costume giving away free gum. Cost is considerable, girls being salaried at \$3.50 each per day. Another ballyhoo stunt is fleet of 12 'circus trucks' which tour the land and cost \$125 each per day to operate.

Blackett-Sample-Hummert agency here is handing out letters of authorization instead of contracts to station men at present.

Reason for the letters instead of contracts is fact that Frances Hasmer, B-S-H rate clerk, is out of town on her vacation, and the orders are that only Miss Hasmer can fill out contracts.

Larry Nixon is out as head of WMCA, New York press dept. after two years. Leon Goldstein of WBNX, in the Bronx, a former colleague of Sidney Flamm, gets the job. Donald Flamm, head of the station is in Europe. Nixon to do some writing until making another connection.

Prizes awarded jockeys and trainers at Washington Park Racetrack, Chicago, the afternoon of the N.A.B.-Variety handicap included Dictograph silent ear radios, Packard electric razors and Lectro-Lites.

BOB KAUFMAN AT WLS

Back to Chicago from KMA, Shenandoah, Iowa

Chicago, June 29.

Bob Kaufman, formerly sales manager at KMA, Shenandoah, Ia., set yesterday (28) to head the advertising and promotion departments of WLS, Prairie Farmer station.

Before his connection with KMA, Kaufman was with Columbia here as publicity director and later program department chief.

Morning Musical Clock Idea for Late Night

Chicago, June 29.

After years of morning musical clocks somebody's thought of a night-time musical clock to beat the morning show to the punch. Levinson's Radio Stores, through the Schwimmer & Scott agency, has signed for a full two-hour show on WCFL, the Chicago Federation of Labor station, every night from 10-to-midnight.

Show will include recordings spliced with news flashes every five minutes, time signals and weather reports for the following day.

Domestic Serial on Air Plugs Obscure Tune Into Quick Demand Sheet Sale

Hollywood, June 29.

Plugs which 'The Dream of My Heart' received on the NBC broadcasts of 'One Man's Family' have accounted for the sale of 25,000 sheet copies of the tune within two weeks of publication. Harms took the tune from Edna Fischer and Joe Thompson, NBC producer in Hollywood, who authored the lyrics, but deferred putting it on the market until it had been played the sketch's theme several times.

Counter demand after the initial few plugs resulted in a quick sell-out of the original printing job of 5,000 copies. 'Dream' was obtained by Art Schwartz, Harms exec on the Coast. Firm is now getting behind the tune with an intensive plug campaign.

Rambeau Sets WNEW

Chicago, June 29.

William G. Rambeau rep firm has signed as national sales representative for WNEW, New York. It's a three-year paper.

SET-UP ON N.A.B. DISCS

Less Time, More Stations

William S. Paley personally sold Sayre Ramsdell, sales mgr. of Ico, on the idea of cutting Boske Carter down to three times a week, and using the difference in money for an extension of the program's hookup to the Coast. By this stroke Paley opened up two half-hour periods a week, namely, the 7:30 to 8 p. m. spans on Tuesday and Thursday, and also putting the network in the way of getting for them two cross-country customers.

Understood that Columbia has 11 applications for evening half-hour periods, with the task now being to induce the earliest of the option holders to make them extensive hookups.

WLS Proposes Hillbilly Comedienne For Newspaper Syndicate Side-Line

June 29.
Another side-line money angle is being developed by WLS. Now making plans for syndicated newspaper series, to be written under name of Lulu Belle, their top-hill-billy comedienne. If successful in putting 'Lulu Belle Sex' over, station will probably go to work on similar ideas for both individual performers and groups.

Putting out feelers now to get attitude of newspapermen, with arguments that if the name will 'pull' 'em into theatres and fairs, besides turning on radios, it ought to sell papers, too. Couple deals understood to look favorable, and if one goes through, it'll be just another angle to the station which grosses more than the time taken on its various sidelines.

Station at present is biggest user of song books, pictures, and albums in the country, selling 'em by the thousands at anywhere from two bits to \$1 a crack. Also have regularly organized units to play vaudeville, fair, and special dates, but stuff theatres to play auditoriums wherever possible because such dates allow them to hawk the song books and albums, which theatrical dates do not.

TRANSRADIO'S RIGHT TO SUE U. P.

United Press' motion to dismiss the libel suit brought against it by Transradio Press Service was turned down in the N. Y. supreme court Monday (28). In passing on the plea, Justice Church held that Transradio's complaint contained sufficient facts to constitute a cause of action.

Transradio charged that the U. P. in February of this year, issued a promotional piece in which it asserted that the TPS had not for the six previous months obtained a single new client among radio stations, but lost six of them, with these subscribers dropping the service because they had found it inadequate.

'Yes, Let's' Says WGN

Chicago, June 29.
Quin A. Ryan, general manager of WGN, has forbidden any more airings over station of the pop song, 'Call the Whole Thing Off.' Ban was instituted on grounds that piece has been overworked on the radio.

Such rulings are not new with Ryan, who hands down decisions frequently for same reason.

Visiting

In New York
Ford Billings, KEHE, Los Angeles.
Wilbur Eickelberg, KFRC, San Francisco.
Bert Buzzi, San Francisco.

MONTH TO CLICK

Gale from Chi to Get Quick Build-up

NBC Artists Service is bringing warbler Gale Page, east from Chicago, at week's end, for a buildup, hoping to peddle her in New York to a sponsor. She'll have a whirl of sustaining periods, with concentrated concurrent bombardment from the press pen.

Miss Page is under contract to NBC, and has been airing out of Chi for some time. If her eastern publicity-pressure doesn't net a neat notch on NBC folio, she'll go back at the end of a month.

Show Boat Ties Up at Indie Coast Station

Hollywood, June 29.
Its limited capacity precluding an audience show, National Broadcasting has shunted 'Show Boat' to the KFVB studio-theatre, which seats 600. New Maxwell House show, with Charles W. Inger back as Cap'n Henry, is unveiled July 8.

Recent National Biscuit show, with Helen Broderick and Victor Moore, also used the Warner station facilities.

WLW Scouting Chicago

Chicago, June 29.
Talent-quest gang from WLW hit town yesterday (30) to remain through Thursday (1) interviewing and auditioning actors, singers, producers and writers for staff positions on the Crosley stations.

Boys from Cincinnati are Bob Kennett, Arthur Chandler, Fritz Witte, E. C. Krauter, Wm. Stace and Dave Conlon.

Octavus Cohen, Jr., O.O.'s American Broadcasting

Octavus Roy Cohen, Jr., son of the novelist, is in New York City from Cuba to study American radio broadcasting. He's visiting the various stations and agencies as an observer on program production. He's Prez of the Havana Advertising Agency, Inc., in the Cuban capital.

WOODY KLOSE, TEACHER

St. Louis, June 29.
After losing five announcers to KMOX in two years, Woody Klose, WTMV program director, reached a new high in disappointment last week when Warren Champlin, an up and coming mickeman, was lured from station by a job as reporter on a New York newspaper.

Klose avers he'll continue to train announcers and one day hopes to have a contract that will hold announcers to WTMV.

PROFITS GO INTO ASSN. TREASURY

Cost of Establishment, Research, Etc., Must First Be Liquidated

100 SUBSCRIBERS

Washington, June 29.
All profits hereafter derived from the sale of non-copyright transcription made by the N.A.B. Bureau of Copyrights will go into the trade association treasury. No financial statement will be issued, however, until the 16th annual convention next summer.

E. V. Brinkerhoff, New York recording lab, is making the master records for \$140 each. Talent is extra. Pressings and service charges have been estimated by the tablecloth mathematicians of the N.A.B. as around \$3.50. Difference between this sum and the \$10 charge to purchasers within N.A.B. (\$15 to non-members) is the profit margin.

However, before the new service can see black, accumulated costs of research, personnel, title clearances, etc., must be paid off.

Explanation of the fiscal modus

Baldwin's Play Tilt

With his reappointment as managing director of the National Association of Broadcasters James W. Baldwin's salary has been upped to \$16,000. Got \$13,500 last year. Baldwin took over the job three years ago for \$11,000 and at each year's renewal he has received a raise of \$2,500.

operandi of the Bureau of Copyrights will be made to the membership at a later date. It is understood around 100 stations have subscribed for the service so far.

Board of directors will supervise the whole undertaking, which is described as solely and entirely a trade association promotion with no outsiders involved or deriving any profit save through the straightaway contracting of master records and pressings therefrom.

AMOS 'N' ANDY TO CAMPBELL IN 1938?

Philadelphia
Deal is practically set for Amos 'n' Andy to go on the Campbell soup payroll after the blackfaces have wound up their final cycle with Peg-sodent at the end of 1937. Details were discussed in Philadelphia Sunday (27) between the team and L. Ward Wheelock, Jr., v.p. in charge of radio for the F. Wallis Armstrong agency.

Campbell proposes to continue its 'Hollywood Show' with Columbia, but this will make NBC's first break from that commercial quarter. Pair's new contract will give them an upping in salary.

E. Katz-WHN Apart

E. Katz Special Advertising has ceased repelling Loew-owned WHN. N. Y. Ending was quite amicable after 17 months' relationship. Station now has no rep. and contemplates acquiring none.

Claire Isden, of the WGN. Chicago program department, is making the rounds of New York on her vacation.

Guild of Announcers, Etc., Adopts 'Vertical Union' Theory; Going After Actors, Scriptists, Others

Radio Versatility

Rochester, N. Y., June 29.
Marion Karasick, who has M. A. degree from the University of Rochester and speaks four languages, joins WSAW staff to handle Social Register daily program. Acts in studio dramas writes scripts.

National Radio Writers' Guild Formed on Coast

Hollywood,
National Radio Writers Guild, to be affiliated with the Authors League of America, Inc., was formed June 23 with the approval of the board of directors of the Screen Writers Guild. Dorothy Parker is named chairman of the membership committee of SWG, replacing Anthony Veiller, who is planning an eastern vacation. Dudley Nichols, prez of SWG, announced membership has reached 402.

After the board meeting Nichols said executive board on the Screen Writers Guild passed a resolution approving formation of the Radio Writers Guild.

It was voted by SWG that the new Radio Guild have four representatives on the council of the Authors League of America. This proposal had already been approved by the Authors Guild and the Dramatists Guild in New York.

Board also discussed plans for a conference with Dr. Towne Nylander, regional director of the National Labor Relations Board. Reps of SWG, Screen Playwrights and Motion Picture Producers Association will attend the meeting. Dr. Nylander will ask parties to agree to consent election to select bargaining representative for writers under collective bargain clause of the Wagner act.

If the three parties cannot agree on method of election Dr. Nylander will then issue an order for a hearing on the request of SWG to be named bargaining representative.

184 PLAYERS FLOCK TO L. A. RADIO GUILD

Hollywood, June 29.
Membership of Radio Artists Guild has swelled to 184 since its formation 10 days ago. Under chairmanship of Norman Field, temporary board, with the assistance of Sanford Carter, counsel, is drawing up the constitution and bylaws which will be discussed at a membership meeting tonight (Tues.).

Acting board members are Cyril Armbruster, J. Donald Wilson, Georgia Fifeled, Frederick Shields, Frederick Mackaye, Duane Thompson, Ralph Scott, John Gibson and Eugene Carman.

State of officers for the year also will be voted on at the meeting.

Agency Man a Singer

Dallas, June 29.
Chauncey Parsons, in charge of radio for the Ratcliffe agency here, goes on WFAA for a thrice-weekly vocal program for the Mercantile National Bank.

Parsons was formerly a standard vocalist on the NBC web out of Chicago.

American Guild of Radio Announcers and Producers has adopted the vertical union idea and is going after mike entertainers, script writers and others. In the drive for radio players the Guild is getting the jump of the Actors Equity Association, whose president, Frank Gillmore, has from time to time talked about bringing radio people within the fold of the AFL affiliate.

Roy Langham, head of the Guild, declares that his organization will continue its membership drive throughout the country without accepting any bid for alliance with either the CIO or AFL. He will not include musicians in the Guild's membership since this would interfere with a group already established in radio.

Impression in the industry is that Langham has been spurred into the vertical union idea by the report that the CIO was extending its activities in the broadcasting business to take in program workers. Langham denies that he is being prompted by Columbia officials in his various moves.

LAXATIVE ON NBC BUT PLUG LIMITED

Grove's Bromo Quinine will be on the NBC Blue (WJZ) this fall with a 15-minute program four evenings a week. Slack-Goble is the agency.

No reference will be made in the plug to the laxative phase of the product, since this would be contrary to the web's policy established two years ago. That rule barred the addition of any laxative business.

Havana Again for IRC

International Radio Club, migratory party-holding gang, will be back in Havana Dec. 8-12, 1937. It's the eighth annual drinking bout and Cuban invasion by the bunch, of which Jack Rice, non-broadcaster, is organizer.

Vice-presidents include F. G. So-well, WLCA, Nashville; E. K. Car-gill, WMAZ, Macon; Norman Reed, WPG, Atlantic City, and Gen O'Fallon, of KFEI, Denver.

Directors include Campbell Arnoux, WTAR, Norfolk; Fred Borton, WQAM, Miami; Martin Campbell, WFAA, Dallas; John Fetter, WKZO, Kalamazoo; Nate Lord, WAVE, Louisville; G. Richard Shatto, WIS, Columbus, S. C.; John Shepard, Yankee web; H. W. Slavick, WMC, Memphis; Harold Wheelahan, WMSB, New Orleans; L. B. Wilson, WCKY, Cincinnati.

Janssen's Own Program

Hollywood, June 29.
Werner Janssen, musical conductor on the Chase & Sanborn program, turns over the baton to Robert Armbruster, July 4, and will head his own program, to be sponsored by Fleischmann Yeast. Show moves into the spot recently vacated by Robert Ripley and airs on Sundays from 3:30 to 4 p.m. over NBC blue network. Switch to Wednesday nights will be made in September. Janssen will use his C & S crew of 35 men and program will feature his special orchestration, with occasional guest vocalist to spotted.

Armbruster recruits and here.

B'CASTERS HECKLE PRYOR AT N.A.B. MEET; AGENCY-STATION FRICTION WELL AIRED

Showmanship Vs. Groceries Is Small-Watter Plea—
Cross of WMAZ, Gillespie of KTUL Ask Questions—Earl Gammons on Local Ad Agencies

Plea of Arthur Pryor, Jr., B.B.D. & O. v.p., for more showmanship among local stations, marked the closing session of the convention of the National Association of Broadcasters in Chicago. In tackling the subject of good local programming Pryor stuck his chin away out and the spirited rejoinder which followed found the agency exec taking some stiff bops on that point of the anatomy.

Pryor raked the small station operators for loading up their air fare with long and sloppily written announcements about two-pain suits, medicines and second hand tires. Radio, he said, has arrived at the point where it must improve its business methods and prestige and cut out the things that make it catch-as-catch-can. Pryor also told the gathered broadcasters that his agency wasn't interested in knowing about the technical excellencies of the various stations. Agencies have all the info needed but what they really want is good local programs.

Remark about having all the data that the agency needed on coverage and kindred matters stirred several of the small watters to action. They wanted to know, if this was so, what the agency did with the latest information on signal improvement which the small stations sent it. One station manager opined that it must be tossed into the wastepaper basket. Ned Midgley, B.B.D. & O.'s spot-time buyer, got in the crossfire at this point and asserted that the agency maintained a complete set of data about the small stations as well as the large.

Steamed Up

Two that got really steamed up by Pryor's statements were Red Cross of WMAZ, Macon, Ga., and W. C. Gillespie, KTUL, Tulsa. Taking up the cudgels in behalf of spot broadcasting, Cross reminded Pryor that he (Cross) had never developed a hump from carrying B.B.D. & O. checks to the bank and that it was the coin from announcements that has kept the small station men in 'groceries, grills, drums and gravy.' Gillespie took up the sock fest from there, also reminding Pryor that if it weren't for the income from announcements few of the small stations would be able not only to keep going but to pay for the better program producers that Pryor was urging them to hire.

Pryor started a little back waltzing with the admission that the minute announcement has been a godsend to the radio business. As the small watters in the gathering nodded in appreciation Pryor recovered his initial stance and asserted that this might have been okay in the past but the station must now begin looking ahead and become conscious of a need for elevating broadcasting, and not just use it as a means for a livelihood. A large segment of the set owners, he added, were tuning in for special events only and unless the indie operator became jealous of the medium's prestige and kept raising the standard of his broadcast material there was a chance of the listening ranks' becoming rapidly thin.

'Suggestions'

It was during this discussion that one broadcaster wanted to know whether Pryor's agency objected to a station or its rep going over the agency's head to client. Pryor said it didn't, but that he would suggest the station tip off his agency in advance so that it might be able to make some suggestions.

Edward Petry, a station rep, took this occasion for a little comment of his own, prefacing it with a neat bit of salamiing. Petry said that he spoke as a representative who considered himself nothing but the employee of a station and as such he wouldn't think of going over the head of an agency without permission.

Pryor admitted when it was all over that some of the small watters knew how to jab back in stinging fashion. He also paid tribute to the broadcasting business as a whole for the high scale that it has maintained. Earlier the same, and in another convention session, Pryor said that the business of broadcasting has re-

solved itself into one of selling time and not programs. He scored the station operators for neglecting to encourage competent program producers with coin and in other ways and making instead the salesman the anointed genius of the staff. Pryor declared that broadcasting is now at the point where nobody sells it; the advertiser buys it. Time has come, he said, for the broadcaster to take better pains in picking and developing his production staff, continuity writers and announcers.

Pryor also urged that the industry get together on the elimination of chainbreak announcements and that it cut out the practice of jockeying around with rate quotations.

In answer to a question from the floor, Pryor asserted that his agency has never bought in terms of wage and that it would any day trade a network show on 60 stations for 60 good local programs because each market has its own peculiarity. Earl Gammons, WCCO, Minneapolis, remarked that Pryor's expressed preference would be gratifying if it were to be found also among local agencies. Gammons said that a good local show costing a little above average money had slight chance of being appreciated among local agencies because in many instances broadcasters had to contend with heads of radio departments who shaped up as not much above graduated office boys.

2 New Radio Accts.

Chicago, June 29.

Two new accounts taken over by Selviair, six months old agency, and both to go radio at once. Cosmesis, Inc. (Skin Dew), to do a six week, locally, with Bob Padlock, for a test, then switch to net. Other account, Feldman Petroleum Co., gas station chain, to start off with 15-minute spots on five small Chi stations.

CINCY-TO-DENVER

Split NBC Red Loop for La Fendrich Cigars

Chicago, June 29.

La Fendrich cigars switching its 'Smoke Dreams' show on Sunday to a split NBC red hook-up, starting on Feb. 26. Will ride over 25 stations from Cincy to Denver. Originating in the studios of WLW, Cincinnati, it's a 30-minute musical show in the morning.

WABY Optional on Mutual

WABY, Albany, N. Y., will hereafter be an optional station on Mutual in a deal just signed by Fred Weber and Harold Smith, of the network and the station respectively. No line charge to advertisers.

Epidemic of Resignations From N.A.B. Feared as Dull Convention Ends

Day following the close of the convention of the National Association of Broadcasters in Chicago a report got around the industry that the association was threatened with wholesale membership resignations. Among those reported as contemplating withdrawal from the NAB roster were WSM, Nashville, and WLW, Cincinnati. It was also said that if WSM quits WHAS, Louisville, would join the walkout.

Inside dissatisfaction and cross political currents were further intensified at one session of the convention last week when Arthur B. Church, KMBC, Kansas City, lashed out at those who had criticized him for trying to run the NAB. Church cut loose while on the dais to read his report of the NAB's work with the Joint Committee on Radio Research.

Church prefaced his report with a charge that few of the members

Don Davis' Reputation

Kansas City, June 29.

John Cameron Swayze, radio editor of the Journal-Post, wants to make something of the cartoon in the NAB daily issue of *Variety* depicting Don Davis, the Missing Host, in the dog house. Swayze reproduced the drawing on his Sunday page and had this to say:

'It may be enough for *Variety* to merely label Don 'missing,' but this being his home station we are more inquisitive. He is invited to explain where he was and what he was doing when he was supposed to be playing host. Space for his reply is assured him. Do I hear an answer?—J. C. S.'

Davis is expected to stand on his record. He was never on time any place.

N.A.B. PROGRAM BODY SET UP

Chicago, June 29.

NAB Program Division, which was formed at last week's convention of the association, is preparing to set up a method for exchanging scripts, ideas and problem solutions. Committee appointed by the division will ask the NAB directorate to appropriate funds for the operation of the exchange on the grounds that it will not only make the program directors and their staffs more conscious of the NAB but help raise the general level of air entertainment.

Five elected to the committee were Ezra A. McIntosh, WMNC, Asheville, N. C.; Nicholas Pagliari, West Virg in Broadcasting System; Art Kirkman, KOIN, Portland, Ore.; J. Neal Reagan, WOC, Des Moines, and James Willson, WLW, Cincinnati. Among the others that attended the organization meeting were Mrs. Clair B. Hull, WDZ, Tuscola, Ill.; Walter Haase, WDRG, Hartford, and Gonor Bath, WMBD, Peoria. Reagan was elected secretary.

John Karol's Office

John J. Karol, CBS director of market research, was last week elected president of the Market Research Council through a mail vote of the members.

Karol is the council's only new officer from radio.

Casino with Fields

Del Casino replaces Frank Parker on the 'Ripping Rhythm Revue' July 4. Program, with Shep Fields' orchestra, over NBC-blue on Sunday nights.

Tenor was played by CBS Artists, Inc.

Engineers Working Conditions

[Walter Damm of WTMJ, Milwaukee, has completed a survey of working conditions in the operating (engineering) departments of radio stations. All stations in the U. S. A. (about 700) were quizzed; 233 answered. Network-owned stations were not tabbed. Percentages were arrived at under three groups—clear channel, regional and local stations. Engineers' wages run from \$12. an hour to \$15.00 an hour. Other facts established by WTMJ follow.]

Do Operators Belong to a Union?

	Clear %	Regional %	Local %
Belong to a union	36.66	20.41	6.32
Do not belong to union	63.34	79.59	93.68

to What Union Do They Belong?

	Clear %	Regional %	Local %
IBEW	54.55	55.00	50.00
ARTA	18.18	30.00	33.34
Company union	27.27	15.00	16.66

It should be understood that the percentages represent a breakdown in each case of stations whose operators do belong to a union and do not represent percentages of total stations in each group.

How Many Per Week Do Operators Work?

	Clear %	Regional %	Local %
30			1.05
35			
36			
38			
39			
40			
41			1.05
42	2.86		5.25
43			2.10
43 1/2		1.00	
44	8.58	4.00	
45	8.58	3.00	6.30
46		2.00	1.05
48		41.00	27.50
49			1.05
50		3.00	9.45
51		1.00	2.10
52			1.05
53			
54			
55			
56			
58			
60			
65			
69 1/2			
Average hours, all stations			

Do you pay operators Overtime?

	Clear %	Regional %	Local %
Yes	40.00	36.00	23.16
No	60.00	64.00	76.84

If Operators get overtime at what rate?

Time and one-half	64.30
Scale	
Double Time	
Variable	
Bonus	
Individual Contracts	

ios and transmitter at the same location?

	Clear %	Regional %	Local %
Yes		15.00	55.79
No		85.00	44.21

If studios and transmitter are at the same location, do the men who operate your transmitter also handle studio control and/or transcription equipment while operating the transmitter?

	Clear %	Regional %	Local %
Yes		93.33	84.90
No		6.67	15.10

NBC's Cleveland Set-Up

Cleveland, June 29.

Lease on Guaranteo Title Building, into which WTAM is moving to get larger quarters, was finally clinched last week by local manager Verne Fribble and Alfred A. Norton, vice-pres in charge of NBC's stations, after several months of wrangling over rental figures.

For use of basement and first three floors NBC is to pay \$17,500 annually for five years and \$20,000 for five and, a five-year option is exercised, \$25,000 a year for that term.

Revamping of main floor formerly used for banking starts next month.

Atlantic After Dartmouth

Atlantic Refining is dickering with Dartmouth for school's football games this autumn. Deal will probably be closed, an encore on last year.

Saturday afternoon time on WOR New York, for Atlantic has no games named. Sponsor wants one of the venerable, ivy-coated colleges of New England to fight back at Socony in its Yale games over WMCA, in the New York area.

Last season Atlantic was on WOR with Yale. Sponsor had same idea in mind again this season, but Socony bagged Old Eli first.

William S. Resnick, fresh from college, joins WEVD, New York City.

AGENCY DENIES TALKS FOR BIG 10 RIGHTS

United States Advertising Corp. here makes denial that Wilson & Co. were negotiating for the rights to broadcast Western Conference (10) football this season. Story was printed some weeks ago. Big 10 sponsorship price had been quoted at 100 grand.

Tony Cabooch Shot

Des Moi

Chester J. Gruber, known as Tony Cabooch at WHO, is confined to his bed for two weeks with a wound in his leg, suffered accidentally when Tony was cleaning a revolver. His condition is not serious unless complications develop. Special wires have been installed in Tony's residence by WHO, so he may continue his broadcasts uninterrupted.

New B. B. D. & O. Staffmen

Additions to the radio dept. at the B.B.D. & O. agency, New York, are R. W. Bowdoin and Geor Vandel. Latter was formerly at WMCA. N. Y. Bowdoin came from newspapers.

ECHOES OF CONVENTION

What Hotel Thought of N.A.B.

Chicago, June 29.
Try to get a hotel exec to comment on a convention!
How did they behave?
How much did they spend?
How were they compared to the average?
The answer to all these questions is diplomatic silence. Frank Bering isn't even specific on the official registration. It was large. He thought the weather was very nice and he plans to get in a little polo pretty soon.
"Do you think the 15th annual convention of the N.A.B. was in the public service, convenience and necessity?" asked VARIETY.
"Yes and no," said the g.m.

Research Committee Gives Blessing To NBC-CBS Farm Survey in Fall

With no member of the National Association of Broadcasters present at the meeting of the Joint Committee on Radio Research voted last week its official blessings to the farm survey which NBC and Columbia jointly propose to get under way in early October. Committee also voted to retain Paul F. Peter, managing director of the bureau, for another term of six months.

NBC and CBS have decided to stick along with the bureau, even if the NAB should elect to withdraw from the project. NAB spokesmen on the committee are wary of the direction taken by the work of the bureau and at a meeting of the new NAB board of directors in Chicago last Thursday (24) it was voted to defer for a month or two decision as to whether the association remain with the joint committee or establish a research bureau of its own.

Joint Committee at last Friday's (25) gathering, ordered that the bureau continue its exploratory work, selecting listener areas in spots outside of New England where the tests have been so far confined. Although the Joint Committee will be consulted on the methods used, the farm survey will be entirely underwritten by NBC and Columbia. Latter week does not intend to start the job until after the end of daylight savings, so that the probes can get the right slant on set ownership and listening habits from the normal rural population.

PRO FOOTBALL SNUBBED

Lukewarm Attitude of Sponsors Puzzles Management

Washington, June 29. Football broadcast had seems to have made little impression in this section of the country, although Middle Atlantic area is lively sports

is the conclusion reached by National Capital's Redskins, which previously played under Boston colors. Team was moved here this spring by George Marshall, billionaire laundry proprietor.

Proposal to sponsor regular airings of Redskins games has been spurned by numerous advertisers approached so far. This despite the fact there are an estimated 25,000,000 people within broadcasting range. Coldness puzzles Redskins' management, particularly since the team won the Eastern championship in the National Football League last year. Teams which finished in the rut already have peddled their radio rights for five figures.

WFBM Merchandising

Indianapolis, June 29. WFBM laid out coin for 500 easy-type counter cards, plugging Len Riley's Sportcasts for Brown & Williamson Tobacco Co. Cards have picture that takes up half the room, showing Riley before the mike, and other half has bri-worced copy giving station, time, and product. Avalon Ciggi and Raleigh Tobacco dealers in Indianapolis have been given the cards for their counter displays.

CAVALCADE OF SHOW BIZ

Waxed by Herman Timberg for Sponsor Peddling

Herman Timberg, has a new show all waxed, produced by NBC under its Paul Dumond's direction, which is plotted as a Cavalcade of American Show Business for next season. It's captioned 'Fantasy' and reprises the yesteryear greats of the American theatre.

Program, for example, has Sid Marion and Harry Lang as Louis Mann and Sam Bernard; Beatrice Howell doing Marie Dressler; others personation Williams and Walker, Mark Twain, Will Rogers, et al. A choir of 12 and an NBC house band of 32 also participated.

Hank and Slim Hillbillies Now Swinging for WGA

Lancaster, Pa., June 29. Hank and Slim and Georgia Crackers, long identified with the programs of the Texas Crystal Company, and last heard on Buckeye web now doing two programs daily six days a week over WGLA here.

Programs consist of hillbilly music and ad lib patter heard at 10:30 A.M. and 5:00 P.M. Five person act on sustaining basis at present.

Transradio's Film Gossip

Hollywood, June 29. 'Hollywood Star Gazers' is title of a new radio show to be inaugurated from Hollywood by Transradio Press with Jack Copeland in charge. It will consist of a 3,000-word daily broadcast of studio life, social activity and production news. Copeland arrived from New York via San Francisco this week.

Transradio Press has 200 radio stations and 100 newspapers linked in as clients and these will have the option of taking either five or 15 minutes of the service daily. Policy on material to be used was formulated after an elaborate survey of what the public wants via the air out of Hollywood, showing heavy leaning against dirt and derogatory

CANCEL 'CINDERELLA'

Chicago, June 29. Cancellati of 'Modern Cinderella' on General Mills-Columbia hour, effective July 5, transfers 'Arnold Grimm's Daughter' from WGN Chicago Tribune station, over to WBBM studio for CBS airing.

As yet lackett-Sample-Hummert hasn't filled spot left open on WGN. James Sweet With NBC Washington, June 29. James Sweet joins local NBC sales

Working as department store representative in the advertising, sales and promotion office, Sweet has been connected with the Washington Daily News-Scripps-Howard rag since 1933. Linwood, re on NBC List NBC Air Service has signed Lucille (Linwood) and Larry (Grey), harmony and chatter combo. Will get the usual sustal ing build-up. Ernest Cutti wiggled team to the contract.

6 MONTHS HOODOO HAUNTS INDUSTRY

Need for Strong Front Man to Get Some Action on Long - Stalled Five - Year License Period Gives Impetus to Czar Propaganda —Hack Politicians Already In on It

HURDLES

Washington, June 29. National Association of Broadcasters will undertake to seek good will for spot broadcasting through the placement of paid space in publications (not in broadcasting trade itself) of business appeal. This is vague and unsettled in detail, but expected to be decided in the fall.

Man to be hired as authorized by the Chicago convention will not be a press agent, but an advertising man. N.A.B. paid institutional campaign will be without benefit of an advertising agency.

roadcasting industry idea is to follow certain standard propaganda examples as, for example, the Steel Institute, in seeking good will and new customers for all but with no specific beneficiaries.

Research expert to replace Herman Heltlinger as the N.A.B.'s official digger-upper of data is also in the cards. This berth, it is reported, will pay around \$7,500 annually.

Six months license was the ghost of the 15th N. A. B. convention. Failure to make any progress against that hoodoo was privately called the major source of trade association weakness and dissatisfaction among members.

License thing may become the spearboard from which advocates of a 'czar' for broadcasting take off. Argument is expected to be circulated that an aggressive stand must be taken, a potent Democrat must be chosen, and means to finance a strong demand for freedom from the pressing anxiety of constant license-renewals must be worked out.

Flabby showing of the N. A. B. on the license matter, and the 'dull show' put on by the convention, have produced a state of mind among the rank and file of the broadcasters which old-timers describe as unprecedented.

Just how far the czar thing could progress against the mutual suspicions of clear channel, regional and

Smaller Town for Convention

Urged by Arthur Church; Raps Whoopee and Salesmen Distractions

Sense of the Meeting

Chicago, June 29. At the N.A.B. board meeting the final day of the convention here last week Frank Russell of NBC repeatedly assured the members that his various objections and comments were innocent of ulterior motives. L. B. Wilson finally cracked: 'Mr. Chairman, I move that it is the sense of this meeting that Frank Russell no ulterior motives.'

local stations, and with sundry other trade association cliques to be mollified and consolidated, remains a matter of conjecture. It is equally clear that some hack politicians, whose premature claims for such an appointment, if and when available, inspire little respect, are not doing the idea—as an idea—any good.

Future N. A. B. board meetings will probably wrestle with the several questions raised by the membership reaction to the 15th convention. Among them the czar proposal. 'We're for it if we pick the czar' was the comment of some of the broadcasters.

Frank Ryan

CKLW, DETROIT

Detroit, June 29.

Convention never got down to discussion of specific problem. Lacked coordination. Small vote for president indication of lack of interest in the association.

Suggest first two days be open only to broadcasters, final day of convention only open to display of wares by equipment companies and others as means of keeping first two days focussed on radio's problem.

S. Lloyd Thomas

WROK, ROCKFORD

Rockford, Ill., June 29.

The greatest need of broadcasters as independent units today in this country is constructive logical help in developing and securing national spot and local business. Most helpful sessions during Chicago convention were those in which commercial problems were discussed and participated in by Arthur Pryor and

By VERNON HOYT

Kansas City,

Arthur Church, KMBC prexy, who vented spleen at the late NAB convention in Chicago against the extracurricular activities of delegates, has, after relaxing in his air-conditioned office come to the conclusion that it is environment and not inherent devilishness in the delegates, that make them go native at NAB confabs.

He's all for taking the conventions off sustain ing and putting them on a commercial basis; biz for biz's sake with the sustain ing features coming after school is out. And he has a solution:

First, he contends that the conventions should be taken to smaller cities with the thought in mind that presumably there will be no place to go except to the meetings.

Second, he wants to go on record as being in favor of banning all equipment and supply dealers from having displays; if they are allowed to stay they must lock shop during the gavel banging.

Church hasn't lost faith in the NAB but he feels that this environment thing can and will just about carve the future. He doesn't minimize the accomplishments of the convention copywrights and facts that officers now represent a cross section of the industry, but he does believe that accomplishments were in ratio to opportunities presented.

And the 'rampant carnival spirit', as he characterized it, threatens to de-apple the cart.

Other outstanding advertising men. Stations of different sizes have different problems as do stations of different sections of the country.

Many problems can be solved and advancement made by forming state and regional group associations. Our experience with com belt broadcasters association in Illinois and surrounding territory has proven this. Regular monthly or quarterly meetings are very helpful and profitable.

Most station men are not interested deeply now in license situation as vote for president indicated. N.A.B. will only grow and prosper as it gives attention to problems of stations of all sizes; its membership. Most station owners do not consider results secured at an annual meeting sufficient repayment for dues but want action throughout entire year on their problem.

Herb Hollister

KANS, WICHITA

Wichita, Kans., June 29.

Am very enthusiastic about possibilities of N.A.B. Bureau of Copyrights, which I regard as the most promising development of convention. Also feel election of John Elmer president was wise move. He is smart, fearless and aggressive. Believe you may expect action all down the li

Hugh A. L. Half

WOAI, San Antonio

San Antonio, June 29.

Recent convention was lacking in real enthusiasm and fight. High light, in my opinion, was banquet, for which those in charge should be complimented.

Clair Heyer

WIBF, ROCK ISLAND

Island, Ill., June 29.

The convention was a dull affair—but it always gives the opportunity to get acquainted with faces instead of signatures.

F. C. C. Authority Probably Safe

Threat of Transfer of Functions to Commerce Dept. Looks Eliminated

Washi

Independence of the Federal Communications Commission is guaranteed by concessions made by administrative leaders trying to work out a law for reorganization of the government. Previously experts had recommended that bulk of the work be turned over to some established agency, probably the Commerce Department.

Threat to future freedom was removed when Senator Joseph T. Robinson, Democratic boss and chairman of reorganization committee, put in a revised bill limiting the President's power to manhandle the multitude of independent boards and commissions. New text stipulates that the F.C.C. cannot be overhauled, except as far as minor routine functions are concerned.

If the measure goes through more or less as proposed, which is expected, President Roosevelt would be unable to alter the vital regulatory functions of the Commish. Protect-

ed would be the right to draft regulations; enforce orders, and ride herd on all branches of the industry, as well as the semi-judicial duty of umpiring cases.

Originally, Roosevelt's advisory committee on government management had proposed a shift under which it was expected the Commish would be stripped of virtually all authority except in passing on applications; its capacity of an arbiter. Job of promulgating rules of procedure, conduct of stations, engineering standards and practices, and investigating complaints would have been turned over to the Commerce Department.

The present draft allows transfer of routine features like compilation of statistics, handling of finances, etc., to other agencies, while the President would still be able to hamstring the work of any bureau he chose by chopping appropriations. Extension of civil service and raising of pay-scales could be accomplished by Presidential decree.

BUMPER TOURIST CROP

● Gauged by the early influx, Colorado will have the biggest tourist season in a decade. The \$100,-000,000 these visitors will spend means continued prosperity and potent spending power—thousands depend on the major Colorado industry.

KLZ DENVER

Authorized in Management with RAY
and the Oklahoma Pathway Co.
KENT, SEAR, MCGILL & ASS'YS

WALTER WINCHELL
With Josephine Hutchinson, James Gleason
"The Front Page"
LUX
Monday, 9 p. m.
WABC, New York
(J. Walter Thompson)

Winchell was surprisingly good in his heavy acting assignment as Hildy Johnson in "The Front Page." There was light and shade in his performance and a vivid city room flavor to the hard-boiled lines. Comparisons would be pointless, but the Winchell performance was shoulders above many a film star's radio slumming.

Of course, the part was tailor-made to a newspaperman. And the build-up from Jimmy Gleason as the editor was hydraulic. But still those vocal inflections and changes of pace were in the tradition of the legit. And Winchell was a Gus Sun hoover. Hence the surprise.

One of the snappiest of the Lux parlor frolics. Land.

HARRY K. BALKIN
"Success Doctor"
Discs
15 Mins.
Goodrich Tire
Tues., Thurs., 8:45 p. m.,
KMBC, Kansas City
(Ruthrauff & Ryan)

If the price of success is a bi-weekly earful of these discs then ditch-diggers and office clerks will hang onto their present jobs grimly and stay out of ear-shot. Wax series slated for 13-week test period here. Commercials, handled by local announcer, stress safety and are sufficient. However, it's doubtful if the last one has much of an audience.

Harry K. Balkin has a delivery style and the tonal quality of a character-conscious Chautauqua lecturer. His personal success, safety and security script is in the best text book manner.

You expect any minute to have an asterisk hurled through the ether at you, calling attention to a footnote.

Balkin is undoubtedly qualified to chat on his subject. But when it adds up as a selling vehicle for something as virile as a set of tires he's going to have to red-corpse it with a stiff shot of showmanship. As it stands, it's as dull as a dime store paring knife.

Dealers will get a chance at the customer when he drifts in to dealer's joint to ink the Goodrich Silver-ton pledge; that stint getting the signee a copy of the "Balkin Success Chart."

Whole set-up professes a study of human nature. They'd better consult the chapter on "listener habits" if they have one. Hoyt.

'YOUR NECK OF THE WOODS'
Carl Carmer
Commentation, Music, Songs
30 Mins.
Sustaining
Monday, 10:30 p. m.,
WABC, New York

This is the fourth of a sustaining series which incorporates a good idea, but is too elongated, or shy of material, or both. Carl Carmer, who possesses nice mike personality as a yarn spinner, does remarkably well considering what he is given. He is in action most of the time. Principal fault with broadcast is failure to concentrate on an outstanding story or motif for the southland of Mississippi. Carmer's recital of town names and background for the state is interrupted by an interpolated native pride speech in Congress; story of the stalwart black John Henry; music and a description of "the black knight of vengeance."

All fairly intriguing, but too scattered. Jimmy Street, introduced as a native of Laurel, Miss., gave a vivid picture of Mack McClumb, the duelist who was not adverse to using his brace of pistols when insulted. Program is concluded with famous Mississippi song.

Announcer suggests listeners send in stories and tunes concerning various localities, with the Minnesota woods next in line on this broad-cast. Bernard Herman's orchestra was more adequate than some of the singers. Earl McGill is credited with being producer. Wear.

FLORENCE BENDIN
With Jack Steck
30 Mins.—Local
Sustaining
Thursday—2 p. m.
WFIL, Philadelphia

Florence Bendin, 18, and just out of school, has pipes that make her sound very much like possible corner with proper training and build-up. It's a sweet, smooth contralto that even at this stage can do a few tricks. When Bendin kid learns to put proper oomph behind it, she'll be okay.

Jack Steck is an old hand and good emcee for informal introduction of numbers, but lacks what it takes as a warbler.

Team, when caught, opened with duo on "Love Bug." Harmony was very much not so. Quality reappeared with Bendin single on "I Can't Help Lovin' That Man" and then took dive for new low with dual of "Indian Love Call."

Duke Rorabaugh does okay job of splicing with little to say. Herb.

PROF. EDW. R. BARTLETT
"The Interpreter's House"
15 Mins.—Local
Sustaining
Sundays, 9 p. m. (CST)
WIRE, Indianapolis

Edward R. Bartlett, a real professor, head of the Religious Education Department of De Pauw University, Greencastle (Ind.), comes to WIRE studios each Sunday evening to present 15 minutes of serious and helpful advice on business of living. Not preachy or blue-nose.

Scripting is excellent, and shows a careful study of radio methods; his diction is above average; and his voice, a natural bass, is nicely toned down from classroom strength to mike like a veteran. Only on the schedules for last three or four weeks, WIRE should gain through both his performance and prestige. Spears.

DAVE VINE, HARRY LANG AND LUISE SQUIRE
Comedy Skit
8 Mins.
SHELL OIL
WEAF-NBC, New York
(J. Walter Thompson)

Joe Cook's swan song on the Shell Oil hour. Saturday nights offered Dave Vine, Harry Lang and Louise Squire a good knock-at-the-proverbial-door, to show what they have for the air. Trio provided a comedy interlude that "smacked strongly of vaudeville of a day that's gone but not forgotten and was played as it might have been at the Palace a few years back. It was clichey.

Vine (who was on WOR some time ago) is from vaudeville. Had the good fortune this time of being heard with material that was pretty sure-fire. One fault of Vine's, which should be easily overcome, is his tendency to get into the microphone too loudly. Toning down the voice, should help a great deal.

Material serving to introduce the Vine-Lang-Squire trio to the upper currents has Vine doing a train-master who's pestered by passengers seeking information—or trouble. Mike Squire at first does a high-hat, later becoming another information seeker, while Lang originally getting Vine into a sweat about the next train to Buffalo, finally gets in good ticks by imitating Donald Duck. The cartoon character, sounding like the genui, includes a quack song hit as well as dialog that can be interpreted. It build into something unique as a standard piece of radio business. Crossfire, centering about Mors, a place that Vines knows something about, closes the nifty eight-minute stint. Char.

SID WALTON
News Comment
15 Mins.
Sustaining
Thursday, 7:15 p. m.
WHN, New York

Staff announcer at WHN, Sid Walton, is warming up in a preliminary session of news commentating. Goes on vacation in a couple of weeks and will get a regular spot on the batting order when he returns.

Okay speller with ready gift of keeping the words flowing. Walton has what it takes for delivery. Voice bears slight resemblance to Lowell Thomas, except that he talks more rapidly. Mike manner is personable.

Considering his inexperience as a commentator of the news, Walton is not without promise. His writing (announced that he scribbles his own material) has occasional moments of vividness and rarely tends to monotony.

When he discusses news with whose background he is reasonably familiar, such as Mrs. Parsons' kidnapping, the new commercial flying schedule between New York and Bermuda, and similar topics, he is reasonably impressive. But unlike the name commentators, many of whom are men of long newspaper training and world background, he sounds uninformed and unconvincing when he reaches into such subjects as Spain and Russia. In the latter case, he naively stepped into a mystery that has even the experts scratching their pates to explain. Hobe.

MARJORIE BARKENTIN
With Louis J. Alber
15 Mins.
Sustaining
Saturdays, 4 p. m., EDST.
WABC-CBS, New York

Commenting in a top hat. Dished up with utmost seriousness. Pretentious, windy and phoney. Idea is for Mrs. Barkentin and Alber to get together in a series of four informal chats about the newsworthy exploits of their intimates among the celebrities. All very la-de-da and crammed with full-blown eulogies, but without distinction of viewpoint or any startling slant.

This time "Margie" and "Lou" (as the CBS publicity blandly announces they wish to be known) discussed the Soviet flyers who just spanned the North Pole. It was, according to the broadcast, a marvelous achievement for science and aviation. How true!

Neither broadcaster has an attractive ether voice. Mrs. Barkentin sports a lush Southern accent. Apparently they write their own scripts. Hobe.

NORMAN CLOUTIER'S ORCHESTRA
With Charlotte Lansing and John Herrick
30 Mins.
Sunday, 8:30 p. m.
WJZ-NBC, New York

Cloutier, who for years had a sturdy rep swishing the stick at WTIC, Hartford, and who has lately been batoning for NBC in N. Y., bowed on a new Sunday night series (20) primed for the summer over web's WJZ.

His orch continues the standard well conditioned crew it had always been, giving out ballads and light opera stuff with emphasis on the string ensemble, a specialty of Cloutier's. While not smacking entertainment for its spotting, the program will hold the fort till fall.

Miss Lansing, soprano, and baritone Herrick are more or less subordinated in the setting, just changing the pace of the program with their pipings. Both are o.k. Bert.

'BARRETT OF WIMPOLE STREET'
With Ted Cott, Eugenia Cammer, James Tilley, Edith Wexler, Thomas Ell
Dramatic
60 Mins.—Local
Sustaining
Sunday, 12 p. m., noon, EDST
WNKC, New York

This production, designated as 40th of the Radio Playhouse acting company on city-owned, operated station, is distinguished by one outstanding performance, that of Ted Cott, who also did yeomanshi work in adapting a piece that is not extremely palatable material for full hour of radio consumption.

As presented here, the absence of action in the play is stressed. Bulk of action is wrapped up in the harsh verbal gyrations of Edward Barrett, father of the Wimpole Street family. It's not enough. Probably the most arresting passages are those between Robert Browning, portrayed by Cott, and Elizabeth Barrett, the part taken by Eugenia Cammer. Latter does fairly well in upholding her end opposite an ingratiating characterization by Cott.

Program ballys fact that auditions will be given to those who think they are suited for appearing in future plays. James Tilley carries plenty of wordage as the elderly Barrett but either strives too hard for dramatics or fails to enunciate clearly. Edith Wexler, as the other daughter, fails to make much of her role while Thomas Ell is mediocre as Captain Cook. Ted Cott, who directed as well as adapting the story, did nicely all considered, though about 4 minutes shy of his skedded time. Wear.



MORE LISTENING

4,500,000 auto radios have added,
not only to the number of radio listeners,
but to the number of listening hours.

WLW's 500,000 watts enables advertisers to cover more miles of highways than any other station in America.

THE NATION'S STATION

Follow-Up Comment

Lily Pons scrambled the Chesterfield program (CBS, Wednesdays) last week gracefully. Her big moment was with that famed swing arrangement to the "Blue Danube" which the French songstress intro'd originally last winter in "Girl from Paris" (RKO). She used the song when bowing on the program with Andre Kostelanetz two months ago. Coloratura also sparkled in an aria from Verdi's "Traviata." Her interpretation of "Come Unto These Yellow Sands" was thoughtful and sensitive.

Orchestra, super-slick and slightly symphonic, was in good form. Selections nicely chosen. Ran along an especially high plane on the two Southern folk songs, "Shortnin' Bread" and "Oh, Miss Hannah."

Frank Parker drops into the Pons' lair tonight (Wed.).

Maxwell House Showboat still misses the colorful atmosphere it had when the showboat program setup was used. Lanny Ross is a sure click, but even he can't carry the whole load—and there's little else. Light as it may have been, the story which ran through the old series, dealing with the affairs of the floating troupe, tied up the variety acts in neat style.

Last Thursday (24) nights' stanza, with George Beatty and Lucy Monroe as guests, was only so-so. Betty's second stint before the mike brought out a few laughs, but his first appearance was weak and the intermediate plays with the others added nothing. Lucy Monroe could have been used more.

Singing of the glee chorus is unimpressive. Voices aren't too well blended and there's little singing style. It might be any group picked up without rehearsal. Needs backup work. Scripters almost stumbled on an idea in the brief mention of soap-pluggers, but let the opportunity for a human interest angle to slip away.

Charles de Cammer, Rudy Vallee's barber, was another in the series of "ordinary people" Vallee has been using to such entertaining advantage on his show. The real swat of de Cammer's few minutes before the mike came at the end when, after regretting the passing of barbershop quartets, he got one up with Vallee, King and Graham MacNamee participating in true tradition of the thack-and-thistle slicing emporiums. It was just about the sock of the program—what with all four hard bent at a ballad, sans all musical accompaniment, and plenty off-beat off-key and off-pitch.

Joe Laurie, Jr., guesting for his fifth consecutive week on what looks like another Edgar Bergen build-up marathon, squeezed plenty out of his rambling monolog, another of his yarns about the life, love and labors of Floyd, the Fly.

Doe Rockwell climbed down off that porch rocker up in Maine and

betook himself to hot and grimy N. Y. for a five mi. rapid-fire session of his rather nitwit humor. It was o. k.

Isabel Hewson, described as 'the first woman radio commentator, told vivid tales about homing pigeons during a six-minute contribution to the "Heinz Magazine of the Air." Yarns on the feats of famous pigeons in the World War and on the use of Baron Rothschild, of 'homers' flying from France to England with news of the outcome of the Battle of Waterloo—the scoop enabled him to make a stock market cleanup—comprised Miss Hewson's material. Her voice was low pitched and easy, but her delivery was a bit plummy in style.

Rochelle and Lola, pianists on the "Hour of Charm," mumble-fingered a "Mother Goose Fantasy," with B. A. Rolfe's orchestra, after Miss Hewson finished.

Frank Sullivan, contributor to another edition of "Magazine of the Air," undoubtedly made a predominantly femme listening audience glow with pride, through a four-minute talk on "Women Are Just Smarter." Humorist started with the sweeping statement that 'women are rapidly getting the upper hand over men and soon will take over the entire management of the world—rightly so.

Men, the Saratogian continued, have failed in everything from limitation of armaments to control of the vest. From this point, he launched into typical Sullivanisms on the difference between men and women's summer attire and on the neatness of the distaff side when wearing the light frocks. Humor was of the chuckling rather than the loud-laughing type. Voice could be a little stronger.

Columbia Workshop June 20 put together a gripping dramatic show in "Red-Head Baker." Stanza marked the debut as a radio director of Joseph Losey, stage of legit productions. "Baker" was scripted by Albert Maltz, left-winger playwright. Both lads must have been studying the kilocytes in their spare time.

"Baker" was a drama of juvenile training. Here is one of those familiar cases of the 'bad' boy whose dislike of lessons and other normal boyhood duties is misunderstood by his elders. Driven desperately, the boy is well on the road to a reformatory and a life of crime when a sympathetic teacher persuades Ma and Pa Baker to send their son to a new type of school. By stimulating the lad's interest in mechanics and science, the school makes a useful citizen of him.

The major portion of the program was a free-in narrative by a spectator at a live-in court. Transitions were smoothly executed

and logically conceived. Entire show was lucidly and powerfully written. Losey's direction and the acting, notably of Baker, his mother, his kid brother and the schoolmarm, carried a wallop.

Bing Crosby-Bob Burns Thursday night session over NBC-Red for Kraft-Phenol's "Miracle Whip" was not the only commercial plugging inserted. Two guests, Constance Bennett and Reginald Denny, also slipped in some blurring for their extra-dim business ventures.

It seems Miss Bennett peddles cosmetics and Denny is interested in a firm manufacturing model airplanes. Although the trade labels of neither were mentioned, about all the chatter on their two separate sessions with Mr. C. and Mr. B. circled around their businesses. Usually on the Kraft show guests get ribbed. Pair last week (24) escaped completely. And both bits in consequence were much duller than customarily encountered on this sturdy show.

Billy Johnson, son of Parks Johnson, faced the mike for questioning by his dad and by Wallace Butterworth. First of all, "Vox Pop" over NBC. The youngster, attired in a Boy Scouts' uniform with ribbon-badges and speaking with a Southern drawl, identified himself as a resident of Long Island and an offspring of the veteran "Vox Pop" conductor. Butterworth then took over the quizzing. Answering a query about his favorite radio programs, the boy said that they changed with the seasons: at present, Stoopnagle and Budd and W. C. Fields. Butterworth retorted, laughingly, that the lad should get a spanking before morning, whereupon the kid added that he liked the programs mentioned, aside from "Vox Pop."

'SUNDAY DRIVERS' Fields and Hall, Frances Adair, Mountaineer Orch.

30 Mins., Local

Sunday, 2 p. m., DST

WEAF-NBC, New York

Program called "Sunday Drivers" is aimed at the holiday motorists clogging the highways in their benzine buggies. As such, it is the first network program pointed primarily at the radio audience jolting around in jallopies.

Vet air song-and-patter twosome, Fields and Hall, pace the period with aid from vocalist Frances Adair and the blow-jug orch. Just why all the music should be of the hillbilly variety and American folk songs isn't clear.

Program breezes along briskly. There is a deal of hinting for careful driving, as would be expected. Such copy is sagaciously and gently sifted in, rather than lurid warnings. When caught Sunday (20), such selections were sung and played as "Did You Feed My Cow?", "Coming 'Round Mountain," "Climbing Golden Stairs" and "Bring Me Back My Blue-eyed Boy." One of the most interesting was "My Grandmother," a ballad more than 100 years old. Bert.

SOUTHLAND LIFE INS.

Variety

30 Mins., Local

WRE, WFAA, Dallas

Southland Life Insurance turned its half-hour broadcast over to Billy Rose for a preview of his Casa Marina show, "Miracle Whip" (20). The program is aired from stage of Melta theatre and m.c. is Clarence Linz, v.p. of sponsor company. This program never tries for much production, but is heavy for visiting celebrities who work without rehearsal.

The program with Rose and his crew went whole-hog for the guest star. Linz bowed out after brief preliminary wordage and Rose took over for his adjective tournament about virtues of his Ft. Worth show. He has a definite air personality and sells like a brush salesman. Everett Marshall, Dana Suesse, Harriet Hootor and Charley King were introduced.

Marshall did last year's "The Night Is Yours" and was spotted for "Gone with the Dawn," "Live the Life of Your Dreams" and "It Can't Happen Here" from new show. Rose said airing was first time on the ether for Marshall. He tried to reek with pathos, second is rousing show tune, while third has martia' tempo. Kind did "You Were Meant for Me" and "Singing in the Rain" and did them all with a vaudeville style. Miss Suesse went through a piano medley of three old ones, "My Silent Love," "You Ought to Be in Pictures" and "The Night Is Yours." Marshall, Suesse and orchestra closed with two Rose numbers, "It Happened in Monterey" and "A Million Dollar Baby."

Standout of the show was questioning of Miss Suesse by Fairfax Nisbett, film critic for Journal here. Her column caption is "Pardon My Southern Accent" and she talks so far south, Gen. Robert E. Lee probably raised his eyebrow. Script handed her and Miss Hootor was inane, but reporter's 'you-alls' got over to impressive click.

STAR DUST

With George Browning

Picture Chatter and Reviews

15 Mins., Local

HOFBERGER ICE REFRIGERATORS

Sunday, 1 P.M., EST

WFBR, Baltimore

(I. A. Goldman Co.)

George Browning was pix and radio editor of local Scripps-Howard Post up to the time that paper was merged with Hearst News. Enjoyed considerable local following for his breezy columns and carries same style to his radio.

Opening with recorded signature followed by commercial and announcement of contest for 150 tickets for downtown theatres. Browning goes on better about Hollywood celebs, splicing in reviews of pix playing first-run houses currently. Plugs for theatres tied in for passes offered as prizes for 150 best completed sentences extolling ice refrigeration.

Another commercial, handled by station announcer midway, plugs product and urges wait for final contest announcement which winds up airing and includes another plug. No attempt is made at criticism of current film doings, reviewer merely outling cast and story. Burn.

HERMAN MIDDLEMAN'S ORCHESTRA

With Sally Hughes

15 Mins.-Local

KDKA, Pittsburgh

One-time pianist at Enright theatre for first stage band Dick Powell, cinema star, ever had, Herman Middleman has had his own outfit for couple of years now and getting some attention at Nixon cafe, where he's been planted about 16 months.

Middleman is selling specialties, an electric piano and steel guitar too heavily, but they're best emphasized in slow numbers, programs tend to monotony over the stretch. Spotted only occasionally, that piano-guitar combo is extremely effective but Middleman should mix 'em up with some hot tunes, too.

On vocals, Sally Hughes handles her end but she also could stand a little more leeway than Middleman's current program set-up permits. Cohen.

BROWN DERRY QUIZ

30 Mins.-Local

GUNZENHAUSER BAKERY

Sunday-1:30 P. M.

WGAL, Lancaster, Pa.

Program consists of a half hour session over Brown Derby, filled with questions of local interest answered for prizes by five contestants selected by Everett Jones, sponsor's advertising manager who M. C.'s the show.

Bakery awards a free loaf of bread a day for one week to each person who has a question accepted for the program. Winners in the contest are paid off with cash and consolation prizes. Three consoles consist of a big layer cake with a miniature brownie derby mounting it.

Questions used are restricted to city and county interest which confine activity to territory served by the sponsor. Program which has been on the air several weeks is enjoying a mail draw of over 2,000 letters a week. Posey.

FRANK CASE

Comedy

8 Mins.

ROYAL GELATINE

Thursday, 8 p.m., DST

WEAF-NBC, New York

(J. Walter Thompson)

One of New York's best known hotel hosts (Algonquin), Frank Case was a shrewd selection for the Vallee variety hour, and came up with a corking comedy sequence paced by Rudy acting as the straight. The boys got to gabbing on hostelry guests' occasional practice of soap-snatching, towel-taking and bill-beating. There was considerable sly poking indulged in by both parties, but the beauty of the performance was the casual manner of their chatting. Case got in plenty of plugs for his inn, and when he exited and said, "thanks for the use of the hall, Rudy," the meaning wasn't ambiguous. Bert.

MAN ON THE STREET

Randolph Saunders, Bob Beadles

Interviews

7-UP BOTTLING CO.

Tues., Thurs., Sat., 12:30 p.m.

WVRA, Richmond, Va.

A neat 15-minute vehicle that moves evenly, interestingly and dishes out about nine commercial mentions. Said to be doing a good selling job.

Staged during the luncheon period at a heavily trafficked corner (Loew's theatre), program gets smooth presiding from Randolph Saunders, an ex-Chamber of Commerce attaché who can exchange hellos with many localities. Saunders puts questions deftly before interviewees, keeps the talk acumin', and is O. K. on gab in the between-interview spots. A touch of humor now and then wouldn't hurt, however.

Commercial copy is to the point and convincing as delivered by Bob Beadles. In addition to fore and aft plugs, mention of product is also made each time an interviewee leaves the set. A touch of courtesy cartoon of the beverage.

★ ★ ★

It's a

SAFE BET

at

Ak-Sar-Ben



WOW showmanship has built a swift and exciting radio show out of the Ak-Sar-Ben (Nebraska) Trotting Organization Race Meeting. The Falstaff Brewery sponsors this radio show—a show not even "Variety" could "pan." Four miles bring Nebriowa listeners a vivid description of the Sport of Kings—relay the thrills of the home stretch to the "market basket of the nation."

It takes WOW to reach the rich fertile territory known as Nebriowa (eastern Nebraska and western Iowa).

Get YOUR share of the bumper Nebriowa crop in 1937. Let WOW plan to produce your radio program.

WOW

OMAHA, NEBRASKA
Joe Gillen, 5,000 Watts
390 KC
On the NBC Red Network
Over and Over and Over the
Sovereign Camp of the
Woodmen of the World

In Baltimore, it's

WEBB

NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.

WHY
the Cincinnati Buy?

A wealth of people... in a wealthy community. Loyal to its tradition and musical background. WSAI, by stressing its civic and musical features, has corralled a major portion of this vast civic audience.

- The station they're talking about.
- Basic Red Network, N. B. C.
 - Mutual Broadcasting System
 - The WLW Line
- Robert G. Jennings, in charge of Programs and Sales, Cincinnati
New York and Chicago offices:
Transamerican Broadcasting and Television Corporation
J. Ralph Corbett, Inc.

CINCINNATI'S OWN STATION

WWSW

THE CROSLY RADIO CORPORATION

VARIETY

**Radio
Directory**

**A Contribution to the
Chronology of Radio**

July will mark the completion and publication of the first annual **VARIETY RADIO DIRECTORY**

The content of this reference work is a comprehensive record of radio broadcasting in all its phases.

It has been compiled for the daily use of station department heads, sponsors, and agency executives.

The price: five dollars.

(Order your personal copy now)

1937

NORTH CAROLINA COIN FOR OUTSIDERS ONLY

Charlotte, N. C., June 29. Governor Hoey will inaugurate the \$250,000 advertising campaign for North Carolina July 2 in a broadcast over state-wide radio facilities donated by the several stations. Eastman, Scott, agency, is handling.

It has been agreed that none of the money will be spent with radio stations and newspapers inside the state. Both have agreed to devote time and space, however, to go along with that purchased outside of the state.

Vass Family's Series

Vass Family (four small boys and a girl) of harmonizers which has been appearing on Ben Bernie's Tuesday night program for American Can (NBC-blue) for the past four shows on a week-to-week basis, has been set solidly for the next 13 broadcasts.

NBC Artists Service placed.

Milan Program Exec

Ente Italiano Milan, June 29. Radio, local station, has tagged Nino D'Aroma as program manager. Addition will have charge of all periods but those devoted entirely to music.



That's the response to 5-min. programs that ran on WMT for Iowa State Co. of Burlington, Iowa. Sponsor offered gift hamper to each person sending in letter from package of Magic Washer and Co. in color. Requests numbered more than 5,826. That's the result! Get the complete story now. Write or call nearest office of our national representatives: E. Katz Special Advertising Agency.

IOWA Network
KSO-WMT-KRNT
Radio Stations of the Des Moines Register and Tribune

"KVOR is a great asset to the city and state."

osley, City Manager
ity of Colorado Spr

KVOR
COLORADO SPRINGS

F.C.C.'S WASHINGTON DOCKET

EXAMINERS' REPORTS

Washington,

Georgia: Hence on the part of the applicant resulted in a recommendation by Examiner John P. ramhall for dismissal with ice of the request of Philli Jackson, Brunswick, for a daytime smallie to be operated on 1420 kc. Representatives of the failed to show up at the June 8 hearing.

Iowa: New station for Waterloo was frowned on by Examiner George H. ill, who found a shortage of cash in the applicant's till and decided an existing station, WMT, was giving adequate local coverage. Applying in the name of the Waterloo Times-Tribune Publishing Company, William A. Reed, president, asked for a daytime 100-watt on 1370 kc. Reed, a former newspaper editor whose wide broadcasting experience includes the 'Josh Higgins' program, now aired daily over a nation-wide hook-up of NBC's 'Jue Network,' listed total assets of \$182,240 but revealed that most of his dough was tied up in real estate and notes not immediately available in cash.

Reed proposed to hire Joe DuMond, NBC musician, now works in Chicago, as manager of the new station.

Horace L. Lohnes and Fred W. in behalf of the applicant.

Michigan: Turn-down for daytime station, Port Huron, to be operated on 1370 kc. with 250 watts, was recommended by Examiner Bramhall because of a pending application for the same facilities and the same location which already has been proposed for granting. William W. Ottaway, president and business manager of the Port Huron Times Herald, displayed the necessary bank roll but a statement to the effect that there would be no relationship between the proposed station and the rag was questioned by the examiner. Fact that Ottaway receives most of his income from the Times Herald, yet insists that he does not approve of newspaper publishers operating radio stations was commented on by Bramhall.

Legal angle of the application was handled by H. H. Hart, Philip G. Loucks and Arthur W. Scharfeld.

New York: Power boost for WABY, Iban, was okayed by Examiner Robert L. Irwin, who found that service of other stations would be in no way impaired by the change and that a need for increased daytime service existed. Station, owned by the Adirondack Broadcasting Co., asked for a daytime jump to 250 watts. WABY now operates on 1370 kc. with 100 watts all times.

Horace L. Lohnes was retained by the applicant. **Pennsylvania:** Audition track on a transmitter for Pottsville was given the Schuylkill broadcasting Co. by Examiner Melvin H. Dalberg. Scuffle between broadcast company and the Pottsville News and Radio Corp. was decided by a narrow margin. Proposed manager for the Schuylkill Broadcasting outfit has been in the business since 1929, when he was employed by WRAW, Reading, and after being connected with several other stations, became assistant manager of WCBA, Allentown, until January this year. Clifford M. Chaffey, who would take over for the News and Radio Corporation, at present is manager of WUEU, Reading, and would be able to devote only 30% of his time to the new station, Dalberg pointed out.

Assignment sought by both groups was for the 580 kc. frequency with daytime power of 250 watts. Philip G. Loucks and Arthur W. Scharfeld represented the Schuylkill and George O. Sutton, Ashley L. Hawkes, and Harry S. Craumer appeared on behalf of Pottsville News.

Unscrambling of WPEN-WRAX, Philadelphia, place control of the outfit in the hands of John Iraci; merge the stations into one; (WPEN); and boost power from 250 watts nights, 500 watts days, to 1 kw, was

undertaken by Examiner Tyler Berry, who urged the Commish to okay the deal.

Now using the same facilities, studios and transmitter and owned by the same stockholders, two Philly transmitters have been knocking out a profit of approximately \$50,000 a year. Iraci, who recently sold his interest in WOV, New York, to Arde Bulova, has approved the \$166,000 price-tag affixed by Clarence H. Taubel, majority stockholder. Iraci at present owns about 30% of the outstanding stock of both corporations, with Taubel holding the rest.

Iraci plans to consolidate both stations, if the deal goes through, using the present 920 kc. frequency and unlimited hours. This was approved by Berry as an economical move.

Applicants were represented by Horace L. Lohnes, H. L. McCormick and Fred W. Albertson.

South Carolina: Two applications for a Columbia transmitter were disposed of by Examiner George H. Hill. With both requests submitted by 'gentlemen of the highest integrity,' Hill gave the inside track to the application of the Carolina Advertising Corp. for 1370 kc. with 100 watts nights, 250 watts days, because no interference with other stations would be involved. Plea of the Columbia Radio Company, Inc., for a smallie on 1200 kc. was recommended for denial since interference with WAIM, Anderson, would result and also because G. Richard Shafto, vice-president and general manager of the company, already has an interest in two of South Carolina's five existing transmitters. Carolina Advertising group will be headed by A. Langley, president, and A. Hattiwanger, vice-president.

Lawyers representing Carolina Advertising were Ashley C. Tobias and Paul D. P. Spearman. Horace L. Lohnes and E. D. Johnston appeared in behalf of Columbia Radio.

Texas: Dismissal without prejudice for a new station application filed by Amarillo Broadcasting Co., Amarillo, was recommended to the Commish by Examiner Dalberg. Recommendation was made in accordance with the usual rules and regs of the Commish, after the applicant had requested an unprejudiced dismissal.

Washington: Application for a daytime 250-watt for Longview, to be operated on 780 kc., received the green light from Examiner R. H. Hyde.

Twin City Broadcasting Corp., with A. C. Campbell as the majority stockholder, was qualified in all ways to operate a station, Hyde found, and a real need for service existed in the community.

Applicant was represented by Ben S. Fisher.

NEW APPLICATIONS

California: KFBK, McClatchy Broadcasting Co., Sacramento, install new transmitter and boost power from 5 to 10 kw; Hollenbeck Heights Christian Church, Los Angeles, new station to be operated on 1170 kc. with 100 watts, limited time; KTMK, News Press Publishing Co., Santa Barbara, install directional antenna for day and night use.

Idaho: KSEI, Pocatello, change power from 250 watts nights 1 kw days to 500 watts nights, 1 kw days.

Illinois: WILL, University of Illinois, Urbana, boost power from 1 to 5 kw.

Kansas: John P. Harris, Hutchinson, new station to be operated on 710 kc. with 1 kw, days only.

Massachusetts: WAAB, Boston, boost night power from 500 watts to 1 kw.

Michigan: WJBK, James F. Hopkins, Inc., Detroit, change frequency from 1500 to 1510 kc. and jump juice from 100 watts nights, 250 watts days to 1 kw all times.

New Jersey: WMFL, Bound Brook, replace transmitter, reduce power from 1 kw to 500 watts.

Texas: W. C. Irvin, Amarillo, new station to be operated on 1500 kc. with 100 watts nights, 250 watts days.

Drop WMCA Post Script

General Mills this week relinquished sponsorship of the daily 6:30-6:45 p.m. sports' resume over WMCA, N. Y. Millers concluded they were strongly enough represented on the station with their three-hour daily sports' program with interpolated music, notched in the afternoons.

Sobol Bros. (filling stations) moved into the open slot, placed Stirling Getchell.

Dutch Govt. Nixes Bid

The Hague, June 29. The government has turned down the application of the Phohi, Dutch short-wave broadcaster, for permission to do world-wide broadcasting. Nix was on ground that government thought several of the stations should cooperate in such a movement.

Phohi was the first short-waver supplying a radio link between its parent country and its overseas possessions.

Kelly Smith's Chessmen

icago, June 29. Kelly Smith, general manager of Radio Sales, has moved Merle S. Jones in from St. Louis where he was with KMOX, to the local spot as western sales chief of Radio Sales, the Columbia spot representatives. Local vacancy was caused by the shift of Bill Williamson to WKRC.

Cincinnati. Ken Church fills in the KMOX hole as assistant to Jimmy Shouse, station manager.

Another personnel change in the Wrigley Building here brings Bob Hanvey from the Colgate-Palmolive advertising department to do promotion and advertising under Wayde Grunstead, Columbi-WBBM promotion chief.

SMOKE CAMELS FOR DIGESTION'S SAKE



Represented by E. KATZ SPECIAL ADVERTISING AGENCY

Chicago Dodge Dealers Stick Through Summer

Chicago, June 29. Dodge dealers local 60-minute cooperative Sunday morning program goes all-summer this year. First time since show started on WBBM, Columbi key, four year ago.

Cast has been cut down, somewhat, with John Harrington replaced by Doug Hope, to do gag interviews, and Cheri MacKay and Three Notes replacing chorus. Jam Trio has added five instruments, and will replace the orchestra. Program will change style and swing for the summer.

WTMJ Starts 'Clock'

Milwaukee, June 29. On July 5 the Milwaukee Journal station, WTMJ, will inaugurate a morning musical clock under the tag of 'Rise 'n' Shine.'

Will air from 7 to 8:30 each week day a m. with pop recordings under the announcing direction of Doc Williams. In between the recordings will be usual weather, time and news dope.

tation will sell the program on a participation announcement basis.

John Ward and Dick Faulkner of WSCC, Charlotte, both on sick list. Ward has had tooth trouble and Faulkner had a recurrence of malaria contracted when he was at Charleston with WCSC.



THE NEW CRY OF THE OLD WEST



GENE O'FALLON, Manager
Rep. by JOHN BLAIR & CO.



At surprisingly low cost (just ask us about details) you're able to reach the richest market in the world with your message. And WHN's famed showmanship bangs it over for extra sales!

A. T. & T. Reticent

American Telephone & Telegraph Co. has declined an opportunity to explain its side of the case which the Mason-Dixon Network has filed with the Federal Communications Commission against the Diamond State Telephone Co. Mason-Dixon ridiculed the claim that the costs of phone wires to broadcasters have been materially reduced by citing how it has had to pay more than ever for local transmitter lines.

It is understood that the phone company's answer will entail an explanation that the reductions have only applied to airlines (city to city hookups) and have had nothing to do with local connections or loops.

CANADIAN PROGRAM POLICY

Montreal, June 29.

Gladstone Murray, general manager of Canadian Broadcasting Corp., broadcast Tuesday (22) resume of recent three-day Radio Program Conference. Daily program period will be extended to 12 hours and possibly 16 when new high power transmitters in Ontario, Quebec and British Columbia go into action. Formation of light opera companies.

Montreal and Toronto to give a series of 13 concerts each from the two cities over a season of 26 weeks between 9 and 10 Sunday nights is scheduled.

New programs will include 'Within These Walls' historical events to be re-enacted on the scenes where they originally occurred. This for Tuesday nights. Wednesday nights a new series of dramatizations of stirring events in the history of the Canadian Mounted Police. Thursday night symphony music to fit in with similar symphony programs from U. S.

To offset the highbrow touch, Murray stated that more attention would be given to variety, light

music, dance music, humor and story telling. Dance music, however, will have choral accompaniment instead of 'conventionalized crooning.'

French Canada gets special attention with the usual French programs in two languages, only more of them. This has already raised some hefty kicks in Ontario and the West. As a sort of sop, other vernaculars will get their whack, but way out of the same proportion, in other parts of the Dominion. This has been tried before without any outstanding success.

U. S. programs will be brought in from Pacific Coast stations to avoid time inconvenience to Western listeners when these broadcasts are brought in from Eastern stations.

Not a mention anywhere in the Murray's broadcast of advertising.

Edwards' 'School Days' Gets Lift and Spread

Hollywood, June 29.

Gus Edwards has had his 'School Days of the Air' over KFWB, renewed for another 26 weeks by L. A. Soap Co. Program is also airing over KNX, Columbia's Coast key station. Likely that show will get a full Coast play in the fall.

KMOX has perfected publicity tie-up with South St. Louis Neighborhood News, a weekly newspaper with circulation of 50,000. Tieup is similar to one KWK has with South Side Journal, opposition neighborhood paper.

Trotter Takes Crosby Baton From Dorsey

Hollywood, June 29.

John Scott Trotter, former arranger for Hal Kemp, is recruiting 18 men for an orchestra to replace Jimmy Dorsey on Bing Crosby's Kraftet July 8.

Dorsey is returning

FCC TO WIND UP FOR SUMMER JULY 2

Washington, June 29.

Mop-up session of the broadcast division, to dispose of maximum number of examiners' reports before the summer recess, has been plotted by Federal Communications Commissioners for July 2. Effort will be made then to take final action on bulk of the more than 50 snarled matters the unfinished-business calendar.

While many of the more complicated cases will have to go over until fall, Chairman Eugene O. Sykes has served notice of his intent to devote an entire day to the list of pending applications for new stations, power boosts, time extensions, and control shi... many of which have been hanging fire for months.

The mop-up will require the division to have several important showdowns. Among the principal issues to be settled is the question of what attitude to take toward newspaper ownership, since many propositions involving press groups have been ducked for weeks during the congressional furor over monopolies. Several station sales, including some at fancy prices, also will have to be settled.

During recent weeks, the commission has made slow headway reducing the pile of examiners' recommendations. Due to absences of various members, only routine business has been transacted at several recent weekly ses-

Cultural Radio's Foot Forward; Shakespeare, G. B. Shaw, O'Neill, Ex-Prez of Yale, All Symptoms

Radio is on a culture spree but it isn't expected to last after the networks start loading up with commercial programs this fall. While NBC and Columbia put on an exhibit of intense rivalry and bitter gnashing of teeth, the spree is looked on by the trade as productive of the right kind of ballyhoo for the broadcasting industry and as likely to divert the critical attention which has been hanging over it in Washington and elsewhere.

NBC and CBS are due to follow up their Shakespearean entanglements with other gestures. NBC already has arranged to follow-up the four Shakespeare productions, starring John Barrymore, with four plays by Eugene O'Neill and an original three-act from the pen of George Bernard Shaw.

O'Neill cycle will take in 'Beyond the Horizon,' 'The Fountain,' 'The Straw' and 'Where the Cross Is Made.' While it is prevented from doing something along the same latter line in its Tuesday 9 to 10 p. m. spot because of previous time commitments, Columbia is expected to go in for belle lettres in some other fashion before the summer runs out and the drive to hypo interest in warm spell listening dwindles. CBS Shakespearean filler is for the full six weeks that Lux Soap remains out of the Tuesday night niche.

Latest stroke in behalf of culture on the part of NBC which has Co-

sions, while the examining staff has continued to grind out findings at the rate of a half-dozen each week.

Understanding is that the July 2 stanza will be the last formal meeting until after Labor Day, although special arrangements are possible for a mid-summer session if too much pressing business piles up.

lumbia searching around for a topper concerns the engagement of Dr. James Rowland Angell, retiring prez of Yale University, as educational counsellor. It's a front line cause which will bring the college prexy \$25,000 a year. He is slated to start in October, with one of his duties being to represent the network in the special committee which is seeking to dig up funds for a survey of the best methods of education by radio.

In the cultural end of music CBS had been running nip and tuck with NBC until several months ago when the latter's parent organization, RCA, tied up Arturo Toscanini for a series of broadcasts scheduled for the coming season. Columbia is left with its New York Philharmonic Symphony but the chances are that before the concerts get under way this fall will unleash something to meet the Toscanini flare.

WDAF Does a Twist

Kansas City, June 29.

They used to sing the standard hymn, 'Come to the Church in the Wildwood' to sell non-members on church attendance. Now it's being used to sell real estate.

Wildwood Homes, suburban reality company, are using the hymn to theme their 'Mary and Bill' sketch via station WDAF. Farody pleads, 'Come to my home in the Wildwood.'

Sande Williams' four-piece musical combo, playing at William Penn hotel's Continental Bar, and also doubling into spot's Urban Roof as fill-in music during Happy Felton's engagement there, getting a couple of quarter-hour spots weekly over WCAE, Pittsburgh.

- Day Time
- Night Time
- Summertime
- Any Time

... More Philadelphians listen to WCAU than to any other station. And we can prove it!

WCAU
50,000 WATTS
Philadelphia

ROBERT A. STREET • Commercial Manager

NBC Carries 'Sports Exclusive' Step Further; Pays for Advance Ballyhoo

NBC is carrying its fight for exclusiveness on sporting events to the point of offering to pay for the preliminary broadcast services of those who are going to take part in such events. Example of this occurred Monday (28) when WOR, Newark, sought to get the German participants in the Vanderbilt Cup Races at the Roosevelt Raceway, Woodbury, L. I., to go on for that station shortly after the auto arrived in New York harbor.

WOR had sent men down to meet

the ship and arrange for an ashore broadcast. After the date had been okayed, NBC was tipped off and through the speedway authorities it induced the Germans to call off the WOR airing and instead appear before an NBC mike.

NBC had previously bought the exclusive rights to the races which take place this Saturday (3).

CBS TIES UP 1938 RACING

has bought the 1938 racing seasons exclusively at the five New York tracks, Belmont, Aqueduct, Jamaica, Empire and Saratoga. Deal was made with the N. Y. State Racing Assn. Bryan Field, N. Y. Times racing reporter, is set to do the broadcasts, number of which Columbia has not yet decided on.

This season Mutual network has the tracks, exclusively, also using Bryan Field for descriptions. Mutual tried hard to get a sponsor earlier this year, but missed. Through the rest of the summer MBS will continue weekly.

Next year Mutual will be entirely shut out, but through Field's insistence, CBS has notified WOR that it alone can pick up the '38 gee-gee gallops in the event no sponsor is snagged.

ROBSON'S AIR TREK

Hollywood, June 29. May Robson goes to Cleveland for a broadcast from the expo grounds July 11.

RADIO SHOWMANSHIP

Attention-Getters, Tie-Ups, Ideas

Outstanding Stunts:

EVERYBODY A REPORTER
WCKY, CINCINNATI

everybody a Reporter

Cincinnati. Radio stations grumble about not getting news items into trade papers. L. B. Wilson at WCKY does something about it.

Wilson pays a premium ranging from \$1 to \$5 according to the value of the suggestion to any WCKY staff member suggesting a news item about the station. Theory is that no one person, nor the publicity dept. unaided, can possibly see all the angles. Financial reward makes everybody on staff news-conscious and helps the station's average on news breaks.

(Another dumb thing of which many radio stations are guilty in their dealings with the trade press is sending out news with no discretion whatever on deadlines or as between various publications, or using carbon papers multiplied until nobody could read the releases anyhow.)

Tour of Bakery

Davenport, Ia. Peter Pan Bakery here doing a

Those 10% Blues

Sam Lyons, the agent, has those summer blues.

Three of the Lyons, McCormick & Lyons agency's top-flight clients are off the air after 39 weeks. Jack Pearl closed Friday night (25) and both Jack Benny and Phil Baker called it a season on their respective programs this Sunday (27).

Dunlevy Back to WKRC

innati.

Smilin' Dan, air tag for levity, has returned to WKRC for a series of thrice-weekly 15-minute singing and chatter programs for Bell & Crown Furniture. Ex-vaude partner of Harry Frankel (Si in Sam), Dunlevy recently had a run on WSAB.

Tad Legere, tiny warbler, who has been with various bands, is doing a weekly quarter-hour sustainer on WKRC, with double piano accompaniment.

Client Service Mgr.

Kansas City, June 29.

M. H. Straight, who has been continuity editor at Statt WFB for several years, was given a new tag last week. He's now manager of Client Service Department.

He'll continue to edit continuity but is easing up on the writing end.

Noses 15% Off

Schenectady, N. Y., June 29. Winslow Leighton and George Nelson, partners in local advertising agency bearing their names, are out of hospital. Both had nose operations.

Now if a tenor is needed in a hurry they can handle it.

Larry Hammond, who scripts 'John's Other Wife' and 'Backstage Wife' serials for Blackett-Sample Hummert, planning a couple of months off to work on magazine stories and his book.

Radio Unit, Films, Giveaways, Eats All on Cuff in Chevie Showrooms

Indianapolis, Indiana Chevrolet dealers in the Central district have tied in with an entertainment troupe comprised of WIRE talent, in series of nine personal appearances spotted at eight Indianapolis Chevrolet dealers and one at Greenwood (Ind.), just south of Indianapolis.

Morris Hicks, staff spieler, in charge of the promotional show, as emcee. Joe Roy and Cal, violin, bass and accordion trio; and Blue Ridge Mountain Girls duo, hillbilly team, are the musical talent. Byron Taggart, impersonator, goes along.

Chevrolet plugs the dates with display classified ads, including pictures of the radio talent. Motor outfits estimates around 14,000 have been drawn by ballyhoo. Show,

which includes films, in addition to flesh performers, also has auto radi give-a-way, free peanuts, and cooki for the guests.

WFBM Transmitter Trouble

Indianapolis, June 29. WFBM transmitter blew up on both Wednesday and Thursday (23 and 24) forcing station off in midst of two big CBS commercials each night. Station went dark during Gangbusters on Wed., and during Major Bowes on Thurs.

Due to inaccessibility of unnamed part that went blooey, time off the air each night totaled about 20 minutes.

Dolphe Martin

ORCHESTRA CONDUCTOR AND COMPOSER

Returns from long stay

DOLPHE MARTIN'S DRAMATIC MUSIC makes him a figure to be reckoned with in any discussion of music and theatre.—Jedediah J. R. Tenney. THEATRE ARTS MONTHLY.

"A composer of a rare gift."—THE STAGE.

Hotel

Denver News' Air Ambitions Complicates 630

Denver, June 29.

With Scripps-Howard newspapers entering the fight for radio facilities in Denver, fireworks are looked for when the hearing comes up Sept. 10 before the Federal Communications Commission.

KFEL and KVOD have been splitting time for years on 920 kilocycles, and simultaneously, and contingent on the granting of the other's request, these stations requested full time, KFEL to remain on 920, with KVOD asking for 630 kilocycles. Then along came Scripps-Howard (Denver News), asking for full time on 630.

Numerous depositions have been taken supporting the cases of KFEL and KVOD, with Washington and local attorneys doing the questioning. KLZ was represented at the hearing by James Proffitt, of Washington, D. C. KLZ entered the hearing to protect its interests, as did KFRU of Columbi, Mo.

News is at present broadcasting a newscast daily over KVOD.

Friday, WJZ, 7:15 P.M.

EASY ACES

BROADCASTING 6th YEAR FOR BLACKETT SAMPLE HUMMERT, INC.

A N A C I N

HENRI NOEL

His Continental Music
His French Songs
CURRENTLY AT
FRENCH CASINO
Atlantic City, N. J.

JACQUES FRAY

and Hi
Orchestra
2ND YEAR
Viennese Roof
HOTEL ST. REGIS
NEW YORK

RAY KAVANAUGH

Hia. Orchestra
Pan American Casino
Dallas, Texas
MGT. M.C.A.

phil baker

EN ROUTE TO HOLLYWOOD

Returning to the Air in October for GULF REFINING COMPANY

BUD PEARSON

and

LES WHITE

Writers for BOB HOPE and "The Ripping Rhythm Revue," on the Air Sunday, June 30, 9 P.M., E.D.S.T., WJZ-NBC
Now in Ninth Week

HARRY SALTER

CONDUCTS

LUCKY STRIKE "HIT PARADE"

EVERY WEDNESDAY
N.B.C. Red at 10 P.M., EDST

AL GOODMAN
and his
ORCHESTRA
Your
Hit Parade
FOR LUCKY STRIKE
Every Saturday
CBS
10 P.M.

PALMOLIVE
BEAUTY BOX THEATRE
EVERY WEDNESDAY
CBS
9:30 P.M.

SHOW BOAT
EVERY THURSDAY
NBC
9 P.M.

(FIVE ★ COMBINATION)
BOOKED EXCLUSIVELY
MUSIC CON. OF AMERICA

TRUMPET KING OF SWING
★ **LOUIS ARMSTRONG** ★
AND HIS ORCHESTRA
FLEISCHMANN YEAST
(Walter Thompson)
D.S.T. Every Friday, WJZ
Blue Network

ON TOUR

DECCA RECORDS
MGT. JOE GLASER
ROCKWELL O'KEEFE

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEARTY THROBS
Presented by Ivory Soap 99 1/4 % pure

LISTEN TWICE DAILY
NBC Blue Network, Mon. to Fri. 11 a.m. DST
NBC Red Network, Mon. to Fri. 3:45 p.m. DST
COAST TO COAST
DIP. COMPTON ADVERTISING AGENCY
MGT. ED WOLF-RKO BLDG. NEW YORK CITY

15-minute all-commercial show on WOR. CBS outfit, which ties in with the club women strata. W. E. Long ad agency has concocted a 'Precision Bakery' idea for Peter Pan, and invites club women to bakery for lunch; then puts them on the air for a walk-around the plant, and to ask questions of Hod Grams, station announcer. Show is gagged up a bit, with prizes offered for questions about the bakery which Grams can't answer.

Different women invited each day, and show goes five-a-week.

Vacation Stories for Kids

WHAM opened series of vacation story hours for children at 11 a. m. Thursdays. Tieup is with Rochester Public Library which drops its winter 'secret door' series at the Central Library for the aircast series. Library storytellers provide two stories in 15-minute period.

Children are supposed to go to their library branches to get 'magic keys' which tell time of broadcast.

Memorial to Barrie

Cleveland. Getting away from the usual obituary stuff, Gene LaVelle of WHK worked up a novel and punchy tribute to the late Sir James Barrie two days after the playwright's death. A group of actors who had appeared in Barrie plays here were quickly recruited to enact portions of 'Peter Pan' and 'The Little Miter' in half-hour show.

Highlights of author's life also dramatized briefly, but vividly by Beverly Dean, 17th musical background from Louis Rich's orchestra. Another authentic touch was that latter used original scores he once conducted from pit of local theatre when Maude Adams played here in 'Peter Pan', which was good copy for a newspaper feature.

'I Knew the Murderer'

New York. WOR, Newark, put on Henrietta Koscianski, the Cleveland hotel pantry girl, late Monday night (28) a tell of her acquaintance with Robert Irwin, the captured murderer of three New York persons, and now she came to recognize him. Dave Driscoll did the interviewing and the girl's presence before the WOR mike was arranged with Inside Detective Magazi in which she had spotted Irwin's picture.

Program was routed over Mutual.

Agencies—Sponsors

Indiana, who market a gas saving gadget for cars, signed with WIRE, Indianapolis, for run of 5 minute transcriptions, four times a week. Firm also airs the platters on station in Oregon, and one in Chicago, and claims sales of 50,000 of the economy devices on the West Coast to date.

Indiana Brewing Co. (Champagne Velvet Beer) through Arbee Agency, Terre Haute, is sponsoring 30 minute "Velvet Varieties" program over KMOX, St. Louis, starting Tuesday (29). Talent new to St. Louis dialers being used for this program which will run 13 weeks with renewal option.

W. W. Garrison, ad agency, spotting Chicago-Roosevelt Steamship campaign around midwest great lakes region.

Schult Trailers, Ind., firm, using radio for spot campaign to plug auto trailers. MacDonald-Cook, agency, handling the account.

Selvaire, Chicago agency, looking for show to replace the Nelson Bros. sior McGoniggle's Stock Co. recently folded.

Slim, Jack and Gang, hillbilly troupe, have been spotted on KDKA, Pittsburgh, by Refrigeration and Air Conditioning Sales Training Corporation of Youngstown, O., for eight 15-minute programs. They go on every Sunday until expiration of contract at 10:45 a.m. National Classified Advertising Agency of Youngstown handled.

Schlitz brewing, Milwaukee, has taken quarter-hour spot weekly for next 13 weeks on KDKA, Pittsburgh, for recorded musical program. Placed by McJunkin Advertising Co. of Chicago.

Saratoga Association (for the Improvement of the Breed of Horses) through Leighton & Nelson, Schenec-

tady, spotting 150 day and evening dramatized announcements, with live talent, will be fired over WGY, Schenectady. Other stations receiving announcement schedules of varying sizes are: WOKO, Albany; WSYR, Syracuse; WAAB, Boston, and WFIL, Philadelphia.

A series of quarter-hour programs bringing to the mike personalities at the track will be presented on five Saturdays over WOR. These will precede the broadcast of stake races over Mutual by Bryan Field, turf editor of the New York Times.

Duart Sales Co., Ltd. (Creme de Milk, face cream and lipstick), through Howard Williams, San Francisco, has renewed its Sunday and Monday "Passing Parade" programs with John Nesbitt for one year, effective July 25. Sunday stint is aired over the basic Pacific Coast NBC-Red (KPO, KHQ, KOMO, KGW, KFI). A repeat on Monday is released through KDYL, KOA, WMAQ, KYW, WEA, Tuesday edition of the program will fold after the July 27 broadcast.

Mentholatium, Wilmington, through Dillard Jacobs agency, Atlanta, placing 28 day and 28 night spot announcements to Aug. 19.

Hastings Clothing Co., San Francisco, is cancelling its twice-weekly quarter-hours with Dick Newton, Singing Salesman, aired over KPO, San Francisco, Thursday and KGO Sundays, after the July 8 broadcast. Newton has been warbling for Hastings for more than six months.

Cartier Medici Co., New York (liver pills), through National Export Co., using three spot announcements weekly on KGMB, Honolulu.

Froeter & Gamble, Cincinnati (Oxydol), through Blackett, Sample & Hummert, Chicago, spotting five transcriptions weekly on KGMB, Honolulu. Same on KHBC, Hilo.

Losing an Audience

Lincoln, June 29. Jack Hansen and Chuck Miller, Vox Poppers for KFAB and KFOP, respectively, tried the old gag this week about frying an egg on the sidewalk. Egg was rotten and they lost their street audience pronto.

Also seven spot announcements weekly on KGMB and KHBC for Crisco, through Compton agency.

General Foods, New York (Post bran flakes), through National Export, set three transcriptions weekly on KGMB, Honolulu. Also one studio program weekly for Maxwell House coffee.

Lever Bros. (Spry), through National Export, using seven weekly spot announcements on KHBC, Hilo. Ditto on KGMB, Honolulu.

ick, reensboro, N., through Morse International Co., using three transcriptions weekly on KGMB, Honolulu, and KHBC, Hilo.

Lamont Corliss & Co., New York (Ponds) placing one transcription weekly on KHBC, Hilo, and KGMB, Honolulu. Through J. Walter Thompson, New York.

Zenith Radio has reserved the nine to 9:30 Sunday night spot on NBC-Red beginning Sept. 5. Show is not set, but trying to work out something new on an audience participation angle, and will be aired from Chicago studios.

Philco goal for coming year set at production of 2,000,000 radios by executives at huge plant in Philadelphia. Plan to sell the sets through ad budget that tops anything in radio history.

During 1937 season Philco spent more for advertising than next four companies combined, and to reach new quota set ill spend twice as much during coming year. Manufactured 1,800,000 sets this year.

1,000% Increase in Business But It Only Lasts 2 Days in Pittsburgh

Pittsburgh, June 29. Biggest bonanza local radio has ever experienced came last week during strike of newspaper mailers, which suspended publication of three Pittsburgh dailies. Post-Gazette, Sun-Telegraph and Press, for two days.

Minute walk-out was called, all five Pittsburgh stations, KDKA, WCAE, WJAS, KQV and WWSW, were swamped with advertising, announcements and continuity departments being forced to work double time to care for the deluge. Network and local sustainers were cancelled wholesale in order to allow more time for spot announcements, department stores particularly buying up all of the available time in order to plug last days of current June sales.

In addition, stations all injected extra news broadcasts, with WWSW carrying bulletins every 15 minutes from Post-Gazette on first night of strike. Companies sponsoring news flashes and baseball scores also doubled up for the entire two days. On WCAE, Norman Twigger, who ordinarily does one newscast daily for Duquesne Brewing Company, went on three times a day, starting at 8 a.m., while the walkout lasted.

Theatres were also heavy buyers of time. Post-Gazette was first paper to suspend and when morning paper failed to come out, switchboards of every local movie house were swamped with requests for information about starting times and attractions. As result, circuits and indie houses used radio exclusively for advertising with Penn and Stanley joining in a quarter-hour broadcast on three different stations Thursday night (24), day before new shows were to open at both these sites.

For Warner brothers, half-hour program which they have been sponsoring five mornings weekly on

WWSW was a life-saver. It's devoted principally to plugs for nabe houses and they depend more than any on newspapers, due to the many weekly changes. In downtown theatres, the effect wasn't so pronounced since strike came last week when shows were already underway for several days and attractions were pretty solidly planted in public's mind.

Exact figures weren't available, but it's estimated that local business on the five stations was up more than 1,000% during two days of the newspaper strike. Music libraries were kept busy digging up all of the music discs in the files, with stations using them for as long as an hour at a stretch in order to break up the steady stream of spot announcements that went on and on.

Up until minute strike was settled late Thursday afternoon, permitting Post-Gazette to resume following morning, there was no indication of any settlement and stations were clearing schedules to continue advertising avalanche of previous two days. Cancellations came as fast as orders with resumption of newspaper activities and normal routine was resumed.

Lightning Mutes KHQ

Spokane, June 29. Electrical storm last week put KHQ off the air for two half-hour periods in the evening and finally permanently about 10:30. Lightning twice struck the stations new 848-foot tower, wrecking tuning equipment at base and putting out airplane clearance lights. Station resumed next morning.

CBS-KFPY's 468-foot tower about six blocks away was not touched, KHQ's tall tower was believed to have protected it.

General Mills
FORD
PHILIP MORRIS
KELLOGG
Standard Brands
CHEVROLET
GENERAL BAKING

More national advertisers are using WOR to supplement their network shows in Greater New York than ever before. Because WOR is doing a greater supplemental job than ever before. In fact, WOR's supplemental time sold during 1936, almost doubled that for 1935. This country's biggest buyers of radio time are very much aware of the fact that a market which yields anywhere from 10% to 25% of their gross sales, can't be thrown for the count with any one radio show at any one time. And their WOR sales results pretty darn well prove just what they mean!

WOR

375 POINTS ADDED TO WB AVAILABILITY RATING; HARMS LEADS NEAREST BY 250

Gustave Schirmer Raises Contract Point Against Dissolution of Availability Committee—New Ratings Effective July 10

publishers availability committee of the American Society of Composers, Authors and Publishers last week upped the availability ratings of the Warner Bros. music firms by a total of 375 points. WB group several months ago protested against its availability standing of its various catalogs in the Society and threatened to resort to legal action if this were not rectified. Among the other firms that received availability increases at the past week's session were the Chappell Co. and Joe Morris Music Co.

New availability setups will apply to the Society's royalty payoff for the second 1937 quarter, with these checks going out July 10. Based on the previous quarter's distribution the WB increase of 375 points represents \$7,500. While granting the demands for Harms, Inc., T. B. Harms Co., M. Witmark & Son and Remick Music Corp., the availability committee turned down the plea that Warner put in for its New World Music Co.

It is understood that the Warner management will continue to press for a further increase for Remick on the ground that it is deserving of the same rating, if not greater, as Witmark. Morris was declared as still dissatisfied with the number of availability points accorded him and retained Julian T. Abeles to bring suit if a better adjustment can not be worked out.

Schirmer's Point

Plan to dissolve the availability committee and return its functions to the publisher's faction on the ASCAP. The directorate has been further complicated by the statement of Gustave Schirmer that his contract with the Society stipulates that this special committee will be part of the organization's operations during the term of the agreement. Schirmer holds that publishers who are not board members should continue to be permitted to elect those they want to determine their availability, or catalog, value to the Society.

Availability ratings, with point increases, as granted last week follows:

Publ. Firm	Current Ratings	Increased Points
Harms	750	150
Shapiro	500	25
Witmark	500	25
Robbins	500	75
Chappell	500	50
Feist	500	50
Remick	450	100
T. B. Harms	250	50
Morris	75	25

New ratings puts Harms, Inc., 250 points ahead of any other publishing house. Jack Bregman, who is gen. mgr. of Robbins Music Corp. and Leo Feist, Inc., holds the chairmanship of the availability, while Louis Bernstein, prez of Shapiro, Bernstein & Co., one of the firms upped, is also part of the committee.

Music Notes

ing Crosby's new ditties in 'Double or Nothing' include 'Smarty,' by Ralph Freed and Burton Lane, 'All You Ought to Do Is Dance,' 'The Natural Thing to Do' and 'The Moon Get in My Eyes,' by Joe Burke and Arthur Johnson.

Louis Bernstein, Shapiro, Bernstein & Co. prez, sails with his wife today (Wednesday) for England. He will be gone two months, with his itinerary including the south of France and Italy.

Billy Hill went back to his home town, South Weymouth, Mass., Monday (28) as guest of honor at the local high school commencement.

Newell Chase composed music and Morrie Ryskind the lyrics to the new ditty, 'Maybe It Doesn't Matter.'

Ferde Grofe, with a new portable organ in his home at Teaneck, N. J., wavering on the verge of jilting the piano.

Gus Edwards has written a song, 'Brown Eyes Looking Into Eyes of Blue,' which he is using on his Coast air program.

Low Porter authored a new rhumba titled 'Frijoles.'

Most Played on Air

Combined plugs on WEAF, WJZ and WABC are computed for the week from Sunday through Saturday (June 20-26).

It Looks Like Rain

(Morris)

***Sweet Leland**

(Selbert)

You and Me That Used to Be

(Berlin)

Merry-Go-Round Broke Down

(Remick)

***They All Laughed**

(Chappell)

Sailboat in the Moonlight

(Crawford)

†Where or When

(Chappell)

***September in the Rain**

(Remick)

***They Can't Take That Away**

(Chappell)

***Never in a Million Years**

(Robbins)

Carelessly

(Berlin)

***There's a Girl in My Life**

(Robbins)

When Two Love Each Other

(Joe Davis)

***Was It Rain?**

(Santley-Joy)

***Where Are You?**

(Feist)

Toodles

(Shapiro)

Strangers in the Dark

(Crawford)

Gone With the Wind

(Berlin)

***Tomorrow is Another**

(Robbins)

***All God's Chillun Got Rhythm**

(Robbins)

***Iue Hawaii**

(Pamona)

***Turn Off the Moon**

(Popular)

So Rare

(Sherman-Clay)

Good Morning

(Famulus)

Having a Wonderful Time

(Paul-Pioneer)

* Indicates filmed song.

† Production Number.

ALFRED HERTZ HEADS FMP IN FRISCO

San Francisco, June 29. Out of the turbulence which for weeks has beset the local Federal Music Project, last week emerged the figure of Alfred Hertz, director of the San Francisco Symphony Orchestra for 15 years. He's now been named director of the Federal Music Project in the San Francisco Bay Region.

Appointment was made by Miss Harle Jervis, California state director of the Federal Music Project, who stirred up a hornet's nest a fortnight ago by dismissing Ernst Bacon from the position of director of the San Francisco chapter of the FMP, of which Nicolai Sokoloff, formerly of this city, is now national chief.

Bacon's adherents were vociferous after his dismissal, but Miss Jervis, whose headquarters are in Los Angeles, stood her ground. Also, there has been instability in the Oakland chapter of the project from which Gastoni Usgili was removed to take charge of a chapter in the South.

To these troubled areas Alfred Hertz is expected to bring harmony and coherence.

Miss Jervis, upon her arrival here last week from Los Angeles said: 'It has been necessary to cut 670 persons from the California roll of the FMP, and it is not easy to know where to begin. We can't pull jobs out of our hats.'

NEW MUSIC PUB FIRM

Hollywood, June 29. New song publishing firm has been formed and named Vanguard by Lysle Tomerlin and Julio Alonso. Firm now has 19 songs under contract to start its catalog. All the pieces are by the outfit's two bosses. Alonso is a brother of Gilbert Roland, while Tomerlin is in charge of Paramount's telegraph office. Vanguard's offices are on the Coast. Firm was formed by Eastern interests.

Inside Stuff—Music

Irving Berli, Inc., has acquired 'My Cabin of Dreams' from the Back Bay Music Co., of Boston, and credited Nick Kenney with touching it up. Al Frazzini and Nat Madison wrote the tune and when it started to get marked attention over New England counters Berli's Boston rep, Harry Paul, suggested that the home office give it the double-o-o. Inquiry disclosed that it had had a few plugs out of Boston and Berli decided that the tune had something for major exploitation. Kenney, whose last connection with Berli was 'Carelessly,' is the radio editor of the New York Mirror.

Raymond Scott, whose Sextette is a quick best seller on the Master and Variety records, is actually Harry Warnow, pianist-arranger-brother of Mark Warnow, the radio maestro. Both Warnows also have their own Circle Music Publishing Corp., which issues Scott's works such as 'The Toy Trumpet,' 'Twilight in Turkey,' 'Powerhouse,' etc. Jimmy Campbell's Cinephonic Music Co. has just signed for the British rights.

Mickey Garlock, for 15 years with Ben 'Bernie's' band, is now with Santly-Joy Music Co., but being a creature of habit, a regular Tuesday chore for Garlock is to lay out Bernie's musical program for his commercial broadcast that night, and also officiate just as he was wont to do.

Jack Robbins was in action for four days around Chicago last week, starting with the Braddock-Louis fistcuffs and winding up with an eight-hour (1-4-9 p.m.) cocktail party at the Sherman Hotel penthouse on Thursday (24) at which everybody in local music business ducked in for a Tom Collins and some chit-chat.

ASKS 45 DAYS TO ANSWER ASCAP

Lincoln, June 29. Seeking 45 additional days in which to answer the Gene Buck injunction suit against enforcement of the recent legislature's anti-ASCAP measure, Assistant Attorney General Barlow Nye filed a motion in Federal court here (26).

ASCAP measure, which Buck claims is unconstitutional, makes legal and subject to fine of \$5,000 for each violation any combination, or trust, arranging for the fees attendant to use of copyrighted music. Nye filed the motion in behalf of the secretary of state, 12 county attorneys and several other state officers who have been named in the suit. Nye claims he hasn't had a chance to complete preparations of an answer due to the length of the bill of complaint.

CASA LOMA'S TOP COIN FOR SEVEN ONE-NITERS

Los Angeles, June 29. Guarantess aggregating \$10,200 have been arranged for Glen Gray and the Casa Loma orchestra for seven one-night stands after band leaves the Palomar July 20. Also they reserve the privilege of 60 to 70% of receipts.

Guarantee is said to be a new high for bands playing one-night stands on this Coast. Ed Fishman of Rockwell-O'Keefe negotiated.

OPPENHEIM SENTENCED Given Year in Atlanta For Tax Evasion

Dave Oppenheim, song writer, was last week sentenced to a year and a day in Atlanta and fined \$20,000 by Judge F. L. Leibel in the Federal Court, New York, after being found guilty of tax evasion. Charge grew out of Oppenheim's association with his wife in a chain of beauty shops years ago.

Rudy Vallee was among the Broadway figures who appeared character witnesses in Oppenheim's behalf. Oppenheim has had several hits to his credit, having done much of his writing in collaboration with Mike Cleary.

Songs from Bowes Colored Unit Published by Mills

Chicago, June 29. Mills will shortly publish the half-dozen songs written by Lloyd Marx and Donald Hayward for the new all-colored Major Bowes unit. Numbers are 'Just a Wandering Prodigal Son,' 'Shas It,' 'You'll Be-Long to Me,' 'Harlem' and 'Sherlock Holmes' and 'Wonder Where My Right Man's Gone.'

DUKE'S New Smash Hits

Scattin' AT THE KIT KAT

arranged by JOE HAYMES

RECORDED ON MASTER AND VARIETY RECORDS

Caravan

EXCLUSIVE PUBLICATIONS, Inc.

FOX FLASHES

Two New Instrumental Novelties by the Publishers of "Solo" and "Tally"

"CHINA DOLL PARADE"

"WHISTLING MOSE"

Distinctive Piano or Orchestra Specialties

SAM FOX PUBLISHING COMPANY

1350 SIXTH AVENUE
RCA BUILDING, RADIO CITY
NEW YORK

"POLYNESIAN ROMANCE"

"JUST ABOUT RIGHT"

By LYSLE TOMERLIN and ANDY IONA LONG, Writers of "OUTH SEA ISLAND MAGIC"

VANGUARD SONGS

6411 Hollywood Blvd., Hollywood,
JULIO ALONSO, Pres. Mgr.

"NEW FACES OF 1937"

OUR PENTHOUSE ON THIRD AVENUE

LOVE IS NEVER OUT OF SEASON

IT GOES TO YOUR FEET

By Lew Brown and Sammy Fain

THE WIDOW IN LACE

NEW FACES

By Walter B.

LEO FEIST, Inc. 1629 BROADWAY • NEW YORK

I Hum a Waltz

From 30th Century Fox's "This Is My Affair"

Without Your Love

From Hal Roach's "Pick a Star"

Midnight In Mayfair

Europe's Relating Orchestra Novelty

Kitchy-Mi-Koko Isle

England's Novelty Success

MILLER MUSIC, INC.

119 BROADWAY • NEW YORK

Warren and Dubois Greatest

YOU CAN'T RUN AWAY FROM LOVE Tonight

I KNOW NOW

THE SONG OF THE MARINES

CAUSE MY BABY SAYS IT'S SO

THE LADY WHO COULDN'T BE KISSED

NIGHT OVER SHANGHAI

CHARLES HERRER Pres. by

REMICK MUSIC CORP., N.Y.C.

HERALDING A NEW HIT DUO FROM BEN MARDEN'S SMART "RIVIERA FOLLIES OF 1937"

THE IMAGE OF YOU

I'M HAPPY DARLING

DANCING WITH YOU

From THE PAN-AMERICAN CASINO REVUE

DON'T YOU KNOW OR DON'T YOU CARE

LEO FEIST, Inc. • 1629 BROADWAY • NEW YORK

'BRAG ABOUT ASCAP' PLEA

ASK MEMBERS TO SPREAD THE WORD

Performing Rights Group Works Out System to Build Up Prestige and Counteract Anti-ASCAP Efforts

SCREEN CREDITS?

Writer-members of the American Society of Composers, Authors and Publishers have been asked to make general.

ASCAP congress by associating their names with the Society whenever Request is part of an intense propaganda campaign which ASCAP proposes to use in meeting the attacks of broadcasters and other users in Washington and among the various states.

In a circular letter sent them last week the writers were told that membership in the Society is 'tantamount to an official recognition that the individual has made worthwhile contributions to American musical literature.'

Also that ASCAP wants this membership to become a 'publicly recognized accolade, just as distinguished, worthy and honorable a degree as could be conferred by any university or government.'

Following are some of the things that ASCAP's propaganda division wants the writers to do in furthering 'public relations':

1. Ask the publishers to put the ASCAP insignia after the writers'

names on sheet music and stock orchestrations.

2. Ask film producers to do the same thing with regard to screen credits.

3. Mention the ASCAP affiliation whenever interviewed by the press or on the air and making public appearances.

4. Identify themselves as members of ASCAP "upon every possible occasion when in social gatherings or elsewhere.

5. Members, employed as musical directors or presenting radio programs, couple the ASCAP connection to title of tunes which are announced over the air.

Phelps WMCA Plug

Counter-barrage of propaganda, which the American Society of Composers, Authors and Publishers is leveling against antagonistic licensee interests, includes the use of friendly state and national legislators and prominent publicists. These have been induced to speak favorably of ASCAP and its works whenever the occasion presents itself. Opening shot from this quarter was fired Sunday (27) when Phelps Phelps, member of the N. Y. State Assembly from Manhattan, assailed those who were trying to destroy ASCAP. The remarks were part of a weekly program, 'News Highlights,' which Phelps does over WMCA, New York.

In defending the Society, Phelps scored what he termed 'the politicians of the wide open spaces' for letting themselves be wheedled by interests into passing legislation outlawing ASCAP. He described the Society as the most shining example of an industry solving its own problems. He told of the relief work done by ASCAP among writers, how it protects the composer's property and collects fees from users for protection among the members. Explaining how it took a long time to convince some persons that a song was not public property, Phelps said:

'Now, the interests which have been guilty of creating much unemployment through canned music and the abolition of vaudeville and orchestras from our places of music, have secured what they think is a foothold in their efforts to storm the citadel of ASCAP. The legislatures of the states of Washington, Nebraska and Montana, have passed measures outlawing ASCAP and making it obligatory for the author, composer or publisher to make individual deals with concerns in those states instead of through the agency of ASCAP. The case is now pending in Statutory Federal Court, consisting of one Circuit Court judge and two District Court judges. If the matter is appealed it will next go to the United States Supreme Court.

'So the very same people who threw out orchestras, threw out vaudeville and swelled the ranks of the unemployed, are now reaching out after one of the staunchest organizations in the country—an orchestra. (Continued on page 48)

Anglo-American Pop Music Deals; Disks and Sheets

Jimmy Campbell who sailed Saturday (26) with Irving Mills and Mrs. Mills for England, via Italy, will also participate in an Anglo-American recording deal with Mills. Latter's music publishing firm just closed with Cinephonic Music (Campbell) for mutual representation, but the disk end must yet be worked out. Mills, besides being in the music pub and artists' managerial biz, is also managing director of the Master and Variety Records which are affiliates of the American Record Corp. (H. J. Yates).

Campbell has teamed Arthur Johnston and Maurice Sigler, American tunesmiths, to write the next Hippodrome stage musical in London for Firth Shepherd. In August, also, Con Conrad, now convalescing on the Coast, sails for England to compose a Victor Saville film musical.

Already the next Leslie Henson (Gaiety, London) musical is being written by Al Hoffman, Sam Lerner and Al Goodheart, which too will be a Campbell music publishing proposition, with Mills representing in America.

ANTI-ASCAP BILL PASSES

Detroit, June 29.—Passed by the state legislature at closing sessions Saturday (26), the radio industries bill is awaiting Gov. Frank Murphy's signature this week.

Measure, designed to 'break the New York control' over musical numbers played in Michigan, was recently hotly opposed by Gene Buck, prez of ASCAP, before state legislative committee in Lansing.

Bill attempts to nullify that part of the copyright law which allows publishers to make agreements regarding release of songs. Under it, radio stations in Michigan would pay only a royalty for a song, according to number of times aired, instead of a blanket amount to cover one playing or a number of airings as at present.

WHITE HOUSE LOVE SONG

Roosevelt-DuPont Nuptials Inspire Jack Mills

Jack Mills has taken over the publication of what the dailies have publicized as the official love tune of the Roosevelt-DuPont couple whose wedding takes place today.

Title is 'You Are the Reason for My Love Song,' it's the music written by Hilda Emery Davis, wife of the band leader, Myer Davis, and the words by Sally Gould.

Morton Gould to Mills

Morton Gould has signed exclusive writing contract with Mills Music, Inc. It's for three years and includes his serving the firm as head of the educational music department.

Gould, who does a regular broadcast over WOR, Newark, is now working on his first full symphony.

SONG PIRATE TO JAIL

30 Days for Phil Harris Alias Reznikoff, in N. Y.

After pleading guilty to a charge of distributing bootleg songsheets, Phil Harris, alias Phil Reznikoff, was sentenced to 30 days in jail and put on probation for a year by Judge Clancy in the Federal Court, New York, last week.

Arthur Hoffman, who is in charge of contraband music suppression for the American Society of Composers, Authors and Publishers, testified that Harris rated as one of the largest wholesale distributors of this stuff in the New York area.

Henderson-Brown As Special Unit In Robbins Firm

Ray Henderson and Lew Brown have orally agreed to ally themselves with the Robbins publishing combine in a writing and publishing capacity. Under the terms of a deal which has yet to be signed by the two parties Henderson and Brown will have a new firm set up for them. Each will be a stockholder in it and while this corporation will control the works they co-author one of the other Robbins houses will serve as sales agents for the Henderson-Brown collaborations.

In return for this arrangement the writers give Jack Robbins the exclusive right to place them with picture studios and legit musical producers. It is an arrangement which Max Dreyfus has developed between himself and such writers as Jerome Kern and George Gershwin.

Until Robbins got into the picture Dreyfus had himself been dickered with Henderson and Brown. Dreyfus had gone so far as to apply for incorporation papers, with similar stock and sales agency plans involved.

Robbins' deal for the Sherman-Clay catalog is reported to be hot again. Proposition went stale several weeks ago as a result of the S-C firm's asking price.

Mrs. Harry Fox Rests

Mrs. Harry Fox, nee Yetta Blau, has given up her job with the Music Publishers Protective Association. She has been with the organization almost since its inception, serving as secretary, successively, to E. C. Mills and John G. Paine. Her husband is the MPPA's present gen. mgr.

A youngster, the first, is expected in the Fox family within the next four months.

GORDON and REVEL Click Again!

in 20th Century-Fox's "WAKE UP AND LIVE" Featuring Walter Winchell, Ben Bernie and Alice Faye

NEVER IN A MILLION YEARS IT'S SWELL OF YOU
THERE'S A LULL IN MY LIFE WAKE UP AND LIVE
I'M BUBBLING OVER

Robbins Music Corporation 799 7th Ave., New York

Hans Lange Sees WPA Influence on Symphs N.S.G.

conductor of Phil-

harmonic Symphony Orchestra of New York, who conducted first of four summer concerts for Little Symphony Orchestra of St. Louis last week urges withdrawal of WPA from concert field for fear it will be cause of elimination of other music organizations which must meet pro wage standard. While admitting federal project has given work to many unemployed musicians, Lange asserted prolonging of depression crisis activities into permanent ones will eventually destroy private employment of toilers by organizations unable to meet government competition.

Local concerts are held in quadrangle Washington University and reserved chairs cost \$1. However, those who wish to loll on grass may do so for 40c if tickets are purchased in advance and for 50c. if tickets are purchased at gate. A large audience attended opening concert, Friday (25).

The New Summer Sensation!
IS THIS GONNA BE MY LUCKY SUMMER

The Comedy Hit of 1937
TODAY I AM A MAN

Will Hudson's Latest
YOU'RE MY DESIRE

WHERE IS THE SUN

SERENADE IN THE NIGHT

Emery Deutsch's New Hit
HEART AND SOUL

Sid Phillips' Great Swing Song
THE NIGHT RIDE

MILLS MUSIC, Inc.

1619 Broadway • New York, N. Y.

Witmark Presents

ROAGY CARMICHAEL'S
OLD MAN MOON
From Hal Roach's MGM Prod. "Topsy"

"CHEROKEE"
MY LITTLE BUCKAROO

The song with the Hawaiian flavor
LITTLE HEAVEN OF THE SEVEN SEAS

By Schell and Jerome
Writers of "Buckaroo"

M. WITMARK & SONS
1250 Sixth Ave., RCA Bldg., N. Y.
CHARLIE WARREN, Prof. Mgr.

With pleasure we announce a great musical score from MGM's forthcoming production FEATURING THE MARX BROTHERS

"A DAY AT THE RACES"

The swell score, by Gus Kahn, Kayser and Jermann told

TOMORROW IS ANOTHER DAY

A MESSAGE FROM THE MAN IN THE MOON

ALL GOD'S CHILLUN GOT RHYTHM

BLUE VENETIAN WATERS

ROBBI MUSIC CORPORATION

New York

THE COUNTRY'S BIGGEST SONG HIT!

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE

No. 1—Lucky Strike Hit Parade

No. 1—Sheet Music Sales

No. 1—Most Played On the Air

By Leslie and Burke—JOE MORRIS MUSIC CO., 1619 BROADWAY, NEW YORK

On the Upbeat

Al Donahue comes out of the Rainbow Room, Radio City, Aug. 24. He will return for a fall stay six weeks later, with Emery Deutsch taking over the stand between times. Latter is currently in the Rainbow Grill.

obers rothers, instrumental-vocalist trio, have signed with Consolidated. First date under the pact is Bennett Hotel, Binghamton, N. Y., begi Friday (2). Baltimore Boys open at the same spot at the same time.

Les Brown and his Duke University Blue Devils, currently at the Peabody Hotel, Memphis, go into the Playland Casino, Rye, N. Y., August 1, for the balance of the season.

Ing's Jesters and Marjorie Whitney, now at the Hotel LaSalle, Chicago, leave July 30. Return again in September for a six months' gallop. CRA ticketing.

Mike Riley and his orch spotted into New Penn, Pittsburgh, for one week only, ith Johnny Hamp fol-

lowing him in for a fortnight and Don Bestor coming in for two-week stay on July 30. CRA agented.

Jimmy Bray's crew opens new Pittsburgh roadhouse operated by Frank Blandi, who ran Willows last summer. Spot was formerly Sander's Inn. Bray stays for two weeks and will be followed by Bob Clayman, Pittsburgh maestro.

Jan Garber in Hollywood making a series of Brunswick recordings preparatory to opening for the summer season at Catalina.

Jess Jaffrey's playing aboard Hudson night liner, The Berkshire, on the New York-Albany run. Another unit will be placed on The Trojan this week.

Coogan unit into Bridgeport Conn., Aug. 15; Lakeside Park, Barnesville, Pa., Aug. 16, and Fernbrook Pavilion, Luzerne, Pa., Aug. 17. Consolidated agenti

Consolidated set Johnny Hamp at Pleasure Beach Park, Bridgeport, Conn., July 18, and Don Bestor at same spot Aug. 22.

Erskine Hawkins band booked for one-nighter at Woodmere Country Club, Woodmere, N. Y., July 17, by CRA.

Marsico band back the Show Boat, Pittsburgh, when Don Mario and his outfit were stopped at last minute from opening by unannounced union difficulties.

Eddie Elkins goes into the Ritz Gardens, Atlantic City, for three weeks beginning Saturday (3) on an MCA ticket. Then moves to Riley's, Saratoga, N. Y.

Manie Sacks, of Music Corp. h. o., jumped to Pittsburgh, Cleveland, Boston last week. In Chicago this week.

Dean Hudson's Florida Clubmen, with Frances Colwell, opened the season at Lumi Wrightsville Beach, near Wilmington, N. C.

Don Redman played a negro dance at Charlotte, N. C., and was aired at the same time by WBT.

Ray Keating band, out of Scranton, Pa., set at Murray's, Westchester, by Norman Flewelling WOR remoting.

Vic Vaast orch of Norwalk, Conn., gets Sound Beach carnival stand in August for third straight year.

Bunny Berigan's regiment holiday-eves Sunday at Roton Point park, South Norwalk.

Harold Morris band again summering on Richard Peck, Bridgeport-Rye-New York excursion tub.

Dolly Dawn, vocalist with George Hall at the Taft Hotel, N. Y., set to do her first single the week of July 9, at the Fox theatre, Washington.

Stan Zucker, new general manager of CRA, looking over the Chicago office before reporting at the h.o.

Hal Kemp played fifth annual Vacation Ball, sponsored by the Edgecombe Cotillion Club at Tarboro, N. C.

ince Albert's colored band on a tour of one-niters i tri-state area

following the closing of Harlem Casino, Pittsburgh, for the summer.

Tommy Cullen's swingsters set for summer season at Glenwood Hotel, Delaware Water Gap, Pa.

Tommy Clifford's Serenaders playing nightly until after Labor Day at Wilmer Vogt's tavern, Mountain-home, Pa.

Willard Schillinger's orch will be at the tennis club of the Inn, Buck Hill Falls, Pa., until after Labor Day.

Jimmy Lunceford takes single night swing at Seaside Park, Virginia Beach, Va., June 30.

Jimmy Johnson orch in and Emerson Gill orch out at Surf Club, Virgil Beach.

Freddy Johnson playing the sio at Myrtle Beach, S. C.

Mrs. Regie Childs vacationing in New York while hubby tours one-nighters toward Texas.

Chick Webb, touring the midwest, comes east beginning July 6.

iltmore Brothers, instrumental-vocal trio, signed with Consolidated.

Don Bestor set for Cy Shrimman's New England ballrooms, Aug. 27-9.

Ascap Bally

(Continued from page 47)

ganization headed by my old friend Gene Buck—the man who contributed most—in my estimation, to the success of the late Florenz Ziegfeld, for without the song hits written by Gene Buck, the Follies would have been dull fare indeed. The si ster gang are not attacking openly. They are not doing their work in the crowded industrial centers of the east and the middle west. No, they go out into the wide open spaces and get the legislatures of thinly populated states to pass the laws they think will give them a precedent for a wider campaign—a campaign of throwing people out of work and adding insult to injury, taking their work in the shape of recorded music without compensation.

The people of America who have enjoyed the music of the great composers should rally to the support of ASCAP in this campaign. The writers of the songs and music of the land as well as the publishers are not asking for anything unreasonable. They merely wish the men who turn out our songs and music to be compensated for their work. In a later talk, I will tell you more of the wonderful work of ASCAP and of Gene Buck, the president of the organization which was good enough to send to the governors of ten flood ravaged states \$100 each toward the relief of suffering the ten areas.

Continued inclusion of Jerome Kern and Sigmund Romberg, in name only, on the board of directors of the American Society of Composers, Authors and Publishers is explained by the need of prestige personalities for the organization's roster of officials. ASCAP's by-laws automatically invalidate any director who is absent for more than three monthly meetings unless excused by the president.

Kern has been on the Coast for two years, while with Romberg the stay out there has been somewhat over a year. Romberg's contract with Metro will keep him in Hollywood for at least another 15 months. Gene But, ASCAP prez, has been loath to lose the citation value of these two figures in matters of publicity and anti-ASCAP litigation or legislation, with the result that at each Society board meeting he makes it a point to have the minutes record that Romberg and Kern had been excused from attending. Kern sent him his resignation about two years ago but the board elected not to act on

JOE MARSALA TO PARIS

Hickory House Kieker- Will Show How at Expo.

Joe Marsala, Hickory House, N. Y., bandleader, takes a two-week leave of absence from his maestroing July 15, to journey to Paris at the invitation of Hugues Panassie, French swing authority, and toot a hot clarinet at the Parisian Expo.

Band will be handled in his absence by Eddie Condon.

Last Week's 15 Best Sellers

It Looks Like Rain.....	Morris
Merry-Go-Round Broke Down	Harms
*September in the Rain	Remick
*Never in a Million Years	Robbins
Sailboat in the Moonlight	Crawford
*Blue Hawaii	Famous
*Sweet Leilani	Select
†Where or When	Chappell
*Was it Rain?	Santly-Joy
Carelessly	Berli
*Where Are You?	Feist
You and Me That Used to Be	Berlin
*Cause My Baby Says It's So	Remick
On a Little Dream Ranch	Shapiro
Caravan	Exclusive

* Indicates film musical song. † Indicates stage production song. others are pops.

PETRILLO MAY ABSORB OLD UNION

icago, June 29. Chicago Federation of Musicians, headed by James C. Petrillo, negotiating for the takeover of members of independent local union known as American Musicians Union, which has about 600 members, mostly youngsters.

American Musicians Union has been in existence about 40 years but has become weaker each year due to increasing strength of Petrillo's union, which has locked them out of nearly every place in the territory.

Jan Garber Iowa Biz Okay, But Private Life Mixed Up

Clear Lake, Iowa, June 29. Jan Garber drew 1,800 dancers in a one-nite stand at the Surf dance den, grossing slightly over \$2,000. Garber was somewhat perturbed, due to fact he learned while listening to Bad Boy Winchell airing, that Mrs. G. no longer cared and as W. W. put it was 'unravelling' it. Garber burned up the wires from Clear Lake to Los Angeles, trying to persuade the missus to change her mind. Newshawks were told Mrs. G. was very ill in a Hollywood hospital, and that was why Jan was rattled.

Asbury a Full Week

Asbury Park, N. J., June 29. Rudy Bundy ore opened a week at Reade's Casino here Sunday (27) with better than 1,000 dances at 65c. each. Marked inaugural of seven-day engagements for bands at the boardwalk auditorium. On Saturday (26) Red Norvo's tunes and Mildred Bailey's songs pulled 1,700 to the Casino.

Jubilesta 5G's Shy

Kansas City, June 29. Underwriting for the Jubilesta, annual fall festival, to be held in September, is only \$5,000 short of the \$30,000 goal. Last year guarantors were refunded \$23,000. W. H. Stein, Music Corporation of America, will buddle with Jubilesta officials on July 7 on bookings of major attractions.

Gaudette Joins Bestor

Gene Gaudette has again become personal manager for Don Bestor. He was with Bestor when the bandleader made his first appearance in New York. Gaudette the interim worked for the Music Corp. of America in Chicago.

Don Morton and French Casino boys are performing nightly at Crystal Club, near Norfolk.

VISIT OR WRITE

TEN O'CLOCK TOWN
STARDUST ON THE MOON
YOU'RE PRECIOUS TO ME
A-HUNTING I WILL GO TOUCHED IN THE HEAD
WHAT A HEAVENLY NIGHT
TWO ROCKING CHAIRS
IF WE HAVE A RAINY SUNDAY
Orchestrations 50c each

RADIO CITY - N.Y.

MOVIETONE TOPICS

Announcing Three Big Song Hits from "SING AND BE HAPPY" The New 20th Century-Fox Musical

'Sing and Be Happy'
'What A Beautiful Beginning'
'Travelin' Light'

MOVIETONE MUSIC CORPORATION
SAM FOX PUBLISHING CO. Subsidiary
1250 SIXTH AVENUE
NEW YORK

HOLLYWOOD SONGS

The English Swi Novelty Hit

'CUBAN PETE'

Watch This Number Sweep The Country!

Still the Nation's Waltz Favorite

'SEVENTH HEAVEN'

HOLLYWOOD SONGS INC.

RCA BUILDING-RADIO CITY-NEW YORK

PHIL KORNHEIMER, Gen. Mgr.

Another "These Foolish ings"

THE YOU AND ME THAT USED TO BE

The No. 1 Song

CARELESSLY

From the Columbia Picture, "With Kind Regards"

CRAZY DREAMS

The Greatest Song of the Year

GONE WITH THE WIND

IRVING BERLIN, Inc.

799 SEVENTH AVE., NEW YORK HARRY LINK, Gen. Prof. Manager

FROM THE R.K.O. RADIO PICTURE

"NEW FACES OF 1937"

WE GIVE YOU THE BIG HIT

PECKIN'

PUBLISHED BY MILLS MUSIC, INC., 1619 BROADWAY, NEW YORK

Alcoholic Hoofing Spots Tough On Straight Toe-Work Arcades

St. Paul, Minn. — There's so much terping hereabouts that, paradoxically, its very abundance is sounding the death knell to the public ballroom.

John J. Lane, dance hall operator in this burg and in Minneapolis since 1896, is authority for the statement that the Twin Cities have 2,300 spots where the ankles can be whirled and the hi-

Lane, who currently operates the Coliseum, 22,500 square feet of rubber-lined 'world's largest dance floor' is planning one last desperate stand to shoot a hypo into public squirming. This fall he's going to bring in the best bands he can book, then he's going to throw the Col open free of door admission, and charge couples a penny apiece per dance. He figures this revolutionary policy will divert the terpers from the foam and likker spots and similar joints where they don't (in his opinion) belong back to the natural habitat of the undulating gamms, the public ballroom.

At present the Col is running three lights per week, admission two-bits at the door.

Chi Agents Keep Own Golf Scores, But No Squawks

Chicago, June 29. — Show business ethics have hit a new high, according to Chicago agents who played the Eddie Weisfeldt annual golf tournament in Milwaukee Thursday (24). Opinions of the 15 participants are unanimous that Weisfeldt, as a perfect host, deserves only passing mention compared to his high mindedness in letting them keep their own scores. But there were no squawks.

Theatre booking office here ran off with both top honors, Al Borde taking the lead with a 77, and his partner, Dick Bergen, clipping down to 98. Booby prize was awarded Mort Infield, who came charging through with a 176.

Only disappointment was that Max Turner didn't show up. Temperature of 105 said to have prevented it, and so walk-around prize, usually handed him, remained ownerless.

15 YEARS AGO (From Variety and Clipper)

Joe Cook was second to Fannie Brice at the N. Y. Palace. With the Alexander act virtually a part of his own, he took up 40 minutes and didn't tire.

Phil Baker back for another romp in N. Y. with his accordion and stogie in the box. Getting better and figured he was in line for it.

Van and Schenck in their third week at the Brighton, Coney Island. Applause continued long after their piano had been removed and Schenck led the orchestra in a final encore number.

teel and W. C. Fields were ing the honors at the Majestic.

Edgar and Arch Selwyn, and Crosby Gaige, partners, took out \$500,000 insurance apiece for the benefit of the concern. Not the tops, as Adolph Zukor was covered for \$7,000,000. Placed through A. L. Libman, who was associated with Arnold Rothstein.

Venita Gould used a Chinese idol in her vaudeville sketch. In Albany a Chinese act, Choy Ling Foo troupe, quit because she would not take it out of the act. An essential prop.

Izetta Jewell, former stage and pic actress, announced she would run for U. S. senator from W. Va. Got the exercise.

Paul newspapers gave up radio broadcast. Found it too expen-

Shuberts first to turn to radio publicity. Used broadcasts over WJZ

A. C. COPPERS PUT LIMIT ON STRIPPING

Atlantic City, June 29. — Absolute mi imum garb for strippers in burley and niteries here was set at abbreviated panties and brassieres by police Friday (25).

Ultimatum was handed down at hearing of George Sampson and Lucille Lory in Police Court. Gal is alleged to have terped in less than enough at Sampson's club the previous week.

Investigators noting any violation of rules in the future have been given orders to halt the proceedings and pile the girls in the Mari

CHESTERFIELD STAYS AS SEC OF NVA

Nominating committee of the National Vaudeville Artists last week drafted Henry Chesterfield for the post of executive secretary of the now strictly social club, insuring Chesterfield's continuance in the job he has held for 21 years. Position, which once paid \$250 weekly, is now sans salary.

Drafted for the NVA presidency was Louis Handin, former actor and now an attorney; Ernie Van as v. p.; John M. Liddy as treasurer. Liddy has held the treasury post for years and also was formerly under salary. Election takes place Friday (July 2) and, inasmuch as there's no opposition, those named above are certain to get the nod.

Seven of 14 nominations will be chosen for the board of directors. Those named include Joe Verdi, Wilbur Hold, Charles H. Preston, Mrs. George Primrose, Rosa Crouch, Joe McInerney, Harry Brooks, Jim Harkins, Nick Elliott, Bob Willis, Henry 'Buttons' Burns, Benny Ross, Mrs. Lottie Dixon and Clarence Lutz. First seven were named by the nominating committee, while the latter were chosen from the floor at a meeting last Friday (25).

Chesterfield a couple of weeks ago, expressed willingness to withdraw from the secretaryship of the club when the membership made known its desire to be self-governing, rather than ruled, as the NVA had always been by Chesterfield. Latter, put in his post 21 years ago by E. F. Albee, wanted to continue his membership, however. Nominating committee, though, drafted him for reelection for what will not be a minor officership in the club.

Reorganization of the NVA, which three years ago was forced to drop its charitable end, is expected to effect a merger between it and the NVA Post of the American Legion. Latter includes a number of former members of the NVA.

BEN BLACK WITH F&M

Los Angeles, June 29. — Ben Black is handling film talent bookings for Fanchon & Marco. He recently returned from Japan.

and KDKA, then both Westinghouse stations. Bill was Watson Sisters, Fred Helder, Vaughn DeLeath, Eddie Nelson and the Four Timbreges. Same unit jumped from Newark to Pittsburgh.

Fred Stone nitt on a Motor ipodrome and Wild West' for charity at Mineola, L. I. Show included Stone's hi self and Oakley, Champ shot.

Herman Timberg was a unit producer for the Shuberts, but the Keith office refused to let him out of a contract to appear at the Palace.

Alexander Bros., who were co-booked with Joe Cook, split. Evelyn went with one Alexander and 'John Smith' with the other. Neither went with Cook.

Mutual Burlesque Wheel given a charter June 24. Dave Kraus elected prexy.

Deutsch's Gypsy Music To Soothe Martha Raye

Emery Deutsch's orch will back up Martha Raye at the Paramount, New York, for the film player's p.a., starting July 7. Also in the pit show will be Jack Williams, Coast hoover, with the pie that two-week stretch being 'Easy Living' (Par).

Following the Raye-Deutsch-Williams date, Mal Hallett's crew goes into the N. Y. Par, starting July 21. Either the Shep Fields or Phil Spitalny bands will follow Hallett.

Lela Moore's \$502 Award in 'Dance of The Lovers' Lawsuit

Judgment of \$502 and costs was slapped on Ruth Quinn, dancer, by a Pittsburgh court last week on a suit by Lela Moore over use of the latter's copyrighted dance, 'Dance of the Lovers'. Plaintiff charged she had a contract with the defendant to teach her the dance and permit its use for a consideration. When pay was not forthcoming after Miss Quinn had used the routine in Miami, Chicago and Dallas, it was started. Wilzin & Halperi, New York attorneys, represented the plaintiff.

Although 'Dance of the Lovers' routine is copyrighted, the suit did not involve infringement, as the defendant had a contract permitting her to perform it. Question of enforcing such a copyright is still up in the air, never having been tested in court.

ACTS HYPO CLEVE. EXPO RADIOLAND

Cleveland, June 29. — Vaude acts are being sandwiched in between radio stars guesting at Great Lakes Exposition's Radioland, although it is supposed to be strictly devoted to air talent.

Open air theatre, with 2,500 free seats, is so big that Ralph Humphrey, director, found flesh novelties were necessary to give broadcasts optical appeal. Similarity of mike acts another reason for booking up shows.

Nelson and Battli Cats are slated for July 3 as contrast to guests Major, Sharp and Minor, last week's radio hit, topped by Nyra Nash, was circused by acrobatic Fujii Trio and Jack Gwynne, magician.

Charles Carlie, tenor, is penciled in by Humphrey for two weeks beginning July 10, followed by Alexander Grey July 17 in return date. All programs are aired through Mutual network via WGAR.

OSTERMAN'S COMEBACK

Strictly Because of Himself—Behaving and Clicking in N. Y.

Jack Osterman, latest of the 'come-backers', is currently in his fifth week at the Club Mirador, New York, and looks set to stick through the summer.

Osterman, unlike Benny fields, John Steel, Eddie Leonard, Ann Pennington, et al., who made sudden comebacks strictly through regaining public favor, is on the road back vi his own efforts—strictly. Conceded to be one of the fastest wits and ad libbers in show business, Osterman was away only so long as he wanted to stay away. As soon as he stopped the whoopee he got a new ticket up the ladder.

Like the other come-backers, Osterman drew rave notices on his Mirador opening with the puffs continuing since. But actually it's the same Osterman who used to panic 'em at the Palace and in the sticks.

Rufe Davis' If Booking

itsburgh, Pa. — If Rufe Davis, hillbilly comic, is finished with his current chore in Par's 'This Way Please' in time, he'll play the Stanley for the second time in less than two months, the week of July 16 with his first picture, 'Mountain Music'. Davis was featured at the WB deluxer only a few weeks ago with Guy Lombardo's band.

Booked for headliner that week is Herman Bing, the slithering cinema comedian.

66 Niteries Shuttered in Cleve. As Tough Curfew Law Is Enforced

FINE WITH MORRIS OFFICE IN CHICAGO

Chicago, Ill. — William Morris' will house Jack ine, unit producer, when it moves quarters July 1. Is an agreement similar to the one on which Sammy Clark is niterly booker. New set-up makes the Morris office another in the pack rushing away from Randolph St., and over by the Michigan Ave. bridge and radio. Suite taken was vacated by a radio ad agency, has audition studio, and separate offices for each man.

ILL. LABOR BD. ORGANIZING AGENTS

Chicago, Ill. — Looks now as if the Labor Board isn't ki abouts, who days ago ridiculed ideas of organizing for self-protection, will be forced to get together. For the second time within two weeks, agents were called before W. Frank Walkowi , of the State Labor Board, who again laid down the law as to present and possible future licensing regulations.

Though the bill requiring a \$1,000 license fee, plus stringent restrictions on commissions, was killed in the Illinois legislature last week, agents were warned that another measure might be considered.

As a result of the latest session with Walkowi, Morris Silver, local William Morris office head, is taking the lead in organizing the majority of the other 72 local reps. in one association for common good. Silver's principal idea is to formulate an amendment to the present employment agency law so that it will treat theatrical agencies apart from other employment bureaus. In this way it's hoped to stave off future legislation, such as the bill killed last week, which would limit agents' commissions.

Had last week's measure gone through, agents would not have been able to collect commissions on the first 30 days an act worked, and thereafter 20% for only five weeks.

Caliente Reopening, Only as a Hotel-Nitery

Los Angeles, June 29. — Baron Long is reopening the Agua Caliente hotel in Mexico after a two-year shutdown. Nitery suppliants gambling, ich was tabooed by Mexican President.

No Ritz for Bum

Philadelphia, June 29. — Bottom fell out of Benny the Bum deal to take over Ritz Gardens, at the Ritz, Atlantic City, last week. Bum was set to open 450-seat spot Friday (2), but bondholders' committee nixed deal.

Benny the Bum's in Philly will remain open all summer on new policy of no cover, mi imum.

Harlem Goes Piccadilly Via the Champ Elysees

Cotton Club show current at the Ambassadeurs, Paris, goes into the Palladium, London, for a run of four weeks, starting July 26. Palladium also holds options to continue the show after the original period.

Dick Henry, of the Williams Morris office in New York, sails for Paris July 14. Having set the show originally into the Ambassadeurs, he'll take it across the Channel to London.

Cleveland, June 29. — 66 niteries and smaller now dark or liquor-less here in most drastic clean-up campaign that has hit this town since speakeasy days. Ohio liquor control which is trying to stop curfew, has revoked 13 licenses, so suspending 53 others for periods of from one to 60 days.

With no fixes, light-life is practically defunct for the time being. Dozens of 'closed-for-summer-repairs' floors arouse only horse-laugh. Several large spots with contracted talent, like the Torch Club and Cedar Gardens, have bravely tried to stay open with soft-drink policies and special game taxes, but it's no go. Cocktail-hunters get sore when turned down by bartenders and walk.

offendi large payrolls it's murder.

Downtown which escaped raps have been making hay by importing bigger summer revues. Hollenden's Vogue Room is catching them with Sammy Watkins' orch. Violet Love, Roberts and White and Ruth Franklyn, local dancer who made good on West Coast. Richard Tieber's band rushed into its dining room while Manny Landers is clicking out a third year in its basement Little Cafe. Stater is spending a reputed \$250,000 rebuild its cold Pompeian Room into an mate class-spot for name bands.

Until the heat is off, which won't be for a long time, every spot is frantically closing its bar and stopping music at exactly 2:30. Second violations mean revocations. Group of 28 cabaret owners in one suburb have agreed to shutter their places on Sundays and the plan is spreading, because of the threat of hibition's return.

interest blow from Ohio snoopers, made during a secret convention here, is directed at gambling games in night spots. Board threatens to close down any running bingo, banko or slgts. Also turned thumbs down on use of near-nude pictures in advertisements. Taboo was made after a brewery raised some hullabaloo among dries by featuring picture of a nudie on top of a beer keg.

Fitchburg, Mass., on The Nut for Talent; Plug for the Mayor?

itchburg, Mass., June 29. — Show with name acts was given for the dedication of Fitchburg's new high school building last Tuesday (22) night. Admission was free and Mayor Robert E. Greenwood (or the taxpayers) will foot the bill. Acts included Hal Kemp's band, Veloz and Yolanda, Rufe Davis, Willie West and McGinty, Mary Small and Miriam Verne. Music Corp. booked it.

As part of the program high school studes put on a series of skits (in March of Time style) burlesquing the Mayor. Catch was that hizzoner scripted them. Hal Kemp played for danci in the school gym after the show. No speeches.

PAGING MISS CORNELLA

Wins Suit in Chicago, But Lawyer Can't Find Her to Pay

Chicago, June 29. — Damages of \$750 were awarded Iula Cornella here for injuries allegedly received when struck by a street car Feb. 13, 1936. Now after the case has strung out for over year, her attorney, Henry A. Kalcheim, can't locate her, so the check is still uncashed.

At the time of the alleged injury she was playing the State-Lake theatre with Elaine Dowling, dance act, but since she's reported to have joined the Tom Mix circus.

Sextet for Aussie

Los Angeles, June 29. — Four lenders and the two Dawn Sisters sailed last week for Australia to tour the Fuller circuit. They open a 12-week route at Melbourne July 24.

Forte Music a Headache; Contrasting Fray, Donahue, Vallee, Berigan Bands

By ABEL GREEN

A round of four representative New York dancing-in-the-clouds spots evidences that the maestros who jam it out run second best to the suaver (perhaps icky, the 52d streeters may want to call it) tempos of Rudy Vallee, who is at the Hotel Astor roof, and Jacques Fray atop the St. Regis. Bunny Berigan atop the Hotel Pennsylvania almost literally blasts the customers of the roof garden with his forte jam, and Al Donahue in the 65-story sky-high Rockefeller nitery, the Rainbow Room, who should know better, likewise leans heavily on the brass. Donahue may be defeated in part by the acoustics, but the recherche environment of the Rainbow Room, despite the fact that the informal summer policy now obtains makes it surprising that the band booms out so loud.

Dining-dancing in midtown Manhattan has become a bull market with passing summers. The Hotel St. Regis ultra Viennese Roof (air-conditioned, besides being high up) is among the best grossers in town, with Fray's smooth rhythms and an Albertina Rasch ballet of six, plus a changing variety act. This class spot is an exception to the rule of informality, which usually obtains in N. Y. The room is maintained very formal and the atmosphere quite chichi all summer.

Goodman vs. Berigan

During the winter, Benny Goodman's moderated swing did okay at the Hotel Penn's roof, but he is at the very crest of the swing time. Now, Berigan, succeeding him for the roof season, performs as if he's playing to the 52d street gutbuckets and gates, trying to give 'em the same type of stuff which the Stuff Smith cats go for. Transplanted to a hotel roof environment it doesn't fit. The few times that Berigan refines his jam, such as with the medley of "See You in My Dreams," "Body and Soul," "Make Believe" and "Dardanella," it's much better. His muted horns get in their effect with the same dancable objective as when the entire brass section blasts forth. He has four brasses besides his own horn; there are four reeds, piano, traps, doghouse and plunk-plunk. Ruth Bradley is the warbler.

In direct contrast is Rudy Vallee's smoother dancipation with Judy Starr, Red Stanley, a quartet, et al. who cut up just as much, but keep it down. The amplifiers do the trick nowadays where it was formerly necessary to blast and blare. Vallee

of course might be capriciously criticized for being just a shade too exclusive. He does a quick scam of the rostrum after each session, hiding away because of the autograph-hounds, but that's of course what the Astor management is paying him for. Incidentally, Bob Christenberry's new Skywalk cafe is a good supplementary drinker adjoining the redecorated Astor roof. Ted Lewis comes in July 5, succeeding Vallee for a month, and then Ozzie Nelson blows off the roof season.

St. Regis Viennese Roof

The Winterhalter Revue, as is summer's show atop the St. Regis is captioned, has the Dance of the Tanagras as the terpsichorean feature. The Rasch sextet embellishes this characteristic second century ballet with Old Vienna terps. Their towns are copies from paintings by Francis Xavier Winterhalter, famous court painter during Empress Elizabeth of Austria's reign 70 years ago. The general motif, from its specialties Viennese de la Maison (food and vintages), carries out the decor of yesteryear Vienna. Just to pep it up a bit, acts like Al Trahan dip in and out. This time taught the specialty was Alphonsie Berg, working with three femme models, all class lookers, upon whom he did his whirlwind costume-draping. He's a fast and effective worker and the bit of character in his contribution to the forthcoming Bing Crosby picture, "Double or Nothing," adds a Hollywood piquancy that makes for good showmanship.

Alphonse and Harris are back this week for a return engagement. The type of femme patronage the Viennese Roof attracts goes for the skillfully contrived courtly creations which Alphonse fashions from the yards of cloths he works with. Topped off with proper accessories, they look ready for street-wear, despite their lightning-fast creation.

Rainbow Room

Sue Hastings puppets is the new embellishment here, again presenting a new idea in manikins, in that the puppets are built around human faces so that they're really doing moco impressions in miniature. The Eddie Cantor number could do just as well as with the facial expression very effective excepting that the human personator's face is cloaked in miniature attire. The strip-teaser (with a plant stooge) and the diva numbers are likewise standouts.

Considerably smoother and more polished than their premiere nervousness, Mary Raye and Naldi shape up as one of the truly novel ballroom teams on both sides of the Atlantic. Seemingly aware of the svelteness of the other terpsichorean technicians—Velox and Yolanda, The DeMarcos, Ramon and Renita, Dario and Diane (about to split, for marital reasons), et al.—Miss Raye and Naldi do their terps with showmanship and eclat, combining an adagioque theatricality with finely developed routines. The lifts, holds and pictures in the course of their Viennese waltz, tango, paso doble and the encoring rumba, are different right down the line.

They're the surprise hit of the Rainbow Room and responsible for considerable repeat patronage.

Naldi's strength as an understander, yet preserving the grace and ease of ballroomology, and Miss Raye is a highly worthy vis-a-vis. The Continental dance team merits much attention in America and will undoubtedly get it.

Ruth Aarons now has a new partner in Victor Arana, who gives her a closer table-tennis tussle than when Sandro Glance, the Hungarian champ, was partnered with Miss Aarons last summer at the Rainbow Room. She is the No. 1 table tennis player of America and the wide-open manner in which they perform lends new skill and dexterity to the ping-pong game. Aarons-Arana are the world's champ mixed doubles and as a cafe attraction they're a wow. They still give away the bottle of champagne to anybody playing Miss Aarons, who spots 'em 7 to 11 points, and, though seldom, if delivered, the audience-contestant is now given the wine anyway as his contribution to the fun.

Eddie LeBaron remains with his tip-top piano man, the m. c. Dr. Sydney Ross is the ace table-walker with his card magic; and Helen Myers at the peripetatic piano on the revolving dance floor has replaced Evelyn Tynner.

MONSIEUR, N. Y.

Patterned after the Monseigneur, London, the new show, at this east side class spot is well-balanced revue with Wauna Paul m.c.'ing and Harold Leonard dispensing taptooth dancipation with a competing quartet of rhytmopators as can be found around. Leonard has had big and small bands, and whether at the helm of a large combo or not he's the personality with a sure and insinuating violin solos he conducts.

Tony and Sam are the Monseigneur's hosts, as when it was called the Chateau Moderne. They're striving for a Continental atmosphere and have achieved it. Only thing that'll set 'em back may be that anything in the East 50's is tougher on the weather gets hot.

Mary Jane Reed is a sweet songstress on look and melody, doing ballads in English, French, German and Spanish. Her 'Abend Glocken' ('Evening Bells') is a new Viennese tune that sounds promising around the world. Marie de Carmen is a Spanish terps and Jeronimo Villalino is a flamenco guitarist who came over with the 'Continental Varieties.' Miss Paul is a charming personality the helm of things.

Decor of the room is classy, and it's a spot that has strong chances to catch on importantly when the kiddies start stepping out again in the fall.

CONGRESS CASINO

(CONGRESS HOTEL, CHICAGO)

Chicago, June 24. Most interesting item on this show is the organ-led orchestra of (Mr. and Mrs.) Jesse and Helen Crawford. Long established as artists of the organ in theatre and on the radio, the Crawfords come through with an excellent new note in orchestras, using a regular 14-piece group with two possible organs added. Not only do the organs give boom base and novelty to a standard type of dancipation, but the Crawfords also step out on their own during the floor show to give a solid session of genuine entertainment.

They have a good orchestra, and they bring to this field a name already established in the minds of the music public. That makes two items which cannot be overlooked in an avenue crying for new attractions. Unquestionably they rate as whatever basis of b. o. the Casino has at the moment.

That's about as far as things go at the Casino currently for any real ideas. Rest of the entertainment is in the same run-of-the-mill, easiest-way style of itery booking. A singer, a ballroom dance team, an adagio act and a novelty turn.

From a recent vaude date at the B. & K. Chicago comes Tommy Trent, opening the show with his Punch-and-Judy turn. It's a neat little novelty which can fit in anywhere. His encore truck "bit as performed by the puppets remains his top applause chance.

Bernhardt and Graham are among the reasons for the click of the ballroom satire type of acts. B-G are a bit too stilted in their dance posturing. On the credit side, however, is an excellent appearance, especially the femme, and an admirable choice in their musical accompaniment which aids considerably, also. They toss off four quick routines, running through the waltz, rumba, collegiate and truckin' in a restrained and conservative stylized fashion. A little less dropping of the eyelids on the part of the woman and less cooking of the wrist by the man would remove a great deal of that odd aspect.

Adagio foursome of the Four-D's toss off some good pitching of the femme in standard formations. Girl could get a costume that wasn't quite as baggy around the waist.

Charles Carille tries to m. c. this

show, and he's doing yeoman but futile work. He just isn't the m. c. type. He has a good, solid pair of pipes but it's lost in an appearance that militates against him. Would make good as a vocalist, but odds are too tough when it comes to introducing the acts and tying the show together.

When the band turntable revolves the Crawford aggregation out of sight, in rolls a two-piano team, Varzos and McDowell. Good, but not strong enough for a spot such as the Congress Casino, especially for that group of dancers who want to keep right on hoofing throughout the evening. They expect an instrumental group, not a twosome. It's false economy. A small swing quartet, even an Hawaiian string group, in the new trend of things, would be all right, however. Gold.

MINNESOTA ROOM

(HOTEL NICOLLET, MPLS.)

Minneapolis, June 25.

This Ralph Hitz class nitery apartment made a ten-strike when it brought in Lou Breese and his Chicago French Casino orchestra. Minnesota Room has been doing a bang-up business ever since its opening last fall, but Breese is smashing all records, which constitutes quite an accomplishment in the light of past results.

Explanation for the Breese pulling power lies in the fact that he conducted orchestras for many seasons at the State and Minnesota theatres here before departing for the east to fill engagements in Buffalo and at the Hotel Weylin, N. Y. and the Chicago French Casino. In Minneapolis he is a prime favorite and built up a big following.

Breese, Breese, as a name or an attraction, may not rate with Gus Arnheim, Joe Venuti, Bob Crosby and Bennie Meroff, his Minnesota Room predecessors, but here he's box-office tops for his first return visit. In for four weeks, with two more optional, and receiving a percentage of the Room takings along with a guarantee, he's a cinch to remain the full six weeks.

Minnesota Room policy is to stress dance music and go lightly on floor show presentation. Its patrons, the town's elite, come to dance and quaff beverages, rather than to witness elaborate entertainment. They expect and have been getting the best in music. And losses in one or two floor dancing or singing acts, both and permits the bands to cut loose with whatever comedy and other talent orchestra members themselves can provide.

In all respects, Breese and his 12-piece outfit fill the bill nicely, meeting all the rigid specifications. Breese himself is handsome, with a gracious personality; is no mean magnet for the femmes and he has a band that handles swing music expertly.

Breese contributes trumpet and banjo specialties, his playing being well above par, and he and a group of the boys do a hilarious 'Floradora' sextette number, with the lads attired in feminine garb cutting capers. There's a fair singing couple, but the principal floor attraction is the Ziegfeld Follies' comedy ballroom dancers. They click as strongly as they did when seen here before at the Minnesota Theatre.

No cover charge here, but the usual moderate minimums. Beverage and food prices no higher than at other high-class establishments.

COMMODORE CLUB

(DETROIT)

Detroit, June 29.

Another of Detroit's remodeled-mansion spots, operated by Cliff Bell, who also runs a better class bar in loop. As tagged, nitery has a nautical (sometimes nautical) motif and rates in town's upper strata of nocturnal spots.

Laid out nicely in space available, and seats about 200, which is pretty crowded. Patronage is spasmodic, especially in the hot months, and frequently in past nitery has shuttered for the torrid periods.

No covert at any time, but minimum of \$2 per person on week day nights, and \$2.50 per person on Saturdays and holiday eves. Liquor and food prices pretty stiff. Runs two shows nightly, about 15 minutes each, and current bill is pretty good for such a small spot.

On card, besides Frank Gagen's six-piece band, which also provides tunes for dancing, are C. D. Giovanni, formerly in concert and on air; Lucille and Bud, magicians; and Don Arden and his 'Six Toosies,' who offer a couple of routines.

Six girls open show with a medicine-ball number, which shows need for plenty of additional rehearsals and as result gets whole show off on wrong foot. Costume is good but routing lacks polish.

High spot of the evening goes to Lucille and Bud. Girl has s.a., and turns in a neat job with round of tricks. Team's two well-trained acro dogs get deserved big hand. Giovanni, who has had considerable experience on stage, concert and over other, embodies strong tenor pipes but operatic stuff seems out of place for a small nitery. Volume has to be down too much in this spot, and efforts lose effect.

Arden and his line are back end for military tap routine, which is far better than the opening stanza, and gets over nicely. Arden himself is a meritorious hooper.

Guldahl May P. A.

Rockwell O'Keefe, Inc. has taken over the management of Ralph Guldahl, national open golf champion.

Office will book him for exhibitions, stage dates and films.

Fay's 'Undress' Act

E. M. Fay has booked E. K. Nadel's stage presentation, 'How to Undress Before Your Husband,' for run at Fay's theatre, Providence, July 9. Nadel this week on the Coast lost his suit to halt the showing of the short by the same title, featuring Elaine Barrie, wife of John Barrymore.

AGENTS

Birthday, Everyday, Convalescent Greeting Cards
In Boxes Assortments
Very Liberal Commissions
Write for particulars
DOROTHEA ANTEL
226 West 72nd St. New York, N. Y.

Show People All the World Over Will Be Interested to Know That
SIDNEY FISHER TAILOR
(Formerly at 29, Wardour Street)
Is Now Located at More Commodious
75/77, Shaftesbury Avenue
PICCADILLY, LONDON, ENGL.

HOWARD BROOKS

The Sophisticated Swindler

Just completed four weeks at the Mayfair Hotel, London

Now Appearing at the RITZ HOTEL, LONDON

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

Congratulations

to the last of the old school of master showmen:

TED LEWIS

you are breaking all existing records during your sensational weeks at the CHEZ PAREE,

THANKS

MIKE FRITZEL and JOE JACOBSON

KAY-KATYA and KAY

SECOND MONTH

CASINO de la PLAYA, HAVANA

fr.—LEDY & SMITH

MUSIC HALL, N. Y.

Music Hall show without the Rockettes seems almost like sacrilege. It turns out to be the ballet corps today—and they make the best of it. Florence Rogge, head of the ballerinas, is credited with producing the show. It's the first of a series she's doing and, judging from reviews, there should be more. It's a plenty-okay session—even if it is preponderantly dance.

Opens with 'The Fisherman's Legend,' a repeat item. Well worth repeating because of the splendid co-ordination of color, lights, costumes, etc. This ballet shows the Hall at its best, from a trick standpoint. Alma Lee and Nicholas Daks do the solo dancing. The Corps de Ballet. But most important is the projected scenery and lights.

'Glory Road' follows, bringing on Robert Weede and the Glens. Glens, a stage who have Weede's splendid rendition of the song makes the male choir almost acceptable.

The Breddins follows with their excellent acrobatic routine; they've been here before.

Ballet again takes over, the full stage for 'American Bolero.' This is an item completely different from the opening one. Here it is dancing, rather than staid, which is good. This is simplicity and rhythm as opposed to color and chi-chi in the opener. And, pleasant to relate, this is top-notch, perhaps the best work the ballet girls have done. It is excellently thought out and beautifully executed, with all possible adjectives okay. Hilda Eckler, Valia Valentino and Charles Hart do the solo work, with half dozen male dancers helping out.

It doesn't sound like much, perhaps, but it adds up into a very pleasant hour's show with sufficient variety and color for anyone. Picture is 'Ever Since Eve' (WB) and ahead the symphony orchestra plays selections from 'Pagliacci' with Anne Roselle soprano a bit. Kauf.

EARLE, PHILLY

Philadelphia, June 26. Benny Davis returns to Philly to sprinkle more of stardust out of which he is normally spinning his real stellar brilliance. Earle, which he brings to the Earle, is full-up with extra socko entertainment value. Customers and crick alike approve plenty, which has been well b. o. why change? Earle is 'You Can't Beat Love' (RKO). House also featuring Louis-Braddock tie reels.

Davis' offering, backed by 16-piece band which does nothing but provide accompaniment, set attractively on stage designed to resemble niter. Stardust talent is seated at tables in front of orch, coming front and center to do stuff instead of appearing from wings.

Whole presentation is loaded with showmanship. Davis, although he sometimes is inclined to overdo the self-plugging, knows his show and gets most possible from kids. Attains large proportion of unhearsen informality that lends enchantment.

With a couple of easily recognizable exceptions, gang seems to have plenty of possibility as comers. Strictly out of the Major Bowes category—in which some Davis material undoubtedly fits and looms as good bet for niter days is the by now w. k. May McKim and Boy Friends act. Girl and three boys are modern, and vocal harmonizing and trick chirping arrangements they do, but extra-long on s. a. and youthful charm. Femme is especially bright, with plenty of what it takes.

Another of the acts which hasn't missed the boat, but is right now ready to go places, is Marjora, a person young girl juggler. She works with four balls, racket, and twirls six balls, followed by some very ice stuff with big balls on stick in her teeth. Technique and stunts are as accomplished as any of old-timers at night on boards today. She knows how to make it look hard and move fast.

Another talented kid who might make good novelty adjunct as member of a band or a dance troupe. Piping a sizzling trumpet on which he does some neat mimicry of themers of Henry Busse, Casa Loma, Louis Armstrong and Clyde McCoy.

More in the coming class yet, but plenty of natural attributes that make her a fair bet, is Vera Niva, Russian warbler. She has an engaging grin and the easy stage presence of a born trouper. Piping needs plenty of work on it yet, to make it more facile and pleasant. Does some fine romantic boy-girl vocalizing with deep-voiced male chimner in troupe, Robert Baxter.

Ken and Roy Paige do a hopping turn, with one working more or less straight while the other executes some fair falls and acro stuff. Fairly funny, but routine is old and sometime slow. Needs plenty hypnoing. Weak at link in revue is Ginger Ma hers, who does a n.s.g. copy of Martha Raye. Sings to own piano accompaniment. Other minor acts: Bert Lahr, John Barrymore and Co. Ho.

Mickey Stardust, who is by no means working in niteries

around Philly for months, does standard tap act to which is added juggling of three balls.

Davis' singing bits of choruses of most popular songs he has written in past 20 years. Ends up with 'Maggie,' in which he invites community sing.

Two Earle lighting again and kids constantly leaving seats on stage to go out into wings. It's distracting and unfair to act that is working at the moment. Herb.

ORIENTAL, CHI

Chicago, June 26. Since undressing has, by a more-or-less official decree, been relegated largely to bedrooms, the seemingly lost art of building a variety bill has returned. Formerly, a variety show bought a nude a week, slapped a couple acts before and after her, and had, thereby, something with which to fill between runnings of the pie. And, while the strip girls pulled 'em in, the layout didn't make sense.

But now, after a month of attention to vaudeville, Oriental again reaches something near the top in temptation to gab. Bill Bard is spotted on stage. Not that every turn on this bill is click stuff; but variety is there, and variety is vaudeville. A few spots, for example, is filled with madcap, by Jackson, and Nedra, a dandy tap team—one who knows its business even to such an extent that pair spiks the usual temptation to gab. Bard is spotted next, and while not especially clever, act goes here. Works with paper, billiard balls, and cards, but gets showmanship in putting the stuff through. Other suaveness or noise would help.

While a stalling act isn't a classification, there's usually one on every bill, and this is no exception. Ted and Claire, and Rhythm Red Heads turn, but his stalling lacks the polish of a professional, so he'll probably and the best thing to do is to cut it out and get down to business. Between the hems and haws are some pretty good musical numbers by Claire and by his two red-haired sisters. Especially good is one girl's solo. Harmony in the doubles is a little forced at times.

Just before the closer Ed Richard does his shadowgraph turn. Not a particularly good spot for it, but the act is a novelty and well presented. Could use more of sound effects for his shadow characters, and might even add animated cartoon voices to them. 'Picture Playable now, as it always has been.

Last act is Mills, Kirk and Howard, who're worth anybody's money, any time. Looks like just another three-piece band, but they're not. They come out, but a couple of seconds later they've done blackouts, imitations, impersonations, and a few other things. Picture Playable now, as it always has been.

Opening turn is Barbara and Poms, an act which starts nowhere, and ends nowhere. Girl with a poor singing voice, who also does backbends, lets three fluffy be-ribboned pooches crawl over her. Is part of the act, but the whole thing is one of their three routines, not one of which was up to the Oriental's usual standard of production.

Business okay for third show opening with 'Picture Last Train from Madrid' (Par).

TABOR, DENVER

Denver, June 26. Headlining for the week is Elmer Cleveland and Co., with the human xylophone. Cleve beats Professor Chee's (two) on the xylophone. Chee is (or not) radio show) with xylophone hammers and something akin to musical sounds emanate. Cleve is expert on a real xylophone, also. Then they turn to the xylophone and Prof Chee adds the hokum. Act is okay.

Show opens with summery garden scene, with Francis Hove singing to one of the girls on a bench, with rest of line dancing. Scene typical of finished product done for Tabor shows by the scenic staff, with no details left out. High fence with a lace cap and a toy car. Girl is unusually fast with her feet and good to look at.

Harry Sykes also furnishes comedy as well as skill in his bicycle act, and a number of other difficult feats. Rhumba routine brings out the best in some of the line but shows up others. Some of them out loose and ready to dance, but some are not. In all of it is a good number and hard work for some of them, with others taking it easy and coasting along.

Line in plaid shorts for finale, and one of them, Lucille Stevens, is even a chance. She has the stuff, and does it. A number of difficult dancing bits in fish fish fashion.

On the screen, 'Personal Property' (Metro), and business was good at the first Friday show. Rose.

STATE, N. Y.

Frame is the same but the picture is different. It's a 10-act, 10-week sameness in the over-all arrangement of the State's bills, the b.o. doesn't show it. Proves how easily the act is handed. On the current program, a nice summery backdrop for 'Parnell' (Metro) second-run, the unique Emile Boreo is the unquestioned leader.

Boreo precedes Wingy Mannone's swing crew (New Acts). The three corridor acts, all okay, are Mady and Cord, Sims and Bailey, and Three Samuels and Harriet Hayes. Known to the files, so that Broadway has at least a nodding acquaintance with the show as a whole. Mannone is one of the pioneer jammers and resided on 52d street for some time with his music, until a few months back.

Judy Ellington, blonde jam singer, and Satch and Satchel, mixed pair of comedy dancers, are Mannone's specialty acts. The latter provide a rousing curtain for the program.

Mady and Cord is the opener. This g. and b. duo are a smooth, comedy tumbling team. They have spread out every inch of the stage in straight civies except for open collar shirt.

Rug-work tumbling, of course, with no special light or setting, but gets the show off to a very pleasant start.

Thus when Lee Sims and Ilomay Bailey trot for the deuce the stage is softened. Sims, after her partner give the customers a taste-ful series of trick classics, plus modern ballad singing and piano playing. Rudy Zee, who's a good rider right along with the pair and help to make a smash highlight of Miss Bailey's showmanly singing to Navel's 'Bolero,' special arrangement.

Sims has a spot of his own in the act with a specialty arrangement of 'September in the Rain.' It ticks the customers for additional not altogether recognizable for what it's supposed to be. Sims thus proves he is no less apt as a showman than a dancer. Sims and Bailey, the stage Sims and Bailey hit a sentimental note in tipping off the folks that they are man and wife. It takes okay and the pair could have continued for additional not altogether had they wished, because the customer reception was tops when caught.

A mixed quartet of pedagogists, Three Samuels and Harriet Hayes, precede Boreo, and despite an over-dose of unoriginal and not very aptly executed make in which the act indulges, dancing offered by the four is of that superior kind that they trot off to extra bows. Act finishes with an exhibition of excellent program in a little over number, atmospherized by egg-bell and white units.

Two boys and two girls, all are skillful stepper and the work consists of solo double and ensemble numbers. Miss Hayes, particularly, stands out as being expert in dancing of all forms. Good to look at, and worth watching.

Boreo oscillates the audience into a continuous period of laughter with his dialect scat singing and general double entendre. The work of a broyo has jumped to fame on the exaggerated burlesques purloined from Boreo, but in his own patter and style, he's a top. He shows his familiar item, which has become traditional, but as finished in style as ever, from his hat song, and piano work to that encore number, 'Mind of the Woods' (Par).

Boreo had to beg off when caught. Radio and films have been overlooking him far too long.

Boreo, who's away only once, in a dramatic intermission, of a star seilaile. He could do without that. Boreo performs on a pit platform, where he can reach the customers in intimate connection.

Mannone and his crew of 12 musicians utilize the full stage, giving the drummer special solo platform prominence, center. Leader trumpets away lustily and the band plays loudly and swingingly, and the show on a high brass note in a rousing manner. Shan.

HIPP, BALTO.

Baltimore, Ju. It's a lineup of regular vaude at the Hipp this week with four acts taking up 44 minutes to complete the bill. Evidently, the Hipp is a cheap, inexpensive layout presents a so-so combo of variety to the recently-freed scholars, with Harry Foster Welch as 'Popeye' monopolizing the billing.

Opening strong with Wolford's Pets, only canine act using dachshunds, in an extra good routine of skill, agility and tricks, and a comedy. Paced by two young femme in fifty get-up and w. King on low platform utilizing numerous toy props, act is one of the best of its kind ever seen. The act is a slung hounds go through a series of sustained tricks in the netting, earning ample and vocal cuts for their efforts.

Welch laboriously made up as the cartoon sailor, on number two to familiar jig, works hard to just fair results. Talk can stand plenty of im-

provement with impressions of various characters in his strip, best thing being the act Ted Foster's imitation of various musical instruments used midway and simulation of Met Opera Company doing Carmen falls rather than here. Act can stand considerable pruning and sharpening up to sell.

Rather tough spot here for Gil Lamb (New Acts), but comedy dancing and harmless stuff with, stooge gives considerable lift to bill and paves way for okay session next of Variety Gambols, a fast moving flash. Showmanly routine of fast hock stepping, tumbling and tramp line stuff by four men and three girls working full stage, proves a most effective chaser for the show, which crises throughout for just such a type of turn.

Film is 'Riding on Air' (RKO). Burn.

FOX, DETROIT

Detroit, June 26. Tough to figure out the topliner currently, although bill accords it to Henry Armetta, film character comedian. Result is 45 minutes of pleasant stuff, however, with interest spread out over the entire route instead of on one or two acts.

Armetta's offering is a fast husband-wife comedy skit, abetted by a femme, D. Deloretta, who just about runs away with the turn, unintentionally, but in a very appropriate manner. Armetta has done on the screen by any means, but to his credit is a complete absence of phoney talk about Hollywood or Detroit. Gets right to work, and appreciates, appreciate, and scores okay. Partner listens nicely, but Armetta could turn on more volume for a big house.

Bright spot on card is local act, Joanna and Ben, a special and Not A-I, as yet, but duo has fine possibilities. Femme, wife of partner who formerly was fencing coach at Wayne Univ., Detroit, and ex-military, army, fencing master, grabbed first place in recent Olympics, and in addition was voted prettiest girl athlete on U. S. squad. Turn opens with men giving instructions to mothers of Gae Foster chorus on how to snap into 'en garde' and thrust. Good but overdrawn. Climaxes with a sabre routine, between the two de Tuscans, to tune of 'The Blue Hawaii' (RKO). Snappy costume and number.

The Maxellos, who shut show, are five adept and entertaining male risley artists. A dancing team, plus a wholesome antics, garnish most applause at every evening show caught Friday (25). Clean-cut appearance is big asset, ditto feet whirling and dancing.

Opening slot is delegated to Ross Wyse, Jr., and June Mann, in hoing-comedy skit, titled 'If You Please.' Miss Mann not only looks like a star, but also has a very cartwheels. Wyse has some okay chatter and contris fast hoofing.

Gae Foster 16-girl line retains previous attractiveness and zip, but can't do a thing but dance. Gae, for pajama. Hungarian, and seashore numbers. Last, set in smooth sea shore props, includes a beach ball routine that is a honey.

Sandwiched in, besides batoning the pit orch, handles the m. c. chores nicely. Overture dispensed with currently, and Frank Connors, pit tenor, offers two pop tunes from mid-century, but in a very early.

On screen, 'Devil Is Driving' (Col), plus Tim and Irene show. Downstairs little over half filled at early evening show Friday (25). Pete.

TOWER, K. C.

Kansas City, June 26. Summer doldrums hit every department of the vaude section this week. A complete breakdown that is hitting the Tower is a real loss. Gross. But a strong pie, 'Slave Ship' (20th), may ease the week out to not to far below normal.

The only one who really seems to try is Sybil Ewan, impersonator. Her's is a mixed routine that might get some place if spotted on a bill that amounted to something. She comes too late to save this show. She uses the walk-on, a young girl, Swanson, and Mrs. F. R. Sh. She makes profuse apologies anent her take off on the latter personality, going heavy on the bumps the while. She uses the walk-on, a young girl, Swanson, and Mrs. F. R. Sh. She makes profuse apologies anent her take off on the latter personality, going heavy on the bumps the while.

Vern Rath has an E flat sax and knows 'Nola.' He grins with his eyes. He must have spent some time studying the publicity prints of the 1920 orchs.

Doing the muscle chore, currently are Moroni and Coralee, man and girl, who, while they do some passable head spinners.

Line (12) is seen in two routines. Each fronted by Tonia Wolfe, tapster. Line looks about as ragged as it ever has. While the line should be blue, presently, Girls must all have had a peeve this week.

Harlan Christie rips off another old saw for his time-out from m.c. duties. The guy's got a whole of a memory.

Judy Conrad has rearranged his band; he directs with his pate from the piano bench. Hoyt.

PARAMOUNT, N. Y.

Clyde Lucas orchestra, plus Ethel Merman, however, provide the in-person entertainment in support of this week's feature, 'Mountain Music' (Par), a none too-strong entry for the screen. Aside from the draught of Bob Eberle and Martha Raye, featured in 'Music,' the bait is Miss Merman. She has played the house before under its present hand policy, and so has Clyde Lucas.

Orchestra was here last October (1936) with 'Big Broadcast' (Par), which constituted the draw and accounted for the good business done. On the repeat with Lucas, management has added Miss Merman in an attempt to give the feature added support. Although the stage portion is entertaining, highlighted by Miss Merman's work and a deftly versatile Lucas, the grand prospects are no better than fairly good.

Selma Marlowe in front of the band is a tap dancer of satisfactory accomplishments. Her Spanish fantasy, a modern tap rhythm, which scores nicely, is appropriate in flavor. Lucas also includes some rumba stuff with singing in Spanish by himself and the boys.

Miss Merman does 10-minute routine of scribbled songs, when caught, each distinguished by fine diction, salesmanship and showmanship, equipment which makes her the popular singing star she is. They all 'laughed' somewhat different as number, but done smartly, is Miss Merman's opener, followed by another new pop and, in turn, by one that's a bit older, 'My Love to Keep Me Warm' (RKO). The last, which is suited to the singer's style, as is her closer, 'They Can't Take That Away From Me'.

Lucas band, developing modern swing and specially arranged rumbas and other numbers in a thoroughly acceptable manner, features Lynn Lucas, a brother of the leader, in vocal chores. He has a very pleasing voice and, doing 'Blue Hawaii,' registers a strong note.

When here last October, Lucas had seven violins doing 'Liebestraum.' This time the fiddles go to town with a concert arrangement of 'Smoke Gets in Your Eyes,' for which the house is full of the action of billows of smoke issuing skyward. Another effect of a sailboat on the water, backgrounded by a shore, is used for the 'Blue Hawaii' number. Also.

Guatemalan marimbas are employed in connection with 'Peanut Vendor' and 'Chinese Rumba,' with Lynn Lucas doubling as a Chinese who can't play. A special and very listenable arrangement of 'Big Boy Blue' closes, with Lucas at his trombone and a trio singing. Business under capacity at the peak hour Thursday night, Char.

CAPITOL, WASH.

Washington, June 27. Ballying appearance of Smith and Dale as example of old-fashioned vaudeville, house has unwittingly wound up the day of a Mario and Dale. And Cap audience, who require either excellence or novelty, aren't very excited about it. Even though the first two of the juggling and comics-dance sequence go over nicely.

Shanghai Wing troupe, seven strong, are masters of typical Oriental plate twirling, etc., but score best with a routine of a team of hoops of knives and wind-up of five men being held by one, unexpected in such acts.

Joe Morrison, who scurries onto ramp to strains of 'Last Round Up,' charms 'em not only with voice but with the smile and just-right informal explanation of numbers, which include 'Was It Rain?' 'Day with the Stars,' 'The Moonlight,' 'Trust in Me' and 'Good-night My Love.' Rates an encore and gives 'Last Round Up' which they didn't expect him to follow and which he didn't try.

Smith and Dale get send-off with oration by Phil Lampkin, house maestro, who eulogizes the standing of Avon Comedy Four in oldtime vaudeville and the time. Two is possible. Act opens with Hungarian restaurant bit that works into Dr. Kronkheit scene as second drop comes down. Curtains come to as other act. The act is a team of Lazzarin, hold forth on the ramp with effective tenoring of 'Santa Lucia' and Italian similar. Smith and Dale saunter on for barbershop quartet with music of the time. Two is highlight. Oldtimers get a nostalgic wallop out of the tomfoolery, but to the smart youngsters it is just two comics trying hard and getting nowhere much of the time. Two reactions put together left pair interesting act, but far from sufficient to top bill.

Karre Lebaron tri. dance stylists, take over full stage, set for an acrobatic ballroom number and 'bird of paradise' turn, in which tiny blonde waves orange feather-fans while black-tighted stalwarts toss about. Some of the lifts and spins are unusual here, but act lacks polish.

Pic is 'Last Train from Madrid' (Par) and biz off. Craig.

Benny Davis and J. red Co
collabed on 'In a Little Roadside
Rendezvous.'

'Roberta' Starts Jones Beach Season Of Mame Operettas Under the Skies

By JOE SCHOENFELD

Wantagh,

Ducks like water, so should Shuberts and the San Carlo Opera Co. (Fortune Gallo). Here, in a wasteland converted by New York State into one of the world's most beautiful bathing resorts, this rather incongruous production partnership has again begun mining gold from the salty aqua.

Tonight (Saturday) the Shuberts and the San Carlo's affable Fortune Gallo began their second season of 'over the waterland under the stars' revivals in the 10,000-seat stadium in Zach's Bay, Jones Beach. Last year they netted around \$80,000 in a 10-week season; this year they're shooting even higher by dispensing with heavy operas and injecting more popular musicals and operettas. In a sense, they're confounding those scientists who claim mining gold from salt water is too expensive a proposition.

Opening production is 'Roberta,' Max Gordon's smash of the 1933-34 Broadway season. And as pretentious as was Gordon's New Amsterdam theatre version of the Jerome Kern-Otto Harbach musical, this presentation at Jones Beach practically puts it in the class of spectacle. For that matter, any show which has any element of visual beauty in Italy will take on an added aura in this setting.

With a stretch of water providing a shimmering apron, and a rising, full-blown orange moon streaked by clouds in the background, 'Roberta' looked like something out of a Grimm fairy tale in modern dress and tempo. The effect of the natural scenery, with the constant lapping of water against the stadium's rim lapping on the beat of the music, becomes so penetrating that the show itself hardly matters. Towards the end it becomes a mere undertone of music and dialogue for a portrait of restless water and starry, moonlit sky.

This is not in any sense derogatory to the Shuberts' or the revival of 'Roberta.' Latter has been given a sumptuous production for its single week here, though there's more than a suspicion that it could have been better cast. Only original cast member is Tamara, still the perfect Stephanie and still the perfect singer of the haunting 'Smoke Gets in Your Eyes.' Playing the lead opposite her is Robert Sheehan, a fairly enough baritone, but ragged in his dialogue. Jack Sheehan has Bob Hope's comedy role of Huckleberry Haines and delivers okay, but top honors for performance and precision go to Nina Olivette the opening night. Hoke vaude dancer is in the part played by Lydia Roberti in the original production, and capitalizes on the role even more than did the Polish songstress. Miss Olivette's wacky adagio work, with George Dobbs assisting, is socko in this setting despite the fact that it's a step-by-step repeat of her routine. Also in her favor is her experience in the timing of lines.

About the only sour note in the show is the ensemble dancing staged by William Holbrook. Girls are handicapped by the limited stage space due to the spotting of props, with the result that some of them stumbled and fell, or faltered in both of their two routines. It's to be expected that this will be remedied.

Amplification in the Stadium is especially noteworthy. The songs and dialog being clear, at least to those sitting near the water's edge. Those sitting in the far reaches of the amphitheatre seats also appeared to be getting a full measure of the vocal and visual happenings on the stage, anchored about 200 feet out into the water. Performers reach the platform via a narrow boardwalk. Musicians are spotted well in front of the stage, with the lighting consisting of foots on the stage itself and spots from the stadium.

Shifting of scenery is also interesting. A row of strong lights rimming the stage helps blacken out the latter, with the stagehands employing flashlights to maneuver the standing pieces and props. There are no curtains.

Production staff on 'Roberta' consists of Edward J. Scanlon as director; Watson Barrat as set designer, and, as mentioned previously, William Holbrook on the dancing end. Gallo is programmed as managing director, with John Shubert titled as producer. Giuseppe Bamboschek batons the pit orchestra.

A few other performers in 'Roberta's' Jones Beach presentation stand out, including Doris Patston, as the snobbish Countess Von Marley in the comedy role of Lord Henry Delves; Manila Powers, in the brief title role, and Nina Whitney, as a ballet-dancing mannikin.

Boiled down, it's all a perfect open-air evening at a perfect beach

SEEKING A SUCCESSOR FOR BEATRICE LILLIE

With Willie and Eugene Howard replacing Bert Lahr and Reginald Gardiner in 'The Show Is On' at the Winter Garden, N. Y., Monday night (28), a successor to Beatrice Lillie is now being sought also. Looks like Rose King (York and King) may go.

Miss Lillie leaves the Shubert musical Aug. 2 to report to Paramount (Emmanuel Cohen) pictures. Lahr and Gardiner also left because of Hollywood commitments.

Showboat Periwinkle's '37 Voyage Is Nixed

Because of uncertainty about government regulations, plans to use the showboat Periwinkle as a floating repertory theatre along the New England coast this summer have expired.

Preston Tuttle, its several associates, figured on playing a repertory of five or six productions along the Sound and as far north as Narragansett and Buzzards bays. Although the vessel had been used for the last three summers as a showboat without a license, but with government 'approval,' idea was to get a license this season. Group optioned the boat and queried the government, but even after agreeing to do several thousand dollars in repairs, were given no assurance that a license would be forthcoming.

Ship now lies at Stamford, Conn., with the deal apparently icy. Tuttle and his associates have no other plans for the summer, but may form a theatrical group for fall productions.

Cape Cod Strawhat Teaches Legit-Radio

What theatre, Provincetown, Mass., has been taken over for the summer by Jean Paul King, radio announcer, and Mr. and Mrs. Neil McFee Skinner, who teach dramatics at the Carnegie Institute in Pittsburgh. A school will be operated in connection with the strawhat. Reflecting the influence of the radio announcer in addition to stage slants there will be instruction in radio broadcasting technique also.

School opened this week with 20 students. First regular bill is scheduled for July 2 and will run nine days. Thereafter, shows will be weekly at \$1.50 top. There are 230 seats and a restaurant in connection with the theatre.

Blanche Ring in 'Her Master's Voice' is the first show. Stephen Fox, Doris Merande, Virginia Deane, David Rollins and Grace Forsythe are in support. McFee will direct. Deals are pending for Sally Rand to do 'White Cargo' and for Estelle Taylor to take a flyer in the drama. Royal Beal and Donald Cook will put in a few weeks probably.

Delma Byron East

Delma Byron, film player, came east last week after getting a release from her 20th-Fox contract. Dickering for several strawhat dates during the summer.

Actress is set for unnamed Broadway legit in the fall. Then plans returning to pix.

Met Warbler to Frisco

George Cehanovsky, Met baritone, has been set for eight offerings of the San Francisco Opera next winter.

Will sing 'Manon,' 'Traviata,' 'Boheme,' 'Rigoletto,' 'Romeo and Juliet,' 'Lakme,' 'Lohengrin' and NBC Artists Service booked.

at \$1.10 top, not including the 50c. for toll and parking tariffs—that is, it doesn't rain. When the skies weep, the ticket exchange works on the same principle as the rain-check rag at the ball parks. You trade the pasteboards in for any future performance you choose, but locations aren't guaranteed.

Larry Anhalt Opens B'way Legit Offices

Lawrence J. Anhalt, who for eight years conducted summer theatres in Connecticut, is back on Broadway, having opened offices with the idea of legit production. He is also conducting arranging radio programs.

Emile Katzka, a Brooklyn attorney, is said to be Anhalt's associate.

MRS. BRYANT LEAVES EQUITY

Dorothy Bryant has resigned as executive secretary of Chorus Equity with which she has been identified for 18 years. Chorus branch is controlled by Equity, council of which asked Mrs. Bryant to reconsider, but she stated that she would definitely withdraw on Aug. Emily Holt, also a leading woman executive of Equity, resigned about two years ago and is residing in Ft. Worth, Tex.

Mrs. Bryant gave no specific reasons for her resignation, although it is claimed she was dissatisfied with the movement within Equity. She was a newspaperwoman prior to 1919, joining the chorus group, which was organized during the actors strike, at that time. She was on the staffs of the New York American and the Baltimore Sun, after a course in Columbia's journalism school.

Understood that her husband, high salaried executive of a commercial group, requested Mrs. Bryant to resign from Chorus Equity, after she expressed the opinion that she had held the post too long. They have purchased a farm in Connecticut and will probably spend most of their time there. Mrs. Bryant, however, expects to make another business connection, next season, having the urge to remain active in one way or another.

Mrs. Bryant's salary with the chorus organization is \$100 weekly but her successor will probably receive less, since the Equity branch has been considerably less active than formerly because of fewer musical attractions. Ruth Richmond, assistant secretary, may succeed her. Miss Richmond, former secretary to Robert McLaughlin, has been with the chorus branch eight years.

Chorus Equity is financially solid, having a surplus of \$125,000 of which \$80,000 is invested in Liberty Bonds. The money really is a part of Equity's resources although never mentioned in the association's financial report.

Mrs. Campbell's Stand-In

Milford, Conn., June 29. When Mrs. Patrick Campbell comes here this week to rehearse for her initial appearance in an American summer theatre in 'The Thirteenth Chair,' week of July 12, she will have a stand-in at rehearsal, like Mrs. Campbell, an innovation in summer theatres.

Actress is staging the local revival of the Bayard Veiller thriller and she wants the stand-in to save her time and to fill in the ensemble pictures.

Repertory at Ann Arbor

Ann Arbor, June 29. Michigan Repertory Players open their ninth summer season here tonight (29) at Lydia Mendelsohn theatre, with 'Path of Flowers,' Soviet farce, by Valentine Katayev, 'Ethan Frome,' 'First Lady,' 'Yellow Jack,' 'Pride and Prejudice,' 'Dangerous Corner,' 'H. M. S. Inafore,' and 'Daughters of Atrous' will also be given during the summer, through August 19.

Company is summer division of U. of Mich.'s play production outfit. Valentine B. Windt, regular resident director.

Indianapolis Al Fresco

Indi., June 29. Lovers of music will get it mixed with gentle breezes this summer with the announcement of three open air concerts to be staged in the Garfield Park amphitheatre on town's south side. Board of Park Commissioners okayed three programs for Sunday afternoons during July and August.

This is third year for Indianapolis symphony open air dates.

'Tobacco Road' Showboat Mixes With The Law Along Indiana Waterfront

RIGHTS TO 'TEARS' OWNED BY PARAMOUNT

roadway's fall production group will include at least two plays for which the producer will not participate in the picture rights, sold in advance. In addition to 'Jean' which will be offered by two new managers, 'French Without Tears' announced as Gilbert Miller's first show next season, is also sans film rights. Paramount made the buy for \$50,000 prior to the U. S. stage production.

Picture firm will delay filming 'Tears' until after the play has opened after which there will be possible script revisions. Understood Par will not rush the film version; especially if 'Tears' clicks, permitting the stage version to strengthen the ultimate screen product. Par was careful to state it is not interested in the Miller show, because of the agreement with other picture firms, despite the fact that 'Tears' is a foreign play.

Rights to 'Jean' were bought by 20th-Fox, not Metro as first reported, the price of \$7,500 being moderate. Same firm also bought another script from the Hungarian author, Ladislaus Bus-Fekete. It was made under the title of 'Ladies in Love.'

Strickland's D. C. Chore

St. Louis, June 29. F. Cowles Strickland, former director of St. Louis Little Theatre, who was not reengaged for coming season due to disagreement with board of directors on policy question, has been named director of the Washington, D. C. Civic theatre for 1937-38.

There is an amateur group now in its second year and is backed by the Junior Chamber of Commerce. Maintains quarters in the Wardman Park theatre and recently won honorary award as a leading amateur group in one season. Strickland succeeds Day Tuttle.

Doris Nolan's Cape Shore

Doris Nolan, Universal contractee, is set for the lead in the 'Tonight at 8:30' actors at the Cape Playhouse, Dennis, Mass., the week of July 19. Also has other summer stock dates pending and wants a legit stint in the fall.

Expects to return to the Coast next winter.

Current Road Shows

(Week of June 28)

'Amphitruos 38,' (Lunt and Fontanne), Curran, San Francisco.

'rather Rat,' Geary, San Francisco.

'Dead End,' Iltmore, Los Angeles.

'You Can't Take It With You,' Harris, Chicago.

(NEW PLAYS THIS WEEK)

'All's Fair,' Mary Young Theatre, Centerville, Mass. Opens July 2.

'Murielle,' Berkshire house, Stockbridge, Mass.

'The Long Journey,' Barter Theatre, Abingdon, Va. Opens July 1.

'Retreat From Folly,' Westchester Playhouse, Mount Kisco, N. Y.

ENGAGEMENTS

Jack Carr, 'Dead End' (Leventhal production).

Arlene Francis, Matunuck, R. I.

Edith Barrett, Vincent, N. Y.

Grant Mills, Jessamine Newcomb, Katherine Meek, A. H. Van Buren, Donald Dillaway, 'Eden End,' Lakeview Players, Skowhegan, Me.

Dorothy Burgess, 'Kiki,' Madison, Conn.

Ethel Wilson, King Calder, Robert Perry, Adrienne Earle, 'You Can't Take It With You' (road company).

Elizabeth Love, 'Reflected Glory,' Burlington, Vt.; 'Lysistrata,' Westport, Conn.; 'Lysistrata,' Mt. Kisco, N. Y.; 'After Such Pleasures,' Madison, Conn.; 'Suffer Little Children,' Madison, Conn.

John Raby, (original co.).

Cecilia Loftus, Arthur Allen, Mohawk Drama Festival Union College, Schenectady, N. Y.

Another legal battle is being waged over 'Tobacco Road,' but this time not on immorality grounds. Unit involved is on the showboat Dixiana, tied up at Michigan City, Ind. Town is a summer resort and show management said city officials became antagonistic, figuring that New Yorkers were taking away coin that should go to locals.

City authorities made three arrests, charging the show was operating without a permit from the state. Those held under \$100 bail on a misdemeanor charge are Sam Grisman, president of the 'Road' corporation; Sam Spachner, manager, and Irving Morrison, treasurer. Grisman, who insisted on being 'pinched,' declared the boat is operating under a license from the Department of Commerce and that since the Dixi is anchored in Lake Michigan waters it is under Federal control and not that of Michigan City.

A temporary injunction restraining the city from interfering with the show was secured. Argument was heard before Federal Judge L. Ert Slick last week at South Bend, who dismissed the restraining order on the grounds that the theatre is not commerce. Grisman immediately made application for a certificate of incorporation and a performance was played Monday (28), management awaiting further action by the city.

Show's business has been mild though somewhat profitable. Expected that with the resort's season beginning this week, the boat show will flourish, provided there is no further trouble. Craft is tied up at a private dock, for which rent is paid, another argument by the management that the city should not interfere.

Conn. Strawhats Open Season Simultaneously

New Haven, June 29. Four Connecticut strawhats near New Haven got off to a simultaneous start this week (Mon.). Madison's Post Road Players are last-minute entries with 'First Lady,' to be followed by 'Outward Bound.' Troupe gave no indication of unfurling until opening day's news ad. Ruth Weston is guest star currently, supported by Reed Herrling, male lead for season. Chapel Playhouse, Guilford, operated solo by Carl Goodman this week, has 'June Moon' this week, with Douglas Gilmore and Percy Helton in leads. 'Blind Alley' and 'Hay Fever' scheduled later, also Grace George set for 'First Mrs. Fraser,' Helen Menken for 'Doll's House,' James Bell for 'Much Ado About Nothing,' Joyce Arling for 'Boy Meets Girl,' Douglas Gilmore for 'Tonight at 8:30,' Percy Helton for 'Whistling in the Dark.'

Stony Creek is again handled by Francis Y. Joannes, who doubles as set designer. Opening play is 'Penny Wise,' featuring Fraye Gilbert, Maurice Wells and Virginia Campbell, supported by Ralph Holmes, Millicent Green, Mary Rockwell and William Dorbin. Richard Bender will direct this summer. Balance of season not set as house policy is to try out new ones as they come along.

Connecticut Players, Milford, are doing 'Tonight at 8:30' ('Fumed Oak,' 'We Were Dancing,' 'Ways and Means'), as an opener, starring Lois Wilson and Sherling Lister. Guest stars on list include Lulu McConnell, in 'Gracie Snatchers' (July 5); Mrs. Patrick Campbell and George Courtois in '13th Chair' (July 12); Olga Baclanova, 'Twentieth Century' (July 19); Rosemary Ames in 'Accent on Youth' (July 26); Hal LeRoy, June and Cherry Broadway' (Aug. 1); Leona Power and Hal Conklin in 'Vinegar Tree' (Aug. 16); Claudi Mor Heroes Don't Care' (23).

Future Plays

'French Without Tears,' comedy, by Terence Rattigan, chosen by Gilbert Miller for September production. 'Robin Landing,' by Stanley Young, bought by Sidney Harmon for fall production. 'Garment Center,' by B. K. Sinkovitch, also on Harmon's fall production sked.

FTP PULLS ITS PUNCHES

Union Huddle at Equity

Following meetings of the stage unions whose members are the professional people in the WPA theatre project and who voted to leave the matter of striking up to their executives in protest over let-outs in the relief theatre project, union leaders met at Equity's headquarters Tuesday afternoon (29) to announce their decision. Having acted in concert since the present situation arose they agreed not to order an immediate strike. Instead a request was sent to Washington for a conference with Harry Hopkins or his assistant, Aubrey Williams. It is hoped thereby that all dismissal slips to professionals in the Federal Theatre Project will be rescinded.

Figures from Washington indicate that WPA administrators. New York have been misinformed as to the actual cutting ordered but it is also indicated that the number of dismissals in New York are larger than for the relief theatre units throughout the balance of the country. The count shows that there are 11,729 persons on the entire FTP and 8,600 will be retained. But out of 5,700 in New York there were 1,709 dismissal notices, while the number to outside units was 1,220, although the total in other localities is 6,029 persons. Whether the orders are discriminatory is something for the unions to discern.

From Washington it is also reported that the relief theatre administrators will continue to have leeway in having 10% of the payroll on non-relief, although the maximum is 5% for the balance of WPA. The lower percentage was set forth in Hallie Flanagan's Letter No. 2, which ordered the manner of dismissals and which aroused the professionals in the project. Other Washington data states the cut ordered is for 25%, although the letter set forth 30%.

Kober Comedy, Wins Megrue Award, Cuts Salaries Amid Backstage Rumbles

Attention was drawn to 'Having Wonderful Time' several times within the past week, topped off with the play's author, Arthur Kober, getting the Rooper Megrue prize. Arthur and Marc Connelly, its producer, are both on the Coast for script stints, latter suddenly leaving after making a fast short term deal.

Prize, awarded by the Dramatists' Guild, appears to have surprised Kober. While the play is distinctly among the season's successes, Broadway wondered how the Guild came to overlook 'You Can't Take It With You,' which topped the Pulitzer award. 'Room Service' probably arrived too late for the 'competition.' There were some raised eyebrows when the \$500 prize was announced. Connelly is president of the Authors League of America, which includes the Guild, although the writer-manager was aboard the Chief on his way to Hollywood.

'Time' recently announced raised salaries of those lower bracket players in the cast, on the eve of the summer period. But last week there was a cut, with the assent of Equity. Understood that the better-paid members did not participate in the boost, which amounted to about \$200 weekly, but are included in the slice. There are a number of small parts in the play for which minimum salaries are paid. Usual rules apply to the cut and regular pay applies when the gross reaches a certain figure. Business improved last week.

There have been backstage rumblings over the withdrawal of Katherine Locke, who will be replaced by Sidney Fox next Monday (5). Stated, however, that Miss Locke has been ill almost throughout the engagement and is in need of a rest before going to the Coast on a studio assignment. The fall, via Blau, associate producer, has been most of the incidents concerning the actress and there was no complaint by her filed with Equity. He said the fact that her contract having been cancelled by mutual consent spoke for itself.

Van Druten Sailing

John van Druten, planning a London production of his new play, 'Gertie Maude,' left Saturday (July 3) for England. Auriol Lee, who will produce and direct the show, will be on the same.

British playwright finished a scripting assignment for Melro some time ago, but remained on the Coast for an operation on his arm, injured in an auto accident. He arrived in New York Monday (28). Expects to return to New York in October, but has no definite plans for that time.

THOSE DISMISSED TO GET HEARINGS

Stage Unions Act Quickly to Protect Members in Wholesale Firings—Hope to Restrain Deserving Professionals WPA Stage Project

UNION STRIKE LOOMS

The continuous waves of protests which attended the order to drop 30% of those on the WPA Federal Theatre Project, N. Y., along with other white collar and work divisions, resulted in a change of procedure by administrators of the relief program. There were concessions made in the supposedly ironclad rules set forth in 'Letter No. 2,' which announced there would be no appeal from those listed to be let out.

Instead, 'nothing can be done about it' attitude, those who received the pink slips were advised that 'if any individual feels that he or she was selected for dismissal on any other basis than outlined in Director Hallie Flanagan's letter, complaint should be registered without delay, through the Occupational Adjustment department,' which is located in the FTP New York offices, in the Chanin building.

To Consider Cases

Instructions as to the manner of filing objection to dismissal were:

Complaint interviewers will hear every case and will assist each complainant in preparing a written statement of his or her case. Cases which seem to indicate failure on the part of a supervisor or director properly to interpret or to carry out the provisions of Director's Letter No. 2, will be carefully investigated by the Occupational Adjustment Department. Reports of such investigations will be submitted to the Director of Employment who, with the advice of other officials of the Federal Theatre Project, will take proper action to correct possible errors or injustices. Because of the time element and the extent of the reduction, which must be made by July 15, it will be impossible for officials of the Federal Theatre Project to grant personal interviews to any worker whose complaint has not been investigated and reported upon by the Occupational Adjustment Department. If such investigation indicates that the dismissal was not in accordance with procedure outlined in Director's Letter No. 2, the Occupational Adjustment Department will upon request from individuals arrange for further hearing by the Director of Employment or a delegated representative.

Stage union heads, however, were besieged with protesting receivers of let-out slips. Another delegation was sent to Washington where it was received by Aubrey Williams in the absence of Harry Hopkins. Former assistant to the latter on the theatre end of WPA was Jacob Baker, rated a radical, who withdrew to organize government employees for the CIO.

Equity Takes Action

Equity decided to gather all its WPA people together and attempt to solve the dismissal problem. For that purpose a meeting was held at the Astor hotel, N. Y., on Monday (28). Result was reported to the council Tuesday, that body having the last say as to what action should be taken on behalf of its relief project people. Probability of a strike as a means of protest was the principal issue, although, heretofore, Equity has requested its WPA members to participate in picketing.

With nearly 600 on hand, most of it was the sense of the meeting that the council should decide on what course to pursue. Although this was (Continued on page 57)

Shuberts Assuming Virtual Control At Jones Beach May Cause a Rift

WINNIPEG MAY BOOK BROADWAY HIT SHOWS

Winnipeg, June 29. Current rumors have it that Winnipeg will see some of the better New York shows, this coming season. Reported that arrangements are being completed for bringing Helen Hayes in 'Victoria Regina,' Maurice Evans, with 'Richard III,' and 'You Can't Take It With You,' through the Dominion, with Winnipeg as one of the stopping points.

Understood companies will use the old stamping ground of legit shows, the Walker Theatre.

Also returning in the fall are the John Holden Players, who were in here for 23 weeks last season, now in Eastern Canada on radi and doing legit work.

GABRIEL TO N. Y. WORLD-TELLY?

N. Y. World Telegram is negotiating with Hearst to buy Gilbert W. Gabriel's contract. Leland Hayward's office is conducting the negotiations in what is perhaps the newest agency field of activity.

Gabriel's contract, with the American as its ace dramatic critic runs until February next. Under the Journal's merger with the American, John Anderson of the Journal continues as is. Gabriel, as the American's drama critic, is the best known by-liner to show business.

Anderson is to also handle the American's theatre column in the Sunday American and he recently signed a term contract. It had been expected that Gabriel would draw that assignment. Another report had Gabriel spotted for the Mirror, but according to Walter Winchell's contract he is that tab's No. 1 critic and Gabriel would refuse a second-stringer's rating, being one of the highest paid of Broadway's reviewers. Robert Coleman, who covered nearly all the shows of the past season, ranked No. 1 in VARIETY's last box score with a high score.

Gabriel topped the reviewers in that annual rating five times in the 14 years during which VARIETY has kept tabs on the critics. Despite the fact that he never saw the last act of the openings Gabriel, in order to make the deadline, had more right predictions as to the success or failure of shows. Yet he personally expressed himself as opposed to the ratings of the critics. Anderson did likewise recently and how!

It is figured that 62½% of the American's staff will be retained, going onto the payrolls of the Journal or Mirror, or continuing at work on the Sunday American. More details on other personnel shifts in the Literary dept. this week.

Weil-Spewack Musical

urt Weil is taking time off from Paramount chores to zip east and turn out tunes for the Bella and Sam Spewack musical which Max Gordon will produce.

Composer due back i

Taylor Holmes Improves

Holmes is recuperating from a major operation, having left the Doctor's hospital, N. Y., Monday (28), after having been absent for a month.

Holmes toured in 'Tobacco Road' during the past season. Calvin Thomas will play the lead when show opens Saturday (3) at the Garden Pier, Atlantic City.

Although there has been no open break between in the two-sided management of the second open-air season at Jones Beach, New York, which opened with 'Roberta' on Saturday (28), it is indicated that relations between Fortune Gallo, managing director, and J. J. Shubert are not so cordial. Gallo, who has the contract for the state-operated resort, posted the salary and signed all contracts, but had no voice in the casting, not even spotting one of the chorists.

Billing is that of the San Carlo Opera, with Gallo's name used, but the program uses heavier type in billing 'Shubert Productions,' produced by John Shubert, J. J.'s son. 'Roberta' was not a Shubert show, having been presented by Max Gordon. Rights were secured from Tams, which is said to have a catalog larger than the Shubert list. Young Shubert is reported getting a salary of \$650 weekly and, in addition, gets the proceeds of the programs, sold for 10c each. Latter item approximates as much money as his salary. Last season the program proceeds were added to the receipts.

Shuberts' Dominance

Edge in the say is believed to be held by the elder Shubert because of the variety of the Shubert production department, which is necessary for the presentations. Arrangement between Gallo and Shubert calls for a 50-50 split after expenses are paid, split-up being made at the end of the season. Deal with resort, calls for 100% of the box office going to the show management, same as last season. The state's end of the enterprise, however, runs to a considerable sum, what with the tolls on motor cars and parking fees. Bulk of audiences are drawn from Long Island and not from visitors to the beach.

It is reported there is a difference of opinion between Gallo and Shubert over leads. Vivienne Segal slated to warble in no less than six of the operettas, not all of which have been announced. The season is rated as music box free, but the Federal 10% admission levy applies this season. Reason is that last year the schedule started with grand opera, which is recognized as educational by the Internal Revenue Department. The operetta forms were then included with Shubert joining Gallo, but no further ruling was made then by the tax end. This summer the schedule is all operetta, establishing it as theatre and therefore the tickets are now \$1.10 top.

As yet no deal has been made with Broadway agencies to handle tickets, management still asking such distribution be made at box office prices, but no commission. Tickets are on sale at the Broadhurst theatre box office, and in Brooklyn on several other points.

Catholic Actors Elect Dan Healy, Guild Prexy

Dan Healy, who has the record of never saying no when asked to play a benefit, was elected to the presidency of the Catholic Actors Guild at the annual meeting last Friday (25). Understood it was the first time for a vaudevillian to occupy that post since the Guild's formation in 1914.

Vice-presidents named are Gen. Buck, Hugh O'Connell, Bing Crosby and Walter Connolly. Other officers named: James McLaughlin, Kane, Walter Armin, Helen Namur, Mrs. Marti J. Kennedy, Board: Kathryn L. Brady, May Buckley, Nellie Callahan, Mrs. Connelley, Gallagher, Billy Glynn, Joe Hoy, Mrs. Matthew F. McPhail, John A. Bado, William David, Thomas Martin, Bran n Peters, Joseph Vitale.

FTP LETOUTS PARADE IN N. Y.; SHAW'S CABLE

Thursday (24) morning a delegation representing the Five-Arts publicity committee of the WPA Federal Theatre Project in New York marched from the Eternal Light monument to the City Hall to present a parchment scroll to Mayor LaGuardia outlining the plight of relief actors who have been dropped from the project.

March of 200 dismissed FTP workers was led by Charles Gaskill, 68, who has been an actor for 50 years, in a yellow stagecoach. The mayor was not in, but the scroll was read aloud in the corridors and handed to his secretary. All the marchers displayed their pink slips prominently on lapels and dress fronts.

On Thursday the following cablegram was ived from George Bernard Shaw in London, in reply to a cable sent him by Barry Hyams, chairman of the Five-Arts committee. It read:

'Of course, the first thing they curtail is American culture. Congress needs drastic lynching. Those who vote for barbarism should perish by it.'

Joy Hodges Signed For 'Hold Your Hats'

Hollywood, 'Hold Your Hats, Boys' is the tentative title of the Kaufman-Hart, Rodgers and Hart musical which will star George M. Cohan, slated into the Music Box, N. Y., October. Joy Hodges, Coast niter and radio singer, has been engaged as the genre lead.

Cohan is due back i Y. from a European trip late this week.

Leonard Ceely's Salary Attached for Alimony

Louis, June 29. Salary of Leonard Ceely, baritone, who appeared in a leading role in 'Music in the Air' in at fresco theatre in Forest Park, last week, was attached by sheriff on application filed in Circuit Court by Mrs. Madeline Colline Ceely, New York, who divorced singer and screen star in Chicago in May, 1931.

Mrs. Ceely charges that he owes her \$14,782 of an all 'ny' sum of \$25,000 she was awarded by an agreement when divorce was granted. She alleges warbler promised to pay off amount at rate of \$109 per week, but to date has paid only \$10,218.

Strawhats Set Thus Far

Inside Stuff—Legit

Lead editorial in the June 26 issue of the Saturday Evening Post is devoted to one phase of the WPA theatre project, that of a play for children which apparently instilled class hatred in the juvenile mind. Play was 'The Revolt of the Beavers,' presented at matinees in New York and nearby. Magazine's editor reprinted in full the review of 'Beavers' by Brooks Atkinson, as it appeared in the N. Y. Times, and then went on to comment that the Adelphi theatre (where it was shown) is on 54th street in the metropolis. After stating that the Federal Theatre Project is paid for out of relief funds voted by Congress, the article reads: 'It has produced a series of undisguisedly revolutionary plays with the knowledge of Mr. (Harry) Hopkins and his superior, Mr. Roosevelt. All have been reported in the dramatic columns. The fact that the Reds have taken over the project has been published repeatedly. As long ago as March 19, 1936, the Federal Theatre Veterans League filed detailed charges with Mr. Hopkins, sending Mr. Roosevelt a copy. Neither—' (knowledge it and Mrs. Hallie Flanagan, who directs the project for Mr. Hopkins, has not bothered to deny or explain.

Editorial then comments on the 'technique of revolution,' which it is indicated has been instilled in the children of France and an incident during which a boy was stoned to death by other kids for no other apparent reason than that he was rich and had a bicycle.

Revival of interest in the TPORA is exemplified by the re-issuance of its paper formerly called The Quill, which has not appeared for several seasons and now is called Copy in quotes. In the first issue it is stated Copy will be published periodically and not monthly, as was its predecessor, for 'the promulgation of the principles and policies of press agents in general.' TPORA takes in p.a.'s and company managers, whereas the New York Theatrical Press Agents is a group of Broadway show publicists.

However, both groups appear in accord against becoming affiliated with unionized labor. Copy includes an article by Herman Phillips, former manager now back to law practice, in which he advises p.a.'s to deliberate carefully 'before being stampeded into unionization,' because their duties are peculiarly indefinable and their 'purely personal relationship' to the manager. However, a number of the TPORA people have recently joined or rejoined the Theatrical Managers, Agents and Treasurers Union.

Marc Connelly went to the Coast last week on a deal with Lewis Milestone to write a comedy which the latter will direct for Metro. Arrangement calls for a six weeks' writing chore, after which he is due back and plans a new legit presentation on Broadway in the fall.

Arthur Kober, who wrote 'Having Wonderful Time' which Connelly is presenting at the Lyceum, N. Y., also went to Hollywood on a Metro deal. He was supposed to write a story for Joan Crawford and Clark Gable, but after several Coast conversations rejected the assignment. It appears that the studio made a switch and sought a script from Kober for a planned Sophie Tucker-Wallace Beery film.

Author said he didn't think he could deliver a satisfactory story for that. However, he made a tie-up with RKO for two pictures, one being 'Wonderful Time,' rights having been bought by that studio recently.

Group of stage hands, members of No. 1 Elks, N. Y., called the Cheese Club, Harry Hershfield regardless, tossed the last party of the season at the club last Thursday (24). Contingent from the Winter Garden rigged up a stage with effects for the show which was called 'The Hangovers,' a semi-minstrel affair with faces made up periodically in black and white.

To observers it was clear that the deckhands are not actors but they were rough and funny. Featured skit was a travesty on 'Little Old Lady,' Hoagy Carmichael's standout number in 'The Show is On,' at the Garden.

William A. Brady and Grace George have gone to Hollywood to visit Alexander Kendrick, widow of W. A. Brady, Jr., and their grandchild. Veteran showman also told a number of scripts for submission to the various studios.

FTP Pulls Its Punches

(Continued from page 55)

supposed to be a meeting-less week the council convened yesterday (Tuesday) and upon its decision the other stage unions were ready to act. Stagehands, musicians, managers, treasurers and agents unions plus others have put the matter of striking up to their executive boards.

It was in the air that the unions believed that the FTP be maintained primarily for professionals or not at all. Estimated there are nearly 1,800 in the project who cannot qualify as pros, or those not having experience in the theatre prior to the relief theatre grant by Washington. At the Equity meeting there was reference to Mrs. Flanagan's idea that she thought it important that people be trained for the theatre, a viewpoint that did not meet with any favor. It was again recalled that Mrs. Flanagan stated the project was for the benefit of the professional theatre, after her appointment to irectional post.

Administrative Excuse

WPA execs had previously stated that one reason for amateurs was the necessity to fill certain units where there were not enough resident professional. It is now argued that it should make no difference, so far as the theatre is concerned, whether the actors live in the City of New York, Long Island or Jersey. They should be used wherever needed. That position is backed up by the fact that the theatre project is national in scope and that most actors are ready to play in any place within the metropolitan district, if not elsewhere, under the circumstances.

With an air of uncertainty around the WPA as to what may happen, for there are changes every day, plans for leasing New York theatres next season are not set. Schedule called

for dropping Daly's and retaining the Elliott and Ritz, along with the Adelphi. Shuberts control the Ritz and Elliott and made renewal contingent on the project also using Daly's which they also own. No decision on an agreement has been made.

More Demonstrations

Demonstrations and strikes continued at the various project offices. At the FTP headquarters some 300 besieged William P. Farnsworth, assistant to Mrs. Flanagan. Mock trials were conducted of relief project administrators. Farnsworth was among those held 'guilty' of permitting dismissals, although he insisted that he had nothing to do with the let-out order.

Further east on 42nd street, Harold Stein, administrator of the five arts WPA projects, was kept a prisoner in his offices over night by sit-downers until he signed recommendations dictated by the strikers and directed to Washington. In that city Williams told a committee from the arts projects that he would establish board of review appeal, which has advisory power to recommend reinstatements. That news resulted in those protesters at the sit-down. Stein agreed to advise Washington that the method of making dismissals is unsound, that a neutral board of review be named, that dismissal date (July 15) be set back should the board of review not complete its functions, that the abandoning of projects is unfair and personnel let out should be transferred, that those dismissed for not having registered home relief be considered in the same rating as those who have, that different methods of dismissal be devised.

A group of dancers, with the Music Project, which has been tenanted the Casino de Patee on 54th street, formerly the Gallo and

Elitch Second Week, 'Hitch' Gets \$7,500

Denver, June 29. With two rainy nights, the gross was off a little over 20% at Elitch Gardens theatre for the second week. Gross for the week was approximately \$7,500, and although no sell-outs were registered, business was steady except the two nights mentioned.

Work of Barbara Robbins and Kenneth MacKenna, leads, is one of the main factors holding up business, with the direction of George Sommes receiving favorable mention.

One of the indications of the popularity of a stock company is whether season reservation holders hang onto them after the first week, and the percentage of the top gross of them has been practically nil.

Last week the play was 'Hitch Your Wagon,' with 'Love From a Stranger' currently.

Louie 14th Big Start in St. Loo;

'Music-Air' 376

St. Louis, June 29. The one-time, Ziegfeld success, 'Louie 14th,' opened last night (Monday) at the St. Louis outdoor theatre, grossing an approximate \$3,800 on the first of a seven nights' run.

'Louie,' fourth presentation of the summer season in the mummy bowl, has a cast headed by Al Trahan in the role created by Leon Errol. Margaret Daum, N. Y. Met soprano; baritone, Wilbur Evans, and two comedienettes, Olive Olsen and Yukona Cameron (Mrs. Trahan). Bert Prival, of the Hollywood Ballet and the Hudson Wonders, acro dancers from vaude, rounded out the featured roster. Latter two acts are making debuts here and clicked with audience and critics.

Helene Denison, danseuse, who appeared here last season, returned with new routines and got across nicely.

The real smacko of the show is Trahan who, using a cane and a piano turn, had the mob in a howl throughout.

All of the trimmings of the original Broadway production have been duplicated for this week run here, including the spec Joan of Arc pageant at finale of first act. The line-up covers the entire company, headed by Dance Director Al White, Jr.

Last week 'Music in the Air' closed its seven-day run on Sunday (27) with a take of approximately \$37,000. Biz held up a deeper than average rain on two nights. Attendance totaled 62,000.

New Yorker theatre, went on a hunger strike in protest and held out four or five days. Several girls became ill and were attended by nurses. Handbills were passed out on Broadway, top lines reading 'Condemned to death by WPA administration. That is the sentence passed by Congress on 5,000,000 American WPA workers and their families. We have been subjected to every humiliation. Now Congress is forcing us into the streets to beg for food or starve to death. We refuse to degrade ourselves further and elect to starve,' etc. At the bottom the 'estimated' was that 2,000,000 would be 'subjected to this fate.'

3,000 Let Outs in U.

Washington, June 29.

Lay-off of approximately 3,000 persons in the Federal Theatre program is expected as consequence of drastic pruning in government relief ordered by Works Progress Administration. No ri id quota has been set, officials insisted, but the Theatre Projects, like all other art enterprises, are expected to take their cut along with every other phase of the Works Program. In general a 25% to 30% slash is being made, with considerable attitude given heads of the specialized agencies in deciding how and where retrenchment will be effected.

The theatre program out of 2,900 to 3,000 is indicated on basis of latest employment figures being used for formulating plan to absorb a substantial reduction in relief appropriations. On June 5, employees in the drama division, 1,774, indicating the figure will be hacked to 8,800 when the pruning is over.

No tightening up the policies governing the various art activities is anticipated. Theatre ventures will continue to have permission to hire 10% of their people from non-relief rolls, in contrast to the 5% limitation in effect throughout the rest of the WPA. No paring of wage scales is expected either, although this step was advocated by economy agitators in Congress as a means of lightening the financial burden.

B'way Legits Hope for Big Holiday Biz; Weather Break Helps 11 Survivors

'CAN'T TAKE IT' \$13,000 FOR 21ST LOOP STANZA

Chicago, June 29. Single show in loop, 'You Can't Take It With You,' continues onward and upward and is rapidly approaching the mark of the top runners of loop's legit history. Now in its 21st session and going strong.

Nothing in the offing until 'rother Rat' expected in August. WPA's 'O Say Can You Sing?' which rates as town's sole musical, is doing business. 'Lonely Man' is clicking at the Blackstone. Sell-out three days last week, and considering a tilt of admission prices.

Estimates for Last Week 'You Can't Take It With You,' Harris (1,000; \$2.75) (21st week). By itself in the loop and gaining excellent coin. Around \$13,000 last week, excellent.

WPA 'Lonely Man,' Blackstone. 'O Say Can You Sing?' real Northern.

'AMPHITRYON' SOCK \$15,000 IN FRISCO

San Francisco, June 29. Alfred Lunt and Lynn Fontanne appeared in their 16th production together when 'Amphitryon 38' had its world premiere at the Curran theatre here last Wednesday (23). Although different from anything which they have done together before, play is a hit and during the first few performances, one of which was a matinee, they took in around \$15,000, which is almost capacity business.

'Brother Rat' did not build as fast as expected at the Geary theatre, which is right next door to the Curran, where the Lunts are playing. However, after the Lunts leave next week, Ralph Pincus, manager of the Geary, has hopes of big pickup up considerably with 'Rat' which is getting some fine word of mouth publicity. Right now Frisco is Lunt-conscious almost to the exclusion of everything else.

'Blind Alley,' with the Los Angeles FTP company, did fairly well at the Alcazar theatre, where the James Warwick drama closed Sunday night (27). Pursuit of Happiness, with many of the members of the old Henry Duffy and Fulton theatre stock companies in the cast, opens Thursday (July 1).

Estimates for Last Week 'Amphitryon 38,' Curran (five performances) (1,700; \$3.30). Lunts new offering well received and doing big biz. Advance booking in Los Angeles makes it impossible for the run to be extended beyond the originally announced schedule of 10 days of 'Amphitryon.' The play goes to Los Angeles where it will run a week before being taken to Broadway, \$15,000 for five performances is swell money.

'Brother Rat,' Geary (2nd week) (1,700; \$2.50). Excitement of the week's door took its toll on 'Rat.' Take of \$10,000 fine, but not as big as expected in view of reception comedy is getting here. Theatre is stressing the fact that the play is not a melodrama. Show stays on for three more weeks.

WPA 'Blind Alley,' Alcazar (3rd week) (1,200; 50c). Did fairly well considering the weather and light tourist trade due to hotel strike. 'Alley' closed Sunday, June 27, with 'Pursuit of Happiness' billed to follow. Final frame of 'Alley' in the nab of \$3,500.

LUNTS LIGHT UP L. A. LEGIT IN 'AMPHITRYON'

Los Angeles, June 29. After three fair weeks with 'Dead End,' Billmore went dark (27) for single week, to reopen (5) with 'Alfred Lunt and Lynn Fontanne' playing a return date for six days in their new comedy, 'Amphitryon 38.' Heavy advance indicates another capacity week for the fave.

Estimates for Last Week 'Dead End,' Billmore (D-1,656; \$2.75) (3rd final week). Wound up to okay \$6,500 which made it about an even break. House dark currently.

WPA 'Merchant of Venice,' Greek thea-

Broadway's legit season technically closed a month ago but this week finds the real start of the rural showup semester. There are 35 of various shapes, but mostly small, some real hideaways, listed as operating, principally in New York; New Jersey and New England. Some are of the amateur class. There are three new plays being tried currently in the sticks, and the week will see the Hollywood material and talent scouts off on the hunt for something or nothing.

Better weather accounted for some improvement in business last week and Monday (28) saw excellent attendance, but an upward trend, if any, is not due until after the Fourth of July, pivotal point of the summer span. Most of the surviving shows will have holiday matinees Monday (July 5) and should fare well, despite weather, because the week-end influx should somewhat balance the exodus even though such visitors are not so spendthrift.

It is not certain how many of the 11 survivors will make the summer grade. All may stick, though two are uncertain. Cooling systems may turn the tide, but the odds are against shows. Two musicals are getting top money, but the straight show leaders are showing much better profits.

'The Show is On,' which was about to fold, opened the week with credit with \$22,000 last week. Introduction of the Howards (Willie and Eugene) into the cast may keep the review going longer than indicated. 'Babes in Arms' gave a fair musical draw, with takings around \$16,000. Seven other shows are getting the best grosses, otherwise, and two—'You Can't Take It With You' and 'Room Service'—are virtual capacity.

All seven are laugh shows or distinctly comedies. Second season of outdoor operetta presentations is on at Jones Beach, Long Island, where the stage is on the water. First performance of 'Roberta' drew capacity.

No shows out—and none in.

Estimates for Last Week 'Babes in Arms,' Sherry (12th week) (M-1,382-\$3.30). Doing fairly well, but hardly big money for musical; takings around \$16,000 last week, a turn of the year.

'Brother Rat,' Billmore (29th week) (C-991-\$3.30). Moderate money success is slated into fall period; last week rated around \$8,000, which is plenty for a straight play.

'Excursion,' Vanderbilt (13th week) (C-804-\$3.30). Light money for highly touted play; operating under cut salaries, as some others; rated around \$10,000.

'Having Wonderful Time,' Lyceum (19th week) (CD-1,000-\$3.30). Picked up with gross quoted close to \$9,000; look like cinch to through summer.

'Room Service,' Cort (7th week) (C-1,059-\$3.30). Late arriving hit getting top money among straight shows with the week again well over \$16,000; capacity night, 1th matinees fairly strong.

'The Show is On,' Winter Garden (27th week) (R-1,671-\$3.30). Willie and Eugene Howard joined last Monday; business improved lately and last week's takings were estimated around \$22,000.

'The Works of William Shakespeare,' week) (C-1,048-\$3.30). Has passed half year mark and slated well into next season; business excellent, though under former figures; \$16,000.

'Tobacco Road,' Forrest (186th week) (D-1,017-\$3.30). May last through another summer; long run drama still drawing visitors; approximately \$4,500, which is enough.

'Tovarich,' Plymouth (57th week) (CD-1,036-\$3.30). Ending ninth month without one indicated losing week so far; rated around \$9,000 last week; Paul Cavanaugh, English actor, will replace John Halliday next week.

'Yes, Mr. Darling Daughter,' Playhouse (21st week) (C-1,078-\$3.30). Winter hit, still turning a profit, although business off from spring levels; around \$9,000.

'You Can't Take It With You,' Booth (29th week) (C-878-\$3.30). Number of standees was upped last week and takings for stand-out comedy topped \$15,000.

WPA 'Prof. Hamlock,' Daly's; 'Power,' Ritz; 'Paul Green Playlets,' half; 'Case of Philip Lawrence,' etc. Hagm. 'Candida,' ren. Bayes.

tre, with Gareth Hughes as Shylock and others who played in original cast at recent Hollywood Playhouse run. Debuts (29) for week or longer. 'Tomorrow's a Holiday,' Hollywood Playhouse. Moves up from downtown (7).

'Machete' (Negro version), Mayan. Opens July 13.

N. Y. Journal-American Loaded with A.M. Paper's Staff; List Ins and Outs

Second step in what appears to be a national shakeup of newspaper properties is expected to close off this week with the reported sale or discontinuance of the Omaha (Neb.) Bee-News, a morning and evening paper, each of which has a circulation of 50,000. There is also a Sunday edition. Information received indicates that the deal was due to go into effect yesterday, but may be held up for a day or so. L. B. Tobin is president and publisher.

A deal is also reported on between Hearst and Frank Gannett, the former to fold the Rochester Journal-American. Hearst is said to be planning to fold the Rochester paper this week, while Frank Gannett takes over the Albany Times-Union and gives up the Knickerbocker Press there.

Is the folding of the N. Y. American the prelude to the merging or abandonment of the losing Hearst newspaper properties? This is the question which employees on Hearst newspapers in number of cities throughout the country are asking themselves and each other. No answer to this poser is presently available. Hearst officials themselves not being in any position to make any statement on the matter. The answer may lie in what action the Securities and Exchange Commission in Washington takes on the Hearst application for permission to float two bond issues totaling \$35,500,000. Date for approval or rejection is currently July 3 unless the Hearst management files an amendment, in which case decision is automatically postponed 20 days.

Front page of the Sunday Journal-American (27) carried an open letter to James Wright Brown, of Editor and Publisher, explaining that consolidation would make for a stronger paper. No one, the statement said, has a right to support the luxury of an unsuccessful paper indefinitely.

Milloy at Helm
Meanwhile developments in connection with the merger continued rapidly last week. Jack Milloy, Hearst executive in Boston, was brought to New York to supervise the whole works, despite the superabundance of executives on hand. This is because Hearst operates the same kind of a paper setup in Boston as is intended for New York, the Record, morning, American, afternoon and advertiser, Sunday.

Only about 35% of the American and Journal staffs have been dropped thus far. All those dropped were given handsome severance payments by the paper, consisting of one week's pay for each six months of employment on the sheet prior to the crash. In one instance this amounted to nearly \$4,000, in another to \$2,785.

Newspaper Guild units on all Hearst enterprises in N. Y. have held several meetings and last week adopted resolutions demanding the five-day, 40-hour week and no firings whatever. A strike vote was taken Sunday (27), but any action was postponed at a second joint meeting Monday (28) of all Hearst units. Still another meeting is scheduled for next week following further confabs with the management.

The new publishing setup on the Journal-American has W. R. Hearst, Jr., as publisher of both that paper and the Sunday American. Walter A. Young, former assistant publisher of the American, goes with him as associate. William A. Curley, editor of the Journal, continues in that capacity. Arthur G. Newmeyer, who has been publisher of the Journal, becomes an assistant general manager for Hearst newspaper and Robert C. Brown, associate publisher of the Journal, will be assistant publisher of the Journal. Officers of the Journal corporation remain John R. Hearst, president; W. G. Newmeyer, vice-president, and G. R. Peters, secretary.

Entire classified staff of the American has been taken over by the Journal with J. A. Finerman, classified manager. Preston Perkins will be his assistant. Walter Merrill, advertising director of the Journal, will continue and Monroe Green of the Sunday American advertising staff will be the local Journal advertising manager.

E. D. Coblentz, editor, and Jerome K. Karpf, managing editor of the American, remain with the Hearst

F.D.R. Casualties?

The Hearst Journal-American (N. Y.) merger, stemming from S. E. C. objections in Washington, D. C., and the recent merger of the Literary Digest (to be called The Digest), are pointed to, in publishing circles, as 'Admi istrati' casualties.

The Digest's erroneous poll on the election outcome, and Hearst's anti-Rooseveltian attitude prior to the election, by a coincidence both encountered complications within the past fortnight.

organization, yet are unassigned. Bill Ryan, city editor of the American, becomes Sunday editor. T. V. Ranck remains in charge of the March Events. Amster Spiro remains c. the Journal-American.

Among the American features transferred to the Journal are: B. C. Brown's 'Big Column'; 'Broadway Wall'; Wall Street Comment; Maury Paul's 'Cholly Knickerbocker'; Louella Parsons' Hollywood News; Benjamin de Casseres editorial comment; Bruno Lessing's 'Vagabondia'; Bugs Baer, Sid Mercer, Dinty Doyle, Regina Crewe, who shifts to doing a film column; and will be associated with Rose Peliswick; Josephine Hughes' fashions; Alice Hughes' shops; and John McClain's 'On the Gangplank'.

Daily comics which go to the Journal-American are Bringing Up Father, Skippy, Toots and Casper, Barney Google, Radio Patrol, King of the Royal Mounted, and Little Miss Muffet.

Journal features which appear in the Sunday American include Louis Sobol, who will do an extra daily chore: Bill Corum's sports column; Bill Farnsworth's 'Sidewalks of New York'; Burris Jenkins, cartoonist; Dr. Lewis Haney, financial commentator; John Anderson, drama critic; Isaac Don Levin, editorial feature writer.

Feature Writers
Among other personnel shifts and casualties are Florence Osborn, bridge, and Ida Jean Kain, beauty, columnists, both out of the American; Robert Garland, aide to Regina Crewe on the American as film reviewer; out: Connie Miles, makeup editor on drama, women and society on the American, moved over to makeup Cholly Knickerbocker's page on the Journal; John Harkins, American amusement editor, to the Sunday American only, ditto job, while Jack Smith remain amuse, ed of the Journal-American; Murray Boltinoff, American's best dramatic editor, goes to the Journal-American; Mike Porter, remaining with the American Weekly, his major post, but relieved of the Journal's radio column, now that J. E. (Dinty) Doyle has been shifted over from the American to the Journal.

With the sports department of the Journal now overloaded with men, it is indicated that another shake-up will be made in about 30 days. Sid Mercer and James Cannon, both American sports columnists, have not been definitely assigned, although both are said to have contracts and their columns are running. Mercer is considering the desk's suggestion that he tour with the Yankee ball team, an idea not attractive to him, since he has been covering New York sports events for 20 years.

Ed Frayne, sports editor of the Journal, offered to have the Hearst office buy his contract but no dice. He will handle the Sunday American's sports department, a one day per week job. William J. Sitton, one of the American's baseball men and Stanley Lomax, who covered the Brooklyn ball outfit, are out. Former has not been out of a newspaper job since 1904; while latter will retain his radio announcing contract. Harry Schumacher and Max Kane, two more American baseball writers, have been assigned, former to the Giants and latter to Brooklyn.

Tom Thorp, the Journal's racing selector, out, with Ed Curley of the American having that assignment. Thorp's outside assignments made that transfer comparatively simple. He receives \$15,000 for managing the Empire track, and is a steward at the Rockingham track. Those posts, in addition to newspaper work and football officiating, have

Front Page Anatomy

imilarity of the newspaper capture of Robert Irwin to circumstances in the Hecht and MacArthur play, 'The Front Page,' was pointed out in dispatches from Chicago after his arrest there. In the play an escaped murderer turns himself over to a criminal court reporter for The Herald-Examiner and there is a great deal of to do in attempt to score a beat for the paper. Contrast to the Irwin case, however, is that in the play the attempt fails, but in this case truth beats out the fiction version.

Irwin originally wanted to come to New York and surrender to the Daily Mirror, but was short \$2, so went to Chicago and to Hearst's H-E. Reason he gave was that the Mirror called him the 'mad genius' and other papers called him the 'mad murderer.'

Winchell's Sunday night broadcast two weeks ago said that Harvey Duell, managing editor of the 'Daily News,' had Irwin at the sewer and would break an exclusive story shortly afterwards. He praised Duell for his enterprise in the course of the broadcast, but Winchell's own paper k.o'd the prediction.

Winchell's alibi in his broadcast last Sunday for being off in prediction was that the deal with the News fell through.

Strike in It Papers

Pittsburgh was without a single daily newspaper for the first time in almost 200 years for two days last week when mailers of all three sheets, Post-Gazette, Sun-Telegraph and Press, struck without warning. Union comprises only 150 men, who demanded \$1.20 more daily for day work and \$1.50 for night.

Mailers had signed contract early last year which doesn't expire until January 1, 1938, and publishers immediately suspended publication, choosing to make strike a test case by calling attention to the refusal of labor organizations to carry out terms of their written agreements.

Strike was called legal by International Typographical Union, with which mailers are affiliated, and members were warned they would be suspended immediately upon a refusal to return to work. Beginning of strike was a sit-down, but Governor Earle of Pennsylvania warned mailers they would be regarded as common trespassers and evicted if they didn't leave and men immediately abandoned the three buildings.

Union officials, connected with A.F.L., came into Pittsburgh and were about to revoke charter and organize a new union, but after hearing all striking members, when mailers voted to return to work and reopen negotiations with publishers when present contract expires. Mailers picked a psychological moment for their walk-out, on eve of Louis Braddock fight, when every sheet planned to have extras on the street, putting a stiff crimp in circulation figures for the month.

Newspapers presented the situation to public by means of extensive radio announcements signed by all three sheets. Mailers countered once with a five-minute spot on one station on night before strike was settled, their only claim being that they wanted a 'decent living wage.' Publishers believe that while suspension of two days was costly, it served its purpose in bringing to attention of public irresponsibility of unions in fulfilling contract terms. Whole thing was particularly timely in view of widespread labor unrest at moment.

earned him around \$35,000 annually. While Thorp is a crack race selector, understood he has not made a bet for 15 years.

Hearst's Y. tabloid, the ity Mirror, gained chi wire services for news coverage, but the Journal received the major strength through the shifting of the major features from the American. The Mirror acquired such American features as Damon Runyon, Ripley, 'Tex' Cook, 'Cook-Cook,' also Tillie the Toiler, and The Nebbis, daily comics, Prudence Penny, food authority, Junior Birdmen, Bob Considine's sports column, and Gobi Behari Lal's science column.

Both the N. Y. Times and the Herald Tribune have agreed not to issue an earlier build-up edition in attempt to grab up circulation formerly available to the N. Y. American. Both papers will continue as in the past, figuring that any increase in sale is for the most part as a result of papers being tossed after a quick glance. Leaves the finger of blame on the part of the circulation of the build-up edition of the American was about 100,000.

Newsies, Too

Los Angeles, June 29.

Newsboys here have formed a union under jurisdiction of the Committee for Industrial Organization and units are being organized in all the downtown papers. Word is out that strike will be called unless circulation departments meet demands for increased guarantees and reduction in the wholesale price of papers. CIO is said to be urging that the newsies peddle all the papers instead of only one sheet as now.

First hostilities are understood to have been planned against Hearst's Examiner.

Igest's New Setup

Reshuffling of staffs as a result of change of Review's ownership by the Literary Digest will result in only one-third of the present editorial staff of the Digest moving over. First issue of the joint publication, titled The Digest, will be out July 17 with a run of about 600,000. Albert Shaw, Sr., is editor, Albert Shaw, Jr., publisher. Another son, Roger Shaw, is foreign editor, the Lit. Digest's foreign department being out.

Howard Florence and David Page will be joint managing editors, with Douglas Lorton not moving over. Latter has made arrangements to start a new pocket size mag in the fall. Wilfred J. Funk also has plans for a new magazine. Morrill Cody will be art editor of the Digest.

Jack Hackett, who has been on several news-weekly publications, and who recently left the Digest to join staff of Today and went out with that merger, finds himself back on the combined publication via an acrobatic turn, having joined staff of Review shortly before the sale. He remains with the new publication as news editor.

Others set for posts are John Bakeless, literary editor; Tom Krug as national affairs editor, and Jimmy Wells as librarian. Latter was formerly head of the old World's library, but went out after the combo with the Telegram.

Merged papers will have no drama critic, legit being regarded as a strictly local and New York activity, and of national importance. Donita Ferguson, formerly on the New York Woman, will cover picture for the mag. Whitney Bolton of the Morning Telegraph, who formerly covered both legit and films for the Digest, is out. Sigman Spaeth will be music critic, and Rodlow Willard will continue to do cartoons. Cover the issue for July 17 will be done by Adolf Treidler.

Included among those who are out are G. Hickock, Lester Zelle, Jack Campbell, Allan Finn, Alex Schlosser, Bill Parker, Robt. McQueen, Dorothy Walker, Mary Knight and Bernice Schmitt. Latter was asst. to the managing editor. Still others are Irene Stillman, Julie Riera, Alphonse Ponnietti and Harry Daugherty.

Sales price of the Digest was never announced, but is unofficially reported as in the neighborhood of \$100,000. Only two or three of the business department employees are moving over to the new publication.

Tacoma Sheet Folds

Tacoma's oldest daily paper, an a.m. sheet, the Daily Ledger, has gone into mothballs for good. Frank Bak publisher, announced suspension, which will affect about 60 employees. Paper was established in 1880 as a weekly and three years later put on a daily garb. Paper was a trio combi.

Tacoma News Tribune, Tacoma Daily Ledger and Tacoma Sunday Ledger, under one management. News Tribune now goes to a seven-day sheet. It Sunday edition. Daily Ledger has had hard going for some time and its suspension was foreseen for several years. Very few changes were made in the business and editorial departments in the high brackets—the News Tribune absorbi.

Staff

Cornelius Van Jr., has been appointed to the regular editorial staff of Liberty Magazine, in charge of big news events.

Vanderbilt has been Lib's roving reporter on special features—the Spanish rebellion, the Coronation, and while he will continue to cover most of this sort of event personally, he will now also have an editorial say on special features.

Fort Worth Fetes Scribes

One of the biggest junkies of all times was held in Fort Worth, Texas, last Friday night (25) when the management of the Frontier Fiesta brought in 1,650 newspapermen from all over the state for preview of the show. Scribes were fed at the Casa Manana and saw a run-off of the show, with all expenses paid to and from their home towns.

Eight New York writers were also brought in by air. They were Sidney Carroll, tager; Lucius Beebe, N. Y. Herald-Tribune; Johnny Harkins, N. Y. Sunday American; Homer Tucker, Associated Press; Homer Strickler, N. Y. Sun; Fritz Goro, Life; Mary March, News-Week; Clifford New Yorker.

Guild Members Disapprove

While a number of people in the editorial department of the N. Y. Times joined the Newspaper Guild, since the latter joined up with CIO, 30 have resigned from the Guild because opposed to it switching from He replied that he did not care to discuss the issue until after returning from the conference of newspaper publishers. Chicago this week.

Wrong

White House secretariat is burned at the Acme and Associated Press photo departments for sending out pictures of the Presidential weekend outing. No staff letters were at the party, but the services obtained pictures anyhow.

Photographs from these services may be barred from the Du Pont-Roosevelt wedding today (Wednesday) as a result.

Raymond Everett (Josh) Wilson, 56, Wichita, Kan., editorial writer, died in Wesley Hospital at Wichita, Kan., last week, following two weeks' illness from bronchial pneumonia.

J. Earl Clauson, 64, former assistant managing editor of the old New York World, died in Wickford, R. I., June 24. Since 1932 he conducted a column for the Providence Evening Bulletin.

Demarest Lloyd, 54, former foreign and Washington correspondent for the Christian Science Monitor, died at his home in Pennfield, Md., June 24. He founded his own magazine, Affairs, in 1931.

Meredith N. Stiles, 57, former New York daily newspaperman and from 1926-28 foreign news editor of the Associated Press, died in Rochester, N. Y., June 24. He was in charge of publications and contests for Eastman Kodak Company since 1934.

John R. McCurdy, former Pittsburgh newspaper man and an advertising executive in the same city for several years, died in Pittsburgh, Saturday (26), of pneumonia. Buried in the family plot at Canonsburg, Pa. McCurdy was the son of the late Dr. John R. McCurdy and Bernice Budke McCurdy, of Dormont, Pa.

John H. Regan, ship news reporter for the City News Association for 15 years, died in Victoria, Tex., on June 28.

Col. Louis A. Watres, 86, died in Scranton, Pa., on June 26. He was for 20 years publisher of the Scranton Republican.

Mohsis L. Ernst and family sail for Europe this week. Ernst is author of 'Albert Weisbord's Conquest. Power' to be issued in Spanish.

Clarence Dyer's 'Life With Mother' will appear posthumously in August. Jerome Weidman dramatizing his novel, 'I Can Get It for You Wholesale.'

Mac Miller, paper cartoonist, visiti wood.

Andy Kelly, pic-ed of the Washington (D. C.) Times, interviewing celebs on the Coast.

Edwin Olmstead, former p.a. Columbia author of novel 'Thelma She due August.

John Steinbeck has written a short book titled 'The Red Pony' dealing with incidents in his youth. It is to 699 copies at \$10 each.

Herb Drake, drama reporter for the N. Y. Herald Trib, and his wife, Dee Lowrance, will spend the summer aboard their newly acquired sloop, Skipper Drake will cover strawhat assignments for the Trib and Cue Mag. His wife is p.a. for Guilford's (Conn.) strawhat, Believed first navigating drama critic and seagoing p.a.

Broadway

Ann Clark vacationing in Europe.
Martha Hodge strawhatching at Mt. Kisco.
Shirley Burke vacationing in Bermuda.
Eve Marsh being tested by Major Pictures.
Antoinette Perry recovered from a severe cold.
Dorothy Granville in the Woman's Hospital, N. Y.
Mildred Weber back from a vacation in Havana.
Polly Valance mentioned for John Golden's new show.
Sol Rosenblatt a week-end guest of Ike Levy in Philly.
Joan Adrian horseback riding daily in Central Park.
Alla Nazimova recuperating from a recent hospital siege.
Joe Taulane skedded returning to Broadway about August.
Barbara Terrell summering at her home in Clarksburg, W. Va.
Tom Waller hosting a flock of film friends at his shore cottage.
F. Sidney Cotton, boss at Dufay Color, vacationing at Newport.
Columbia after Boy Fox for a film stint in November. He's in Europe.
The George D. Lotmans celebrated their 15th anniversary Saturday.
The Irving Aaronsons (WHN maestro) expect their first baby in August.
Sandra Gould readying for a screen test by taking song and dance lessons.
Billie Burke mentioned for the first show on Alex Yoke's fall schedule.
Rufe Davis planned to the Coast last Thursday (24) for a Par pic assignment.
George M. Cohan due back from Europe Friday, Sunday (4) is his birthday.
Steve Hannagan p. a. ing Saturday's (3) Vanderbilt cup race near Westbury, L. I.
Joe Phillips, who has been ill on the Coast, recovered and visiting in New York.
The Wilson and King Calder set for fall tour 'You Can't Take It With You'.
Joe Cook getting \$2,500 for three-day date at the American Legion convention.
James Levine and Peter Kalisher have each scripted entries in a one-act play contest.
Al Schneider, of Columbia Artists Bureau, planning his first trip to the Coast in August.
Anne Nichols planning to tour with 'Abie' next season. Will give afternoon lectures.
Childs on east side of Broadway near 46th street reopened with flossy bar featured.
Irving Hyland, former Irving Mills advertising exec, now on the Warner Bros. publicity staff.
Beth Brown putting the finishing ticks on a new stage comedy. Looks pretty good on paper.
Bob O'Donnell, who witnessed the fight in Chicago, had his good Texas marmos on the loser.
John and Marion Byram back from Europe both having contracted colds during last days.
Stanley Gilkey vacationing at his country place. Expected back at the McClinic office July 15.
Engagement of Hank Senber to Genevieve Whitfield announced. Wedding in three weeks.
Kenneth Clark, public relations chief for Hays office, laid up first part of week with cold.
Herman Whitman visiting in town from Philly, where he manages the Earle theatre for Warners.
Lois Nixon, singer, being tested by Paramount. Currently at the Hollywood Restaurant, N. Y.
Carl Swenson taking time out from his radio emoting to week-end at the Matunuck, R. I. strawhatcher.
Parents of Don Beddoe, legit actor, here from London on a visit. Father is Dan Beddoe, Welsh concert tenor.
John Golden has bought a play production. No one set for the cast yet.
Sammy Weisbach, in the Morris office, gathering sunburn playing beach handball over week-end.
Jules Leventhal rehearsing his 'Dead End' road troupe in the bell tower of the Union Methodist church, N. Y.
Eddie Edelson, Grossett & Dunlap's theatrical and motion picture publication editor, to Hollywood for an oo.
Jeff Brophy of Ed Wittmer's 46th street eatery has finally decided to go on a diet. The kid now scales 430 pounds net.
Arline Burke, who was with the vaude act, 'The Girls', recently split u. is in New York preparing to go into legit.
Myron McCormick bought a deep-sea fishing boat at the Cape. Figures it to earn back the price by hiring to week-end anglers.
Broadway juicery is coaxing bushes with a small native orch. Next door pickets, trying to force the Palace to take in a band.
Leroy Boone, married recently, in from Coral Gables to spend his

honey-moon, Boone is manager of the Paramount, Coral Gables.
Jane Cowl and Diantha Pattison at Brant Point, Nantucket, Mass., collaborating on a play. Go to Drowsy Water Ranch, Col., July 1.
For his third season at Suffern, Joe Ferrer will direct several productions. Going there during vacation from 'Brother Rat' this summer.
Burgess Meredith, husband of Margaret Perry, the actress, reported studying Yoga on the train going the Coast for his RKO pic stint.
Max Fuchs back from Detroit where he represents Mecca Temple at the Shrine Council. Then to Riis Park to help Sim Linz get the eatery started.
Natalie Napp, of the William Morris h.o., on a month's vacation-business trip to the Coast. She'll stay with her sister, Marcella, Metro contract player.
One of the better-known Broadway barbers is curiously handled: Adolpho Mussolini and the Adolfe Dupe tag has made him wide open for a haircut.
Emanuel Eisenberg and Jim Proctor in town for three days from Max Lieber's Bucks county (Pa.) farm, where they're on the second draft of their legit comedy collaboration.
George Abbott the target for plenty of ribs at the party he tossed last week for Margaret Mullen and John Rood, the newweds. 'Room Service' and 'Brother Rat' casts attended.
Audience at last Thursday's (24) Paramount House Showboat broadcast included Nagamasa Kawakita, Japanese film producer; Mrs. Kawakita; Mrs. Kawakita, Selski Hara, femme pic star, and H. Kumage, Japanese film director.
Ed Dawson of Paramount Pictures joins Walter Hartwig's company at Ogunquit, Me., for fourth season as associate director. First assignment will be staging of Laurette Taylor's new opus, 'At the Theatre', with Miss Taylor in the lead.
Abe Cohen, 'Shubert' company manager, accompanying Bert Lahr to the Coast, later starting at U on a film deal. Beatrice Lillie, Fannie Brice, Reginald Gardner and other Shubertites going Hollywood makes Cohen very Shubert-Alley out there.
Joe (Royal Box) Zelli is interested in a newly developed pulmonary cure which a doctor-pal of his from Rome, and Paris invented. It's to be tried out in Cuba this summer, and Dr. Edgar Mayer will give it his attention, representing American medical interests.
Ben Bernheim will just be able to crowd in his month's vacation at Saratoga for the racing season and must scam pronto to the Coast to start the second Bernie-Winchell picture in September.
At 20th-Fox until November but Zanuck wired to set it forward.
Minneapolis
Leo Blank, WB district manager, in town.
Al Lutz of Warners on Canadian border fishing trip.
Dorothy Anderson, Metro contract clerk, on a Cuba this summer.
James Winn, GN western sales manager, a week-end visitor.
Paul Lundquist, 20th-Fox booker, spending vacation on golf links.
W. F. Rogers, Metro general sales manager, in town from New York.
Bill Grant, National Screen salesman, vacationing at Ortonville, Minn.
Joe (Ten Show) Conway, salesman, summering at White Bear lake cottage.
Ned Norworth headlining 'anniversary week' show at Lindy's nite club.
Harry Sherman, Harry Rathner and Henry Azine here from New York.
Ed. ibel, Minnesota theatre p. a., vacationing at his Lake Minnetonka cottage.
Frank Eisenberg, U. A. salesman, recovered from operation and out of hospital.
Ed. Burke, National Screen branch manager, recovering from minor operation.
Betty Dee, U. secretary, vacationing at Excelsior Springs, Mo., for three weeks.
Harry Rathner, veteran N. film man and former Minneapolisian, spending few days in town.
Lew Presler, Minnesota theatre manager, back from his eastern vacation and still a bachelor.
Avalon, new neighborhood house, opened by W. R. Frank and associates, indie. circuit operators.
Dave Gillman, Twin City indie neighborhood exhibitor, to operate new Riv. theatre at Hastings, Minn.
Art Johnson, former RCA representative here and now an exhibitor, in from Aberdeen, S. D., booking pictures.
Columbia office staff giving shower for Bess Ackerman, secretary to 'Hy' Chapman, branch manager, who weds next month.
Univ. of Minn. theatre's summer season offerings will be 'Mrs. Moonlight', 'Outward Bound' and 'Androcles and the Lion'.
Don Woods, Grand National branch manager, president of the Twin City Variety club, succeeding Bill Elson, who has moved to Kansas City.

London

'Duke and Duchess of Kent at the opening of 'Victoria Regina'.
Toepitz Productions has changed its name to Thames Film Productions.
Larry Adler practically set to write his life story for the Sunday Express.
The Philadelphia Ballet, in at the London Hippodrome for two weeks, may stay a third.
Will Mahoney, fully recovered, reading his vaudeville unit, to start early in September.
Eric Maschwitz off to Budapest first week in July to get local color for his new musical, 'Paprika'.
Cooking Bowers doing two television broadcasts in one day for the British Broadcasting Corporation.
Gracie Fields laid foundation stone of new Prince of Wales Theatre June 17, being erected on site of the old one.
Forsythe, Seamon and Farrell off to New York July 14, but only for fortnight vacation, then return to play more vaudeville time.
Practically all the West End cabarets folding for the month of August, among the most important being Dorchester Hotel and Ciro's Club.
Harry Dubens, theatrical costumer, has musical lined up which opens in the sticks' last week in August, then comes to the West End.
Tim Whelan taking himself and family off on a vacation to Cornwall before starting on the Jack Buchanan Film latest, which is to star Bobby Hovew.
Charles Penley, general manager of Paramount theatres here, ordered away for a month's complete rest, necessitated through strain of work following serious illness four years ago.
Elmer Rice's 'Judgment Day', tried out at the Embassy and transferred to the Strand theatre, leaves July 3 to make way for the new Alfred Drayton-Robertson Hare farce, 'A Spot of Bother', Day of the Phoenix.
Philadelphia
By Herb Golden
Carlotta Dale to be back on air in fall.
Stan Lee
Al Cornfield on two-week vacation trip.
Ed Krug's taken a summer bungalow at Paoli.
Vernon Crawford vacati in New England.
Dave Barris's Mayfair first to sign for beauty contests.
Mary Haines belatedly home mooning in Maine.
Charley Cox manages Lew Rover's new Belgrade.
Dave Madison concert-mastering at Dell for first time.
Bob Sidman now handling Columbia exploitation here.
Taylor Grant and Hugh Walton working on some new songs.
Howard Jones on 2,500-mile tour on road show.
Helen Kiley doing some nice pendency recuperating at Presbyterian Hospital.
Bob Street's hands well blistered from spade work on his new farm at New Hope.
Herman Luckman in town last week to confer with Harry Lavine on new Republic headquarters.
Joe 'Ten Show' Conway claims he's already caught six circuses, traveling as far as Trenton to see them.
Arthur Lipkin taking summer off from Dell duties to visit Salzburg Festival and vacation with Eugene Ormandy abroad.
Pittsburgh
By Hal Cohen
Morty Henderson vacati ing at Geneva-on-Lake.
Phil Regens here for a few hours on the way back to Coast.
Dave Broudy celebrated birthday by shooting Oakmont in 89.
Johnny Harris' sister-in-law back to the Coast after a long visit.
Artie Shaw, his septa valet doing a dance act at the Willows.
Jimmy Nash has left Monarch exchange to take UA sales post here.
Palmons pulling out next week for three weeks in Connecticut.
Harry Kalmine sending wife and kiddies to Atlantic City for the summer.
Universal changing Polly Rowles' last name to Knowles, her mother says.
Tony Conforti and the tonsils he's had for 40 years parted company last week.
J. J. Reis has succeeded Marie McSwigan as Kennywood Park's this year.
Lou Gilberts celebrated 20th wedding anniversary and Nelson Maples their first.
Cy Hungerford, Post-Gazette cartoonist, back on job after two months in Europe.
Milton Leffon okay and on the job again after an operation for appendectomy.
Jimmy Totinans moved in

from Erie and taken an apartment in West View.
Bill Scott on from New York to attend daughter's graduation from Peabody H. S.
Madeleine Skelly Foust, dean of Duquesne's drama school, to Hollywood until fall.
Harry Felsen in New York for a few days attending regional confab of WB bookers.
Benny Goodman's sister, Ethel, off for Coast after spending week here with swing king.
Phil Doyle has been named business agent for the stagehand's union again for a year.
Florence Fisher Parry, res' crick and columnist, has returned from Hollywood once-over.
Florence Fisher crick and columnist, after a month in Hollywood.
Dave Broudy birthdayed the other day and celebrated by shooting 89 on tough Oakmont course.
Madeleine Skelly Foust, dean of Duquesne's drama school, going to Hollywood for two months.
Cy Hungerford, 'Post-Gazette' cartoonist, coming home this week after couple of months abroad.
Harry Seed shaved off 20-year-old mustache and daughter won't speak to him until he grows it back.
Dave Seznick to Cleveland, week-end to here hand of his in-law, Joey Hart, for first time.
Nixon Cafe's owner and headwaiter, Tony Conforti, and George Lazard, both had tonsils clipped.
Westport
By Humphrey Douless
Homer Croy due here soon.
Florence Easton in Wilton for visit. Fairfield Theatre completely remodeled.
Laura Pierpont visiting the Homer B. Massons.
The Rocky Clarkes back from Atlantic City.
Cheryl Crawford has taken a house at Westport.
Mario Chamlee to Californi Ditto Robert Armbruster.
Harry Elerbe will appear in 'Petition' at Monroe Center.
Helen Jerome quietly working on 'Jane Eyre' at Sound Beach.
Helen Menken-visiting the John Akerden at Monroe Center.
Helen Lowell has sold her place at Norwalk to Dr. Louis Kaufman.
Theatre-in-the-Woods will have two performances of 'The Desert Song' next month.
Frank Parker's softball team met the WICC outfit at Seaside Park, Bridgeport, Saturday.
Susan Bresl, great-granddaughter of P. T. Barnum, covering musical events in county for Bridgeport Post.
At the Country Playhouse opening, Monday, were: Lily Pons, Talulah Bankhead, Rex O'Malley, Helen Jerome, John Chapman, Kathleen Comegys, Evelyn Gosnell.
New Haven
By Harold M. Bone
John Hesse looking for a quiet spot for that vacation.
Leslie Goral to Westport for summer trouping.
Luther 'Ten Show' ex-Conn. Play-ers, a groom-to-be.
Jean Lindsey of Bowes unit celebrated birthday here.
Rudy Valle pulled a Garbo on local press. The reunion.
Madison strawhat mulling reopening under new management.
Gus Bauman's annual local talent revue packed up at Shubert.
Yale Dramat revived 'and for Yale' as commencement play.
Charles Kullman doing a home-town one-iter at Woolsey Hall.
Grace George set for 'First Mrs. Fraser' at Guilford's Chapel Playhouse.
Cherry and June Preisser set for 'Broadway' at Milford strawhat in August.
Brace Conning will not return as Stony Creek strawhat director this summer.
Sinclair Lewi presented original script of 'It Can't Happen Here' to Yale library.
Leslie Goral on brief home-town stopover between B'way and summer trouping.
Berlin
Pola Negri seriously ill.
Brigitte Horney plans to London.
Tobis celebrati ic production.
Muttiny 'Bounty' at the Kamera.
Bartered Bri closing season at Volksooper.
Robert Stolz penni music for new Westsely flicker.
Ibsen's 'Doll's House' next on the Meteor Film program.
Ludwig Egenlauf and Ellys regor off to Brazil for series of terp recitals.
Karl Martin Koelm replacing von Bohmer on the UFA board of directors.
The Fox Coronation film in color will make its only showing in Germany at Salzburg for the coming festival.

Hollywood

Jack Cosgrove back from N. Y.
Leah Ray vacationing in Norfolk, Va.
Sam Wood on fishing excursion i Oregon.
Rudolph Sieber ensconced here i definitely.
Eddie Brandstatter reopened dis July 15.
Abe Shore and for six weeks.
Earl Carroll and back from N. Y.
Harry Holman back in town a four-week p. a. tour.
Pandro S. Berman building new home in Beverly Hills.
Ruth Wickersham trained in from the Coronation in England.
Bill Klein is now producing educational and industrial features.
James Cagney's mother and sister Hollywooding for the summer.
Nick Grinde shoving off for two months' browse in the Orient.
Burgess Meredith and wife, Margaret Perry, checked in from N. Y.
Rod La Rocque and Vilma Bank celebrated a decade of wedded life.
Muriel Hutchinson of the N. Y. stage, started her Paramount contract.
George Burns and Gracie Allen got up a mag. publicizing their new home.
Edwin Knopf back on the job at Metro after perambulating the continent.
Jesse Lasky, and his wife returned from ine-month trip to Europe.
Jack La Rue and his sister, Emily, planning eastern a. tour in August.
Hewli Parker underwent an appendectomy at the Santa Monica hospital.
John J. Garrity and wife (Charlotte Learn) spending summer Beverly Hills.
Jane Wyman, recuperating from a nervous breakdown, vacationing in New Orleans.
Henry Hathaways are touring Canada and eastern states after passing up trek to Hawaii.
Dan Mainwaring has left Sam Goldwyn's press department for his old spot at Warners.
Max Bradfield has been placed in charge of the Fanchon & Marco Salt Lake City office.
Lloyd Dearth, manager of Panatages-Hollywood theatre, improvi at the Good Samaritan.
Hal Roark, former society editor of the L. A. Times, has quit Metro's publicity staff to freelance.
Jim Luntzel returning to Chi Balaban-Katz publicity department via Canada after loaf on Coast.
Hugh Herbert bought a trailer for the expressed purpose of housing summer guests on the front lawn.
Ben Hershfield, ill for more than a year, joined the Sam Jaffe agency as music director in radio department.
Jerry Herdan is resigning his Par studio talent job to become associated with the new Everett Crosby agency.
Virginia Dale, formerly one of the Paxton Sisters of stage and radio, is making her film debut at Warners as Jean Dale.
Herman Bing's eastern p. a. tour has been extended four weeks, taking in Pittsburgh, Philadelphia, Atlantic City and Chicago.
Max Merritt, writer of the Marbert agency, to New York, to see the summer try-outs and to open offices in the east for the company.
Milt Wat is back to freelance in Columbia, having replaced Harry MacPherson, resigned. Watt stepped over from Paul Snell's Sol Lesser staff.
Warners halted production on the Perfect Secret when Joan Blondell was ordered into the Cedars of Lebanon hospital for a slight operation.
Bing Crosby has moved his racing stable from Caliente, where he made a killing, to Del Mar for the opening, July 3. Crosby's interested in the San Diego horse track.
O. L. (Doc) Hall, drama critic of the Chicago Journal for almost 25 years, is visiting the Coast. He had lived in Italy for a number of years before returning to the U. S.
Chicago
Kalchheim in for some business.
Joe Sher winning.
Harry Thomas was in to set his deal on the light pictures.
Jack Fine is turning yachtsman and camper for the summer.
Damon Runyon still insists that Chi has the nation's one best eatery.
Milton Berle asking everybody if they've seen the early releases of New Face.
Sam Goldberg of the Imperi Brunswick (Md.), flew in and u to catch the Braddock-Louis tussle.
Judy Rappaport saw the fight, grabbed a cornflower for his button-hole and caught the train back to Baltimore.
Dolly Kay, now in her 40th week here, singing the Royal Frolics revue birthday partied, with 85 pounds of earned beef, plus cabbage, by Dennis Cooney.
Emilio Ascarraga of the Alameda theatre in Mexico City, in the fight and arranged for a blow-by-blow description of the tussle over his XEW transmitter.

Billy Rose on the Economic Side (For Him) May Get Some Expo Coin; Ft. Worth Repeat Looks to Click

By WOLFE KAUFMAN

Ft. Worth, June 29.—Itting the man down here. Rose has produced a show for this year's Frontier Festival which is not only colossal, gigantic, or what have you, but which should turn in a healthy profit. And profit, of course, is newly charted ground for ; it is something to be looked at suspiciously, like an oasis which has suddenly appeared in place of a mirage.

There are reasons for this condition, but primarily it is the fact which is important. The show, as show, is there. The genuine, professional entertainment and ranks in the front line of this sort of thing. There's plenty of show to see and it's cut up in painless slices. Also, and more important, it is not simply a relish of last year's frolic. It is for all practical purposes, an entirely new proposition.

This, of course, is factually not true. The physical surroundings cost plenty of oil-bleeding last year; this year it's on the cuff. But this year Rose seems to have suddenly been bitten by the bug of economics; he's thinking of money in a new kind of cold way; he's asking "how much I have to spend to get how much?" And considering the fact that he isn't exactly stinting on show, that's something for his sponsors to be grateful for.

The over-all nut, says Rose proudly, is only \$33,000 a week. The over-all nut, says the Chamber of Commerce boastfully, is over \$50,000 a week. Since neither figure is exactly hay, and presuming that somewhere in between these two figures is the true one, the show still stands to do well by itself. Judging by the way it opened, and discounting a certain amount of "second year" drop-off, the first week should turn in approximately \$75,000. It is a good deal more, but \$75,000 is a reasonable expectancy. If it keeps up for three or four months, as expected—and that, of course, who knows?—the proposition could turn in a mighty healthy finale figure. And a thing to bear in mind is that this year the countryside is feeling mighty proud; it has been and is the best wheat crop in 17 years.

Plenty to See

Making believe, then, that the physical production is a gift from heaven (fair enough, since what it cost the townsmen has been more than repaid in publicity) Rose has put on a new and big show, utilizing everything to his best advantage. Thus the building which last year flopped as 'Jumbo' has become 'Memory Lane', a bit corny, but with plenty of appeal to the sentimental gents of the neighborhood. Frontier Palace is still up with a honky-tonk vaude show, but a new one, except that there's a 50-cent nick here, while last year it was thrown in with the drinks. The wild west show has become the Palace of Thrills and is a giveaway. The Casa Manana is pretty much as was, but with an all-new show. And that is as it should be because the Casa Manana is too good a show property to break up, lose, or disguise.

Casa Manana is a large amphitheatre very much resembling the French Casino, Y. In general architecture, but sans ceiling. Capacity sitting at one hell, about 4,000. When show starts one corner of the arc swings around on a merry-go-round to reveal a stage of 130 feet width. There are four such sets on the wheel, all gigantic and all used for excellent flash purposes. Show is an excellent one. Ran about 80 minutes on opening night but can probably be trimmed down to about an hour. Designed and built by the usual Rose combo (John Murray Anderson, director; Albert Johnson, scenery, etc.; Bob Alton, dances; Dana Suesse, music; Carlton Winkler, lights; Raoul Du Bois, scenery); it is a trick, but possible for flash purposes. Paul White-man handles the stick.

'Gone With the Wind,' first item, is a Colonial affair which is lovely to look at. Everett Marshall, a local boy and a naturally, local fave, does the singing and okay. Harriet, octor dances and turns out to be the real hit of the show, from an enter-

tainment standpoint. Cabin Kids are dragged on for a couple of numbers and have a tough time getting off. Mostly this item, and okay. The song, 'With the Dawn,' may catch on.

'Lost Horizon' follows. It's a bit far-fetched title—in case that counts. Orienta in background, with plenty of display. Physically very intriguing to watch. Columbia Varsity Eight does some fair warbling here and the girls do an excellently staged routine. Sanami and Michi do an interesting Oriental dance; they've been around in vaude and picture houses, but fit perfectly in this spot. Al Sydel and 'Spotty' don't fit. It's a good dog act, and the customers whooped—but it doesn't belong at this point of affairs. Stuart Morgan dancers, with the regulation adagio act, are an okay finale, coming up as always, with a good deal of good up for no logical reason to change scenes here.

Third Part a Cheater

Third item is called 'Wake Up and Live' and, again, without much reason, it is a bit of a cheater for a set standpoint, being simple in design and performance, but okay. Marshall sings again, 'Live the Life of Your Dreams,' not so hot. Miss Hector is back for a top-notch dance backed up by 24 boys and 24 girls. The Calgary Brothers, with their A-1 clowning and acrobatics provide the show's first laughs and over big. Varsity Eight sings two numbers, only fair, but leading into the best bit of dance staging in the show, by the line. Moore and Revel, with their excellent clown ballroom stuff, top off the scene. It took the Texans a little while, on opening night, to figure out what Moore and Revel were getting at but then it was plenty okay.

Final number is 'It Can't Happen Here,' with no purpose in the world except flash. This is a repeat on the finale Rose is using in Cleveland at the Aquacade, but cut down and polished. It's a sock. Gigantic silver staircase (ah, there, Mr. Anderson!) girls and boys parading up, down, across and around, Marshall singing, fireworks shooting, elevators popping people up high into the air over the pillars of the already extra-tall sets, and Mary Dowell, the symbol of peace, with the largest dress in the world. Strictly hokum, in spades, but a peach. And, incidentally, the song, 'It Can't Happen Here' is not at all bad; not likely pop click, but should be heard around some.

So that's the Casa Manana show, a peach, with table d'hôte dinner for \$1.50 to eat, fair enough. Unfortunately the food is none too good and the service the worst in the world, but that may not count on opening night. National Hotels (Hitz) have the food concession and should do okay by themselves but not by their hotel and restaurant chain. Certainly anyone going through some of the mixed and variegated stupidities of these waiters and cooks isn't going to be tempted to try it again elsewhere. It might be okay, unhit, on a fair grounds, but the Hitz people are taking billing almost

equal to those—and they ought to know better.

Next in importance to Casa Manana is probably Pioneer Palace, the one hot spot on the grounds, and this should turn in real profit. With seating capacity for about 1,500 in a spear-shaped rough-drawn replica of an old-time saloon, there is a bit of a stage show which goes over well. The Original Dixieland Band supplies the music and Charles King is m.c. Pat Rooney and Jr. Rooney do the dancing, but Hinda Wassau is what the gents pay to see.

Stage is placed above the bar in back of receding mirrors. Narrow confines, but just okay enough for a dozen chorines, with one or two performers in front of them. Fast and well-paced show is a distinct click. Rooneys are a name in Texas, it seems, getting an ovation on entry. Miss Wassau does her strip in okay fashion; she's one of three or four in the business who are not offensive. Chorines also strip for this number, the only item in the entire show which could possibly call for squawks from the purity lads. But it's so well done, and there's so little of it as to obviate arguments. And it does draw customers. Stripper is introduced by Janet Reade in the second of her two acceptably sung numbers. Blonde singer a distinct hit.

Clyde Hager does his familiar and very funny monolog in about mid-show and is completely lost. This is no place for chatter of any kind.

It's only a half hour show but the combo of sentimentality (Rooneys and King) blend very well with the hotcha (Dixieland band, strip tease). For a half hour with liquor at pleasant levels the mob on opening night didn't even squawk over the fact that the Hitz management had completely covered the dance floor with tables and made dancing impossible.

Down Memory Lane

The surprise is 'Memory Lane,' which the lads seem to go for. Utilizing the former stationary circus, Rose has planted eight, a k. composers at pianos in a circle, with a ninth piano in the hub. One by one they come up to sing one tune they are famous for. It's been done before as a vaude act, any number of times, but not with this particular group. And not at 50 cents a throw. This could distinctly be called getting away with murder, but judging by the reaction of the customers, it's fine. Which, of course, is what counts. They loved the night caught. These Texans, remember, are a sentimental lot. The eight A. C.'s are Phil Baxter ('Piccolo Pete'), Harry Armstrong ('Sweet Adeline'), Joe Howard ('Who's Kissing Her Now?'), Ernie Burnett ('Melancholy Baby'), Dave Gunion ('Home on the Range'), Vincent Rose ('Avalon'), Rudy Bowman ('12th St. Rag'), J. Russell Robinson ('Margarita'). Latter is also in the D. J. (Nick) La Rocca D. island band.

Flirtly Garden, again a 50c. gate proposition, is a rather pretty outdoor affair with trees covered by vari-colored lights and with entertainment entirely in the hands of the Salici Puppets. One of the best groups of the kind, this outfit does okay by those who come in. Mostly a romantic proposition, the decor walling in the boys and girls who want to spoon and they don't care an awful lot what the entertainment is. If they happen to look and listen, they'll like it.

Flirting With Death is free show. A thrill affair, it surprisingly good, consisting of a dozen or so outdoor trick acts.icycle riders, tight rope walkers, loop-the-loop

'My Operation'

Kalamazoo, June 29. 'Waddy' has appendicitis. And, what is more, he has an appendix eight feet long! An elephant appearing with the Greater Exposition Shows, 'Waddy' may have to be operated upon. If necessary, the tusker will be appendectomized here where he is appearing this week.

lads and the li. Well presented and staged for a really nice effect.

That is about all. There are a few side-shows such as a 'famous painting' by the great Russian artist, Sucharovsky, a gander at which costs 15c, target practice, a couple of saloons, and such. No gambling of any kind, no pin games or similar dime attractors of any kind. But programs cost two bits. And only 50 cents to get on the grounds. It adds up to a pretty fair sum, of course, but that short cutting throughout is smart and makes it okay. Even all-inclusive (not counting drinks, etc.), it only comes to about \$5 for the works, which is O.K.

Incidentally, one of the right points of the Rose economy rule at this year's show is the cutting down of musicians. Paul Whitman and Larry Lee have bands at the Casa Manana, the Dixieland Band is used at the Pioneer Palace and Hyman Maurice uses a crew at the free thrill show. Outside of that, organs are used at all other points, cutting down considerable overhead. Saving, says Rose, all in all, between last year's nut and this year's, is \$44,000 a week. And even if it's \$24,000—is that bad?

S. A. Yippee

(Continued from page 1)

88 shows, for which collected \$2,200 in deposits for granting its sponsorship, at \$25 for each fee.

The R. A. A. lays down rules on how rodeos should be conducted and designates scoring of points for bronc riding, bull or steer riding, bareback riding, team or two men steer roping, single or one-man steer roping, calf roping, steer wrestling and calf decorating. Such an assembly of nerve future events would cause any Hollywood spectacle producer to blush.

Cowboys belonging to the R. A. A. must pay dues totaling 1% of the amount paid out in purses and prizes in R. A. A. arena events.

Because of variance in state laws and sentiment relative to rodeos, R. A. A. rules are flexible. Shows are staged in accordance with local sponsorship, and at the same time striving to perpetuate traditions connected with the livestock industry and cowboy sports.

A \$10,000 Winner

John Bowman, Oakdale, Cal., cowpuncher, walked off with first honors in R. A. A. events last year. He garnered 10,887 points to win about \$10,000 in prize money during the year.

To show nation-wide appeal of rodeos, McCargar said, during the past five years, eastern cities have staged them in preference to carney events, because of their American universal appeal.

la, with 34 cities booking R. A. A. shows to June 5, leads the country; Idaho, second, with 8; Oregon, third, with 6, and remaining intermountain west states up among the first ten. Calgary, Canada, will distribute more than \$5,000 during its show, July 5-10. So far, Chicago, with \$15,000 in fixed guarantee purses, heads the moneyed towns. Madison Square Garden show, October 6-24, will probably double that amount. Last year the Manhattan corral crowd collected more than \$28,500.

Only four of the 88 shows to date are non-professional, while Memphis rodeo, September 13-18, is a contract performance.

Circus Routes

Week of July

Barnes-Sells-Floto

Raton, N. M.; La Junta, Col.; Colorado Springs; Loveland; Denver; 1-10; 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Cole-Beatty-Maynar

Flint, Mich.; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Ingling-Barnum & Bailey

Buffalo, N. Y.; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

TOO MANY FAIRS SCARE D. C. SOLONS

Washington, June 29.

Appropriation of \$3,000,000 of Federal money for the New York world's fair was approved last week by the House Foreign Affairs Committee, which agreed to present a measure identical with the compromise proposition passed by the Senate recently. President Roosevelt last month knifed a plan to raise the Treasury for \$5,000,000 for the expo, and has forced a cut in requests for other similar affairs.

While the Gotham show appeared assured of a substantial government contribution, new doubt arose about San Francisco's chances of obtaining a substantial slug of Federal cash. The House group stalled on a resolution, already through the Senate, appropriating \$1,500,000 for the Golden Gate expo.

Opening of the public coffers to expositions and other mass celebrations grew a more serious problem last week, with presentation of measures authorizing \$350,000 expenditure for the Pan American expo at Tampa in 1939, celebrating the 40th anniversary of De Soto's landing.

Full Day Job

Lancaster, Pa., June 29.

Lebzelter's Grove, nearby Sunday spot, probably takes prize, if any, for handling entertainment on a quantity basis.

For 20c, management dishes up three Hillbilly bands, one German band, five acts vaude, and a complete country picnic, including feature, serial, newsreel, musical short and comedy. In addition, there are bingo games, paddle wheels and carney concessions.

Spot is under management of Cliff Gray, local radio announcer who believes in giving the customer's plenty and keeping them on the grounds all day.

Balaban-Griffis

(Continued from page 3)

of the directorate. Presumably the gards are negotiating further i gard to these properties.

With Stanton Griffis, as chairman, the executive committee as now constituted comprises Neil F. Agnew, Barney Balaban, Adolph Zukor, Hon. Stephen Callaghan, Harvey D. Gibson, Danary G. Harris, John D. Hertz and Maurice Newton.

No changes in the office setup were made. The top officers of the firm were reelected as a matter of course. Henry Herzbrun and Austin C. Keough are now vice-president of Par. Keough also vice-president of the corporation. George L. Bagnall is an assistant treasurer.

The complete slate as elected Barney Balaban, president; Adolph Zukor, chairman of the board; Neil F. Agnew, Y. F. Freeman, Henry Herzbrun, John W. Hicks, and Austin C. Keough, vice-presidents; Walter B. Cokell, treasurer; George L. Bagnall, asst. treas.; Austin C. Keough, sec.; Norman Collyer, Jacob H. Karp and Frank Meyer, asst. sec.; Fred Mohrhardt, comptroller.

It is indicated that Balaban will return in time to be present at the premiere of 'Wide and Handsome' at the N. Y., July 21.

Hollywood, June 29.

Fast-mounting production costs and how to neutralize them by feasible economies constitute the gist of a private talk to 20th-Fox studio workers by production chief Darryl Zanuck last week.

Zanuck pointed out that if 'Lloyds of London' was produced this season its costs would be \$100,000 greater, due solely to unavoidable excess expense such as labor and materials. Hence the need for closer cooperation among executives and assistants must be stressed. Those in the conference joined in a round-table discussion of production detail, analyzing the various factors of labor and material costs, time and studio space, and how to speed up production by greater coordinati-

Ringling Sunday Show

Got Permit for Buffalo. But May Lose Out—
Charity Angle Set Date

F. D. R.'s OK

Washington, June 29. President Roosevelt joined ballyhoo for the San Francisco exposition last week using the fair as a means of bettering international relations and expressing hope he can attend the show in 1939.

Letter terming unity of Pacific nations an ideal greatly to be desired and worthy of earnest effort, was addressed to Leland W. Cutler, expo prez, while Mr. Roosevelt asked George Creel, fair representative, to wangle him a pass. F. D. W. Federal commissioner of the 1915 Panama-Pacific Expo.

Buffalo, June 29. Ringling show dated for four performances here July 4 and 5 is running into difficulty due to the threat of Council President Wannamaker to prohibit the show from exhibiting Sunday, July 4, contrary to state law. Wannamaker threatens that if the mayor does not ban the performances he will call a special council meeting for the purpose of directing the Police Commissioner to prohibit the performance.

Sunday date was granted the show in return for a promise to donate \$1,000 to local charities. This is the first time in 10 years that the Ringlings have shown here for more than one day.

REVIVE CARNY LAW LEAGUE

Rose's Casa Manana Goes Gigolo, Offers Titled Dance Partners

Ft. Worth, June 29.
Billy Rose's Casa Manana, which opened last Saturday night, has gone gigolo. Women whose escorts suffer from clumsy feet can now give the eye to the waiter who will arrange to have a real countess introduce one of the string of titles to the guest.

At the opening every table was provided with a card, printed in imitation of hand engraving, but not a very good imitation. It was topped with a cut of a coronet and carried as text:

To the ladies:
If you feel like dancing and your escort doesn't, with his permission, Billy Rose invites you to dance with one of the following gentlemen.

Marquis Bruno Pepe Dei Volpicelli, Baron Georges Van Der Veer, Count Nio Vegetti Di Cappa, Pasha Ilias Topani, Count Adam Skarbeck, Count Alexis Pantaboni.

Ask your nearest Captain.

The Countess Helen Massy-Dawson will introduce the gentlemen to you.

Nothing is said as to whether the titled partners do it on the dime-a-dance plan or trust to the largesse of the ambitious guests' indolent partner, but it is presumed that's arranged for in some fashion.

List is rather overboard on counts, but underground rumor has it that the midget manager is in treaty with Prince Mike Romanoff and his Joseph Ginsberg.

This puts Rose one up on Dallas, where men and women can be counted upon to see that the girl friend is properly whisked around.

CLEVE. GETS AIR SHOW FOR FIVE YEAR RUN

Cleveland, June 29.
With airport enlarged to eliminate traffic problems and grandstands increased to 50,000 seats for National Air Races, on Labor Day week-end, Clifford W. Henderson has formed a non-profit company, tagged National Air Races of Cleveland, Inc., which will stage races here for the next five years.

Henderson is to be managing director, his brother Phil, its business manager, with permanent local quarters. Airport in charge of Major John Barry, is also having a new racing plant built by Federal funds for 1937's events.

Racing prize money has been increased to a minimum of \$80,000 to attract fastest pilots. A special \$2,500 prize is set up for woman flyer making best time in Bendix Derby from Los Angeles to Cleveland. Bendix total purse was hiked to \$25,000, while the pot for the Thompson trophy closed-course race is being boosted to \$25,000.

The Lion's Paw

June 29.
Clawed by a lion during her act, Mrs. Garnett Smith, 36, traipsing with the Smithy & Garnett troupe of the Strate Shows, playing here under the auspices of the Veterans of Foreign Wars, was treated at Cohoes hospital for a laceration of the left leg above the knee.

After dressing the wound and administering tetanus anti-toxin to guard against infection, the doctor discharged Mrs. Smithly from the hospital.

Jumped East

O., June 29.
The Dan Rice circus, after a hasty trek through Ohio, made an over Sunday jump from here of more than two hundred miles to make New York state territory.

According to Brydon, the show has had an unusually good season. Circus will remain in the east indefinitely, and may play New England territory before it doubles back into the middle west later in the summer.

Gathering the Clan

Ft. Worth, June 29.
Quite a few Broadwayites came down over the week-end to gander the new Billy Rose show at the Frontier Fiesta.

Harry Kaufman of the Shubert office was on hand; Paul Small of the Wm. Morris office came from New York, while Johnny Hyde of the same office came from Hollywood; Rufus Le Maire was floating around; Fannie Brice brought the ids to see the 'mighty midget's' newest pipe dream in operation, and there were eight New York newspapermen shepherded by Dick Maney.

DEPT STORE CALIFORNIA P'K

Martinez, Calif., June 29.
John J. 'Blackjack' Jerome today had the authority of the Contra Costa county board of supervisors to go ahead with his plans for a \$20,000,000 amusement park and racing center near San Pablo.

By unanimous vote, the board granted him a 50-year franchise to operate the park paying fees of \$2,600 annually for the first five years and \$3,800 a year for each year thereafter.

Layout will flank the San Pablo highway just north of the city of San Pablo and within 20 minutes of San Francisco.

Project to have a 2½-mile asphalt auto speedway, mile horse track and a quarter-mile track to be used for dog and motorcycle racing.

An auditorium building will hold boxing, hockey, tennis, six-day bike races, jai alai and other sports.

A concrete grandstand half-a-mile long will seat 100,000 spectators.

Other features include a ski-jumping chute with snow transported from the high Sierras; archery grounds, basketball pavilions, bowling halls, balloon grounds, chariot race tracks, track grounds, lacrosse grounds, skeet, swimming pools and a polo field.

A midway more than a mile long will provide chess, roller coaster and dancing pavilion.

At present, the sportsman operates the El Cerrito Kennel Club which nets him a tidy profit.

Marks Bros. Carney Gets Air in Camden

Philadelphia, June 29.
Complaints by biz men and other citizens, according to police, caused Marks Brothers' carney to be given the shoo-fy last Thursday from Camden, where it had set up operation.

Order was given by County Prosecutor Samuel Orlando to Joseph Payne, business manager of the outfit. Payne said show was preparing to skedaddle that day anyhow. Appearance was sponsored by Camden Aerie, Fraternal Order of Eagles, supposedly to raise coin for charity.

Nix Mich. Gambling

June 29.
Bi is on against gambling joi in Macomb county, which adjoins Detroit and once notorious for its clip spots. Club Lido, swank spot on St. Clair shores, was one of the first to be raided late last week, but drinking and dancing portion of nitery was allowed to stay open after gambling machines were confiscated.

It's taken Sheriff Robert C. Havel more than five months to carry out his election pledge to clean up the county.

SEE NEED FOR BODY TODAY

To Offset Rising Taxes, Labor Problems and Growing Opposition to Show—Preliminary Meeting in Chicago

LIKE IATSE HOOK-UP

Plans are being formulated by leaders in the outdoors business for a resumption and reorganization of the Legislative League which was formerly quite active in general supervision of the outdoors business. This reorganization was the subject of an important meeting of outdoors and carnival leaders and owners which was held in Chicago late last week.

Some 12 key carney owners' agents sat around the round table and they have practically decided to take immediate steps to revive the Legislative League for the general protection of the outdoor field, and to serve as a means of blocking the steadily rising tide of restrictions that threaten to swamp the carney business.

Opposition Worries

Carnival owners are frankly and openly worried about the increasing number of cities and states which are rapidly passing newer and more stringent laws and ordinances restricting and hindering the free operation of the traveling open air shows.

License fees are hopping skyward as the various law-making bodies cast around for new sources of tax coin, besides boosting the rates due to the local pressure of theatres and merchants who are seeking to kill off the carnival competition by forcing prohibitive license costs on the outdoors shows.

And still another important new angle in the outdoors business that the Legislative League is interested in is the growing union situation, with the outdoors owners fearful that they will be used as a football in the nationwide wrangle between the American Federation of Labor and the Committee for Industrial Organization. And that the carnivals are particularly open to this sort of kicking around since they are continually on the move, and have no backing with any particular constituency or district. They are strictly roamers on the road, and have no real strength anywhere, with the possible exception of their winter quarters.

Fear Labor Assaults

With the CIO already active in the field organizing several shows, and with the AFL, through the International Alliance of Theatrical Stage Employees, also stepping into the picture, the outdoors men feel that there is a strong need for the Legislative League to cope with these industrial problems in a unit, instead of leaving it up to each carnival to be put on an individual spot.

It is reported here that the League is planning to come out bluntly for the IATSE and will seek to promote a blanket invitation to George Browne, president of the Stagehands Union, to come right in and start active organization of the carnivals and fairs. Outdoors leaders believe that it's best to make a contract with one strong union rather than be pushed around by having two factions battling over the situation.

Back to Normalcy

Lynchburg, June 29.
First complete fair since 1932 is being ballyhooed by the neighboring Bedford County Fair Association.

Outfit practically folded during the depress, members of the Firemen's Association carrying along with small exhibits for the last five years. Now association has been reorganized, with Frank Saunders as secretary, and is resuming operations.

Things Are Picking Up in Cleve., Aquacade Catches On for 34,000

Nixed the Missus

Ft. Worth, June 29.
Laugh which came near to being 'ith tears in my eyes' at the opening of the Frontier Festival here Saturday night (26) came when Fannie Brice couldn't get a table, at the first show.

Billy Rose, Miss Brice's husband, and in charge of the whole works, has nothing to do with seating or serving at his Casa Manana production. He had reserved a table for the missus, but when they arrived, found it occupied. And, of course, in this 'hospitable south' you mustn't ask anyone to move away.

It took Rose 20 minutes of explaining to convince Fanni that she should stay anyway.

Cleveland, June 29.

Billy Rose's Aquacade is finally catching big-time crowds, despite such factors as a bad start, nearly continuous rain and high prices. Water spectacle top-lined by Johnny Weissmuller and Eleanor Holm drew approximately 34,000 rubbernecks in past week (up to June 26), according to figures by official auditors for the Great Lakes Exposition.

Figures more conservative than those given out by Rose, who likes to double everything, but are still sweet and encouraging. Estimating at \$1 admission tax (\$1.25 week-ends) that should add up to at least \$34,000 per week. Gate gross is undoubtedly cut down below that amount by papered parties, Expo guests, etc., but show's enclosed cast operated by Ralph Hitz is showing an increase in likker and dimes day. Spring has become a show-off window for national convention meeting here, and the boys are spending more freely. The big mimum for a couple ordering two dinners and a drink apiece at Rose's emporium is \$3.00. The average check usually hits \$5 or \$6 for the visiting frenem who have the wherewithal.

Joe Venuti's band, who sometimes had to wear swim suits on wet days, is being followed at Aquacade by Xavier Cugat, in for two weeks. Ted Weems' orchestra coming in July 6 for another fortnight.

More Palmotoring

Despite unprecedented June rainstorms, 167,323 sightseers marched through fair's turnstiles in last week. As a business picker-upper, Lincoln Dickey has started Monday dimes day, Spring has become a show-off window for national village section and Horticultural Gardens if the b.f. is along.

Concessionaires in Streets of World, who have been yapping that its special two-bits gate tax hurts attendance, are being appeased by a schedule of free vaude shows which Almon R. Shaffer is staging in its main street. Half-hour bills, changing weekly, are made up of five flash acts. Exhibs are hoping this stunt and also free Pioneer Palace, another Billy Rose venture, will beat the gate hoodoo for 'Streets'.

Pirchner's Showboat, which has been getting a steady play, opened a novel Club Eldorado on second deck as a bid for professionals. Membership limited to showmen and newspapermen, whose photoed mugs are blown up in a wall gallery of alleged celebrities.

Tony Sarg adding 'Faust' to program at his Marionette theatre, Myra Nash, radio singer, penciled to go into Radioland Saturday (26), had to pull plenty of wires to get a contract-release at last moment. Rufus LeMaire dropped in town, signed her for Universal pictures, so she flew to the Coast. Charles B. Cochran, London producer, was another visitor for one day. Says he plans to stage something like Aquacade in England. Lupe Velez blew in for two-day stay with her 'Tarzan' hubby but was 'too, too seek' to talk to reporters. Weissmuller pulled a ditto burn on press boys by turning down invitation to appear at a kids' benefit, saying his contract wouldn't allow it.

De Kascua Nollez, opera warbler, brought in to sing at Florida exhibit. Succeeds Leota Coburn, who joins Cincinnati Symph as soloist. Wilbur Shaw and his auto which won Indianapolis Day Races due at Firestone show July 4. Fencing tournaments between national champs and ten-mile running marathon are latest novelties but publicity boys are being pressed to find new ones for the next three months.

New Headache

Augusta, Me., June 29.
At a meeting of Island Park, Inc., Joseph Williamson of Augusta was named general manager and has already taken over the duties attendant upon his office.

N. E. NOT HOT; TRICKS GO WEST

Canton, O., Ju
Disappointed with business through the east, particularly in the New England States, several of the major motorized circuses are hurrying back into the midwest where, despite almost daily rains and muddy roads, all shows in the territory early this spring got money. Showmen, it appears, are of the opinion that Ohio has been by far the best territory played by them this season.

Tom Mix's show, which hurried east late in April, beating all motorized opposition into New York state, is doubling back into Ohio, coming in July 4 at East Liverpool, and will pick up several other Buckeye state stands before heading westward. The new Jack Hoxie circus, now in western Pennsylvania, makes Moundsville and Wheeling, W. Va., before entering Ohio June 29 at Coshocton. At least 10 days will be spent in Ohio territory with the stay to be extended in the event the steel strike is ended.

Ringling-Barnum circus moves in this territory shortly after the first of the month, with Akron the first stop, then Marion, Mansfield, Dover, Columbus, Dayton and Cincinnati to follow before movi into the midwest.

Wallace Bros., Lewis Bros. and Dan Rice motorized outfits, which have been playing much Ohio territory, all have moved out of the state, the former two into Michigan, and the Rice show east to fight it out with the Walter L. Main, Hagg and Downie Bros. truck shows.

Barnes Trick in Colo.

Los Angeles.
Al G. Barnes & Sells-Floto circus moved into Colorado yesterday (Mon.) to open its 15th week of the current season at Grand Junction.

Outfit remai in the state two weeks, playing Denver July 9-10. Final Colorado engagement will be at Fort Morgan, winding up the 16th week ith mileage of 8,456 put behind.

Chautauqua to Continue

A three-year receivership of the Chautauqua Institution was ended here this week when control of the land, buildings and personality of the outfit, valued at over \$1,500,000, was handed over to members of the Board of Trustees by the Federal District Court. Friends and supporters of Chautauqua since April, 1934, have been carrying on with a reorganization plan and have cleared the Institution of debt.

OBITUARIES

H. M. WALKER

H. M. (Beanie) Walker, 53, former vice president of the Hal Roach Studios, scenarist and widely known sports writer on the Coast, died June 23 in Chicago. Recently freelancing in picture work, Walker went to Chicago from Los Angeles to witness the Joe Louis-James Braddock fight. Heart attack caused his death.

Walker, born in Logan county, Ohio, started his career as a fight telegrapher, handling blow-by-blow articles. In 1906 he became sports editor of the *L. A. Examiner*. He started in pictures as a writer for Harold Lloyd in 1916 and in 1917 became associated with Roach. He left there in 1932.

He wrote 'Naughty, But Nice,' 'The Stolen Bride,' and 'Linky Ben,' in book form. In 1935 he collaborated on the screenplay of 'Her First Mate' (U) and on dialog of 'Son of a Sailor' (FN).

Widow, Virginia Grose, former dancer, survives.

COLIN CLIVE

Colin Clive, 37, stage and film actor, died in Hollywood, June 25. Although ill a year, suffering from the after effects of pneumonia, his death was not alarming until two weeks before his death, which was attributed to a pulmonary ailment.

Of British parentage, Clive was born Colin Greig in France. Educated for the army, he early turned to the stage and studied at the Royal Academy of Dramatic Art. He played many parts and reached his greatest fame in the stage and screen versions of 'Journey's End,' playing the role of Capt. Stanhope. He appeared in many films, his last work being in Walter Wanger's 'History Is Made at Night.'

His widow, Jeanne de Casalis, French actress, survives him in London.

LEWIS B. BACKENSTOE

Lewis B. Backenstoe, 57, who with his brother William L. Backenstoe, operated a 22-car rail circus for many years, died at his home in Columbus, O., June 21 from a heart ailment. He had been retired about two years.

His show featured Mazepa, a "high school horse" which he trained. He also was the owner of Joe Mi I, educated chimpanzee, which featured the Scopes evolution trial in Tennessee some years ago. He also owned Joe Mindi, Jr., which attracted much attention in the zoo at Detroit. In 1932 and 1933 Mr. Backenstoe owned and operated the Gorilla villa at the Century of Progress at Chicago.

MEREDITH N.

Meredith N. Stiles, 57, director of Eastman Kodak, editorial service bureau in charge of publications and contests, died June 28 of a heart attack at Monroe Golf Club, Rochester.

For six years prior to 1934, Mr. Stiles was closely associated with George Eastman in promotion of the 13-month calendar. On Eastman's death in 1932 enough money was available to carry on the calendar work for two years, after which Stiles joined the Kodak advertising department.

He leaves as second wife, the former Mrs. Anna Jackson, of Springfield, Mass., a son, Meredith N. Stiles, Jr.; a sister and a brother, Kent B. Stiles, prominent philatelist.

MABLE B.

Mrs. Mable Bernard Nicholson, 68, died in Sturgis, Mich., June 22, after an illness of two years.

Mrs. Nicholson was born in Chicago and was the daughter of Mr. and Mrs. Jay Bernard. The stock company managed by her father, in which she played for many years, was the first to play 'Uncle Tom's Cabin' in the South.

Survived by two brothers and a sister. Burial, Sturgis, Thursday (24).

FRED RITH

Rith, 58, died at the Will Rogers hospital, Saranac, after a series of serious set-backs. He was an inmate at the hospital for over nine years.

He saw service with many noted quartets, and was also team mate with many double acts, Cohn & Rith, Rith & Barr, Rith, Conley & Rith.

At the time of his break-down in 1928 he was in musical comedy. Two sisters survive, Interment, New York City.

LEW BAILEY

James 'Lew' Bailey, 67, colorful sports promoter and inventor of the 'Battle Royal,' died June 24 at the Naval Hospital, Philadelphia. Bailey brought Philadelphia many of the most prominent boxers of his day. It was while running the old Broadway Club that he conceived the idea of putting ten giants into the ring and turning them loose on each other for three minute rounds. He paid each man 50 cents.

FRANK H. CLIFFORD

Frank H. Clifford, business manager of the Chicago Moving Picture Operators Union since the death of Thomas Maloy in 1935, died in the Illinois Central hospital there last June 24. He was under an anesthetic at the time for a tonsilectomy. Clifford had been Maloy's assistant for 17 years and when Maloy was shot to death in 1935 Clifford was elected to the managership.

DAVID B. PROVAN

David P. Provan, 68, manager of the Adelphi Hotel, Philadelphia, and father of the roof garden, died in Providence, R. I., Sunday.

While manager of the New Bingham Hotel in Philadelphia, in 1904, Provan installed the first roof garden that had a full kitchen on the same floor. Provan later headed the company which financed and built the Adelphi.

MRS. MABLE NICHOLSON

Mrs. Mable Nicholson, a veteran of the showboat era and daughter of Col. Jay Bernard, one of the pioneers in that branch of the theatre, died June 22 in Sturgis, Mich. She claimed to have been the first person to play 'Little Eva' in 'Uncle Tom's Cabin' below the Mason-Dixon line after the Civil War. She had lived in Sturgis for the past 30 years.

THOMAS A. HILL

Thomas A. Hill, 47, head of the Hill Outdoor Advertising Service of Pine Bluff, died in Hot Springs, Ark., June 24. Hill was one of the best known showmen of Arkansas, having been in some way connected in the business for over 25 years.

He was in the state legislature, 1925-1929, and was speaker of the house one term.

Survived by his widow, two sons and a daughter.

WILLIAM J.

William J. Jossey, retired Shakespearean actor, director and playwright, was found dead in his room at a Macon, Ga., boarding house June 25. Jossey claimed membership in the Chicago Press Club, Actors' Equity Ass'n and IATSE.

He was a native of Macon, but had spent much of his time on the Coast and in the Mid-West.

LAWRENCE WALLACE

Lawrence Wallace, 29, cookhouse employee of the Dan Rice Circus, died June 16 at Twin City hospital, Denison, from ruptured stomach ulcers.

A native of Barnesville, O., the body was returned there for funeral services and burial.

The man was stricken as the circus feet was en route through Denison.

MARY WAINWRIGHT

W. O'Day, known to the profession as Mary Wainwright, of the 'Three Wainwright Sisters.' Once with Al Jolson's 'Bombo' and Music Box Co., also RKO and Public picture presentations, died suddenly June 12 in Moscow, Idaho.

Survived by husband and daughter, Patricia, five years old.

CHARLES SELLON

Charles Sellon, 67, stage and screen actor, died June 28 in La Crescenta Sanitarium, near Los Angeles, after a long illness.

He had been in pictures since 1923, when tour of 'The Bad Man' took him to the Coast.

Widow and son survive.

HARRIET NOLAN MEYERS

Mrs. Harriet S. Meyers, 48, known in the profession as Harriet Nolan, of Meyers and Nolan, Kansas City, Kans., died June 20 of a heart ailment.

She played in a vaudeville act with her husband, Sidney Meyers,

LITTLE MEN SOCK; McLEOD K. O'ED

By JACK PULASKI

Last previous time that Mike Belloise appeared at Madison Square Garden, he may not have been in condition but was flattened by Henry Armstrong from the Coast. Mike somewhat evened up last Thursday (24) when he popped another little scrapper from the western slope on the chin and the fight ended abruptly early in the seventh round.

The poke that dropped the so-called Tacoma Terror a right which landed exactly on the W. K. button. Such socks are the goal of every fighter but that slim Mike had the stuff was revealing, or, maybe, it was just a lucky punch. Belloise is called the featherweight champ in New York, but he has no rep as a knocker-out.

Best feature of the card was the fact that it was composed of little guys who showed they can wallop. That isn't often displayed by boxers of the weights registered. If the Garden can deliver such shows more often its summer indoor season at pop prices should prove profitable. In other seasons the arena was virtually locked up during the heated period.

Belloise may establish himself as a real champ; that is in the event that the Armstrong boy cannot make the feather limit, and providing that Hank remains in the condition he displayed here early in the spring. Both McLeod and Belloise were well over the title poundage and approached the lightweight class last week.

The semi-final had its moments, too, when Billy Beauhold, a Jersey mug, beat Eddie Zivic, of the Pittsburgh pug clan. But it wasn't so easy, for Billy was tagged in the second and took nine. Beauhold showed his resentment immediately by proceeding to knock Zivic through the ropes. Still peeved, Billy landed with another right and Eddie also took a nine. Throughout the balance of the match (eight rounds) Beauhold socked it in, but couldn't find the right spot. One of the prelims ended in the third round, stopped by the referee, so all in all the fans were satisfied.

This Thursday (1) Paulie Walker, a Trenton welterweight, will top the card with Reddy Yoder, a local.

over a period of 28 years, presenting a comedy piano act.

JOSEPH RAYMOND

Joseph Raymond, 80, harpist and orchestra leader, died at the home of his daughter in Philadelphia, June 24.

He conducted orchestras in Philadelphia and New Jersey for many years.

RALPH E. EVANS

Ralph E. Evans, 45, former secretary-treasurer of the old Keith theatre, Columbus, O., died recently at the home of a heart ailment. Funeral services and burial was locally.

KENT HOSMER

Kent Hosmer, 54, was found dead in his hotel room at Dearborn, Mich., June 23.

Hosmer was p.a. for Beckmann & Gerety's carnival which was showing in Dearborn at the time. He had been with B.&G. for more than a decade.

DUMAS

M. Bonefang, 58, who, under stage name Dumas, was one of Holland's most successful vaudeville artists for years, died last week in Amsterdam. His songs were the hit of the halls around 1900 and he composed them himself.

LYOYD CAMPBELL

Lloyd Campbell, 46, Paramount film editor, died June 24 in Hollywood.

His widow and three children survive.

MRS. MADELEINE BRANDEIS
Mrs. Brandeis, 39, died in Los Angeles Sunday (27). Details later.

Mrs. Mary McCarthy, mother of Jac Mac and Viola Ray, died in Allentown, Pa., June 24, as the result of an accident. Burial was in Bridgeport, Conn., her home.

Father of Ed Wolpi, of Chappell Music, died June 27 in New York.

Robert Stewart, 59, stage booker, died June 23 in Culver City.

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

Leopold Auer, violinist, who died in 1930, left a net estate of \$50,058, according to the transfer tax appraisal filed last week. His widow is sole beneficiary.

Belle Livingston discharged from Bellevue, where she has been since she recently came out second best in an argument with an automobile. British Lord Chamberlain had theatre managers on the carpet last week. To warn them against going nudist.

Mary Maglione, 10, white girl beaten by the Negro, hustler in a Bronx picture theatre, died in the hospital Friday. Porter, William Ray, will be indicted for murder.

Grocho Marx may play one of the scenario writers in a straw hat production of 'Boy Meets Girl.'

Harvey Stephens, pix actor, one of the contestants in the glider event at Elmhurst.

Peggy Rick asking for annulment of her marriage to her fourth husband. If she gets it, she'll marry Michael Tree fifth, provided his wife divorces him. Referee is mulling the Tree suit. Both men are bandmasters.

Flooring of the stage of the Metropolitan Opera House originally laid in 1903, but a section replaced in 1919. Some of the two-inch planks worn down by half.

Animal Welfare Society starts a campaign for a dog city. Expected to see the last of the pups in 12 years.

All of the cadets in 'Brother Rat' have received honorary diplomas from Virginia Military Institute, locale of the play.

Joan Lowell's suit against the Van Beuren Co. for injuries sustained while making a pix dismissed. She failed to appear for trial.

Midnight performance of 'The Cradle Will Rock' was given at the theatre, Thursday (24) night. For the benefit of actors who are interested in the novel form of presentation.

Simon Lake finally gives up hope of creating the 'Hustler' in the East river. Has been working on it for several months in the hope of finding reputed treasure.

Gov. Lehman orders a crack-down on Minnedog racing and the tin rabbit is in for a long vacation. Track may appeal—and maybe not.

New bridge to Jacob Riis park to be opened July 3. To replace the present ferry, which will be closed. Jewish Institute of Leeds (England) has made Molly Picon an honorary member. First American actress to win a Nobel prize.

Estimated that car owners are paying about 10% of the taxes, what with licenses, gas, etc.

Drama League gave a dinner at the Woodstock Hotel (28) night to the 25 scholarship holders who are about to head for Europe for study. Stage and air acts provided the entertainment.

Teutonia Leidtkefel, of Rochester, winner in the state sangerfest at Utica.

Two Brooklyn kids, Herbert Koss and Morris Laufer, won top prize in the Park District magic contest on the Mall Sunday. Did a trick involving use of numerous rope ties. Aaron Kutz was runner up.

Waldorf Fraser, who for the past two years has been doing parachute jumps twice each Sunday at the Westchester airport, was killed last Sunday when his parachute failed to open. He dropped 1500 feet.

Announced that no definite music program for the New York World's Fair will be formulated until fall. Prior announcements merely tentative.

Coast

Superior court in L. A. took under submission the plea of Mylicent Bartholomew, aunt and mother by adoption of Freddie Bartholomew, to rescind an order apportioning boy player's earnings among his family.

Robert G. Vignola, film director, will direct the Pilgrimage Play in Hollywood this season.

Joan Blondell, suffering from neuritis, underwent a minor operation at Cedars of Lebanon Hospital in Hollywood.

Demurrer was filed in L. A. court by W. Shirley of the Federal Theatre Trust asking that the \$50,000 suit filed by William Perlman be dismissed. Perlman seeks that sum, charging defendants conspired to ruin his play, 'If It Please the Court.'

Kent Taylor, slightly injured while playing a scene on location at Lake Arrowhead.

Mac West was cited to appear in L. A. court to show cause why she should not answer questions of counsel for Frank Wallace, actor who claims to be her husband. Court overruled a demurrer filed by Miss West to Wallace's suit.

William Conselman, Jr., son of the

screen writer, suffered a broken leg and other injuries in an automobile accident in Hollywood June 24.

Robert Armstrong was fined \$150 for drunk driving, to which he pleaded guilty in Malibu Township last week. Jail sentence of 30 days was suspended on condition that Armstrong refrain from liquor for one year.

Anna Boasberg left a cash estate valued at \$5,250 which he bequeathed to the widow.

Tax Evasions

(Continued from page 3)

ing tax dodgers that the practice is unethical if not illegal. He recommended new legislation which would prohibit such maneuvers.

'This was an incorporation of what may be called the "earning personality" of Mr. DeMille,' Halvering said. 'In other words, DeMille's earning power was almost the sole corporate asset.'

Charging that use of an 'artificial' corporation constitutes a 'vice,' the Commissioner pointed out that DeMille's salary from his holding company is materially less than his earnings from studios. Consequently, he pays a much smaller levy than would be owed if the money went direct to him.

With other Hollywoodites supposed to be due for similar unfavorable publicity, analysis of the docket of the Board of Tax Appeals showed film figures are not forking over without a fight. Pending are 20 appeals from deficiency assessments by the Internal Revenue Bureau, with many of the kickers filing slinging attacks on the Government along with their formal petitions for review of the cases.

List of dunned picture people, with the amounts which the Treasury says they held out, includes:

Marlene Dietrich, \$52,562; Victor McLaglen, \$2,933; Ruth Chatterton, \$10,343; Claudette Colbert, \$14,122; Wallace Beery, \$2,498; Leatrice Joy, \$555; Robert Riski, \$162; Bing Crosby, \$159,810; Charles Laughton, \$104,430; Charles Chaplin Film Corp., \$254,973; George Brent, \$253; Josef von Sternberg, \$5,740; Charles Chaplin, \$14,592; Ed Wynn, \$185,000; Elissa Landi, \$2,373; Will Rogers estate, \$16,894; Zasu Pitts, \$15,396; Mary Boland, \$2,337; Adolph Menjou, \$30,080; Ted Healey, \$1,751.

In almost every incident, the Government has challenged deductions which the film people contend are legitimate professional expenses. For years, the tax collectors have cracked down on talent which writes off substantial sums for entertainment, clothing, maintenance of large estates and yachts, and gifts. With a few exceptions, the revenooers have been generally successful in convincing the Tax Appeal Board that such items should not be allowed.

MARRIAGES

rances Hahn to Herbert lambeck, June 23, in Davenport, Ia. Groom is farm editor at WHO, Des Moines.

Mary Pickford to Charles 'Buddy' Rogers, i Los Angeles, June 25. Third marriage for the bride; former wife of Douglas Fairbanks and Owen Moore. First for Rogers.

Margaret Kirby to Joseph Anthony, screen writer, at Yuma, June 24. La. Young Sweet, dancer, to Carl Urbano, Metro cartoonist, at Yuma, June 24.

Elizabeth de Young to Sylvan Levin, at Belair, Md., June 24. Groom is Philly pianist and former assistant-conductor Philly orch. Bride non-pro.

Joe Simmons to Donnelly James, at Boulder, Colo., June 26. Groom is director of the Denver theatre (Denver) orchestra.

Grace Czek to Los Angeles, Metro.

Mary Houghton to Nelson Shoemaker, in Los Angeles, June 26. Bride is the daughter of Arthur Houghton of the Will Hays office.

BIRTHS

Mr. and Mrs. Edward Ward, son, at Santa Barbara, June 22. Mother is Jane Wyatt, film actress.

Mr. and Mrs. Dewey Drum, son, in Charlotte, N. C., June 21. Father is producer of the Early Riser's Club on WSOC, Charlotte.

B'way Maps

(Continued from page 3)

weeks ago of 'Dreaming Lips' and thus enabled to sell 'Star Is Born'.

'Woman Chases Man' to the Music Hall. Rivv would particularly have liked to get the former and was forced to book an indie to follow 'Lips,' a Republic musical, 'Hit Parade,' which turned out to be no click. Rivv right now has 'Slave Ship' (20th) but when and if it gets any more UA product is strictly up to UA. Thus Rivv is placed in a difficult situation.

For many years depending on the UA product and more recently getting a few from 20th-Fox, now there is no certainty what the will get. On acquiring the Roxy, 20th-Fox makes that house its first run. This takes the product away from the Music Hall probably entirely since it is a picture that is good enough for the Roxy, the Hall probably wouldn't accept second choice. UA, however, materially helps make up that deficit on product for the Hall, especially since during the past season the Radio City house has played only six 20th-Fox pictures, rest going to the Roxy, Rivv, Criterion and Central. In addition to by bookings singly as UA pictures come along, the Music Hall will have RKO and Columbia. It may also be interested in some pictures, under a selective deal, from Universal this coming season. Last year (1936-37) the Hall contracted for no U pictures at all, Roxy getting first choice. This season, it is doubtful if the Roxy would have any room for Universal since it will be a 20th-Fox month to feed.

Three UA pictures are presently set for the Music Hall now, these being removed as possibilities for the Rivv or any other bidder. They are 'Knight Without Armour,' which opens July 8, 'Vogue of 1936,' coming in Aug. 12 and 'Prisoner of Zenda,' set for Aug. 26. Deals call for two weeks' run for each of these. 'Stella Dallas' may follow.

'Clitterhouse'

(Continued from page 3)

without profit in return for the financing of the show.

Show clicked in London but didn't do too well in New York. Miller came to an agreement with the author whereby he was to pay \$50,000 for the film rights and he claims has a written agreement to this effect. Warners was apprised of this and was satisfied with the figure. Meantime, however, Laemmle, Jr., got in touch with the author in London and offered to buy the rights for \$55,000. Author agreed, despite the alleged Miller contract and closed the deal.

Miller's Angle

Miller alleges that he warned Laemmle of the status of affairs and that he warned Laemmle not to buy the play. Laemmle, for reasons of his own, carried through, nevertheless, with the author.

Understanding is that Warners for a time considered getting after Laemmle and the author on the deal but decided that the whole thing was out of its hands. Miller first thought of suing the author in London but decided, instead, to get after Laemmle on the theory that, before the matter would get to court and be puzzled out abroad, Laemmle would have his picture finished. If it can be proven in court here that Miller has prior rights to the property, the next step will be to force the author to go through on his Gilbert Miller suit; in which case Laemmle, too, will have to sue the author for a return of his \$55,000.

What makes it of prime importance to the picture biz, as a whole, is the author's contention that he discovered, after agreeing to the Miller deal, that there was in collusion between Warners and Miller to buy the film rights cheaply. This, he feels, gives him the right to revoke the deal and make his own, especially in view of the fact that his contract for production of the play specifically gave him the sole right to make a film deal in any way he wishes and notify the producer afterward. It is, of course, is tougher than the Dramatists Guild terms, in America, according to which the author and producer agree on mutual satisfactory terms for film rights and make the deal cooperatively.

WHAT THEY THINK

Double-Talk Casting

Editor, VARIETY:

St. Paul,

The boy who books them for the Paramount here, on top of fixing the customers up for an evening's good clean fun, also has a slant probably never before accomplished in a show house.

The Marx Bros. 'Day at the Races' divided time with 'The 13th Chair.' The final fadeout of 'Chair' shows the confessed murderer to be a somewhat pasty faced doctor. Somehow, none of us liked that guy.

Imagine our astonishment, last night, when in the first few moments of the Marx sanitarium scene, who should appear, but slightly recovered from his fainting, but the same medico as was in the 'Chair' picture. Well, we fixed him up. Plenty of boos and several peachy hisses put him where he belonged.

It is undeniably hard to create laughs, as do the Marxmen. To get even one added giggle would seem impossible. But, gentlemen, this Paramount booker did just that. I think it is a Ripley.

Anyway, the picture was enjoyed. Count on me for 84c. every time.

Thought you might be hearing of this.

H. L. Anderson.

P. S.—Copy to the Marx Bros., MGM Studios, Culver City, Cal.

By Any Other Name

Kingston, N. Y.

Editor, VARIETY:

In regard to those letters VARIETY has been getting which object to the Catskills being the backdrop of the Borscht Circuit. In fact, denying that there is a Borscht route. Those epistles are a snicker around here, stranger.

You don't think there's a Borscht Circuit, eh? You should see those covered wagons from the Bronx roll in smothered in Webster Avenue alkali. They even carry barrels of White Rock for drinking water. It's like looking at those Remington paintings, except that now the Indians are behind the wheels.

Nor do these gypsies supply their own entertainment. The vaudeville acts are here to do or die.

Of course, there are certain resorts which positively shudder when included in the Borscht classification. But not so far from this town is a hotel which doesn't permit the performers to smoke from sundown Friday to sundown Saturday, or write a letter, and to put butter on a sandwich is practically breach of contract.

So all right. That's a kosher date, rules are rules, fair enough. Same goes for the joints which say they are on the other side of the tracks.

My objection is to the claim that the Borscht Circuit just aint so. It's here, here to stay, and there's many an act in the Times Square quadrangle waiting to be tapped. For every day is Tap Day for Borscht.

In case you still have doubts on the Borscht thing, see if you can break your Joe Laurie away from Vallee, live him a kiddie car and let him push those pedals up this way. He'll be having a wonderful time.

When Is a Chain Not a Chain?

Kansas City, June 20.

Editor, VARIETY:

When is a chain theatre not a chain theatre, Mr. Editor? Perhaps you could answer this for the benefit of smaller independent theatres who may be worrying about the menace of the chain theatre, or lending active support through Allied States or other exhibitor associations to legislation which would make producer-distributors divorce themselves from the theatres they now control.

There has been much hemming and hawing about chain divorcement the past six months, with a lot of busybody legislators bamboozled into introducing bills to separate producers from their theatres, and there probably will be a lot more of this sort of thing. But how about the chains which aren't owned or controlled by the big major film making companies?

There are many large independent circuits in this country which have no ties at all with producer-distributing company, yet they are in equally as formidable a position to squeeze the little fellow in their territory if they want to. And they control the buying of film, buying

power in other directions, the ability to expand, the necessary financial strength to oppress a small competitor if they want to, just the same as the circuits that are wholly owned by film producers or are in partnership with them.

What about these independent chains that are so powerful? If the producer-distributor chains are to be divorced from their owners, why shouldn't the large and sometime oppressive independents be busted up the same way?

It would appear to a level-headed exhibitor who isn't being stampeded by Allied States' or other exhibitor politicians that what is supposed to be reprehensible about a chain, if it is to be reprehensible at all, is that it is owned by producer-distributors, not simply that it is a chain. This divorcement bill would make it seem that a chain can't be dangerous in any but producer-distributor hands.

An Independent Exhibitor

Spatigny's Femme Fug

New York, June 26.

Editor, VARIETY:

Radi, it seems, is non-partisan in the so-called 'battle of the sexes.' In many professions, women courageously fought for many years before they were taken with a grain of salt. The first woman to endeavor to obtain admission into a medical college was laughingly refused admittance. It was too preposterous to take seriously! Madame Curie, one of the greatest scientists the world has ever known, was laughed at from the onset of her career. Other pioneer women in fields such as journalism, the law, dentistry, and music found the road covered with detour signs because the superior male refused to take the female's efforts seriously.

Not so in radio, however. The air waves dictated that 'music is music' and the interpretation is to be considered, rather than the interpreter.

Much to-do was made of the fact that Phil Spitalny was presenting an orchestra composed exclusively of women. Little hope was held out for the Spitalny all-girl band. And for no other reason than that women were attempting to do something which men had done and had therefore considered theirs exclusively.

There is no doubt of the fact that my girls had to prove themselves. That is true. But they were not considered as women trying to compete with men. They were analyzed as musicians competing against musicians.

I stated at the onset of my series of programs that there was no type of comparison in my mind. I formed the group to prove a theory which I still believe: women have a definite place in musical interpretation.

I like to feel that the fairness of radio's dialers is characteristic of all the public in the many fields of endeavor. But I know this to be otherwise. Show business as a whole is not prejudiced. It is only in the other fields of creative ability that these prejudices exist. It's about time that the public realized that the experience which women have had a chance to have in their theatrical endeavors has made them equals of men. Why not give them a break in other endeavors?

Stan Kavanagh.

The Bard Gets the Air

Monrovi, Cal., June 21.

Editor, VARIETY:

As (a) a student of Elizabethan drama, and (b) one who has had a certain amount of experience in radio, I'd like to let you know what I think of the production of 'Hamlet' as the first of NBC's 'streamlined' Shakespeare series—whatever the intrinsic worth of these opinions may be.

Inasmuch as the show ended just a few moments ago, I suppose your

reviewer is already burning up the keys so as to make your next issue, which I won't get to see until Friday or Saturday. I suspect he may concur in the dictum that it was putridism.

There was, first of all, the between-scene handling of Mr. Barrymore. I thought that it had become self-evident to all intelligent production men ages ago that it is practically always fatal to have the principal of a drama appear between scenes as a natural. Anyone who stops and thinks about this for the merest moment will realize what violent mental readjustments the listener has to keep making. One minute he sees the actor in doublet and hose, and the next in a sack suit. After a little of this, the mind gets weary and there goes your illusion. It is amazing to me that at this late date many radio people fail to understand the strength of the visual images created in the listener's mind through radio's purely auditory means. The ability to create these vividly visual situations is one of the basic secrets of great continuity writing, and it is absolutely the sine qua non of dramatic writing for the air.

In the second place, what Barrymore said between scenes didn't help much, either. To anyone not familiar with all the byways of the plot, the transitions were not only nebulous, they were actually confusing. The exact locale of each scene was left extremely vague. I recall something being said before the first scene about a well-lighted room. The setting of that scene is a platform, all right, but a platform to most moderns is something on a street car. There wasn't even that much hint about the locale of the ensuing episodes.

Further, the cutting of the script was apparently done with an eye toward a streamlined John Barrymore, not a streamlined dramatic entity in compact form. Don't mistake me; I like Barrymore's Shakespeare, and I got some goose-pimples out of some of his stuff tonight. But the way it was done was analogous to a soprano stringing together all the coloratura arias from an Italian opera, and expecting you to make head or tail out of the libretto. Even at that, they omitted the 'To be or not to be' soliloquy, which, beyond all else, the public was waiting to hear. What brand of showmanship is this?

But worst of all: the whole thing was slow, slow, slow! It started out with a bang, and for from gathering momentum as it went along, needed winding worse than ever by the time the finale arrived. The holoocaust at the end, where everybody in the play shuffles off by one means or another was the finest piece of slow-motion acting heard on the air. Here you have a terrific situation, swords clashing, poison being guzzled, people dying like flies, the world coming to an end—and all you can think of is a 78 transcription running on 33.

Let me say that I know how hard it is to adapt 'Hamlet,' of all plays, for a drastically shortened radio version. It is so hard that at the San Diego Exposition, I am told, where they presented streamlined Shakespeare all summer, cutting the comedies down to half an hour or so, when it came to 'Hamlet' they gave the whole thing. Nevertheless, that's no excuse for the shoddy job on the network tonight. Just a little common ordinary production sense could have made a neat package out of those 45 minutes (and incidentally could have avoided the annoying gap they had to fill with music at the end). The plot would have been clearly indicated; the atmosphere for each scene would have been established not only by the music, but by a judicious verbal description of the setting; the scenes would have been chosen to present a coherent version of the story, and not solely to glorify the histrionic talent of the star.

I restrain myself from commenting on the choice of the incidental music, but I will say this much: when I heard them using that schmaltzy love theme, from Tschai-kowsky's 'Romeo and Juliet' overture as a prelude to 'Hamlet,' I had a sickening premonition of what was to come. Personally, I was expecting something dark and Scandinavian, with some sort of Schubert, and when that Russian mopey shuff hit me it was almost too much.

One emendation they made in the script handed me a little laugh. In the original, one of the guards on the platform in the first scene, when the ghost appears, says, 'Shall I

Eastern Talent

(Continued from page 4)

own facilities, is finished for \$350 to \$400. One talent executive claims that it might average as high as \$700. Consequently, New York executives, who long have been aware of the cost of transportation and other expenses, claim they save \$450 to \$750 by testing in the east rather than sending talent at their own cost to the Coast for a once-over.

Impression with some film executives is that Universal confines its free ride for new faces to talent that is known or big name though not before in pictures. U still is continuing silent screen tests in the east but is sending photographs of potential candidates to Hollywood studio officials for okay before arranging the cross-country journey.

Major talent spokesmen claim that it is not alone the pictorial value of a new thespian candidate, but his personable, acting ability that counts. They point out that Coast studios have hundreds of people available who possess photographic charm, but who lack the personality and troupe ability to amount to much on the screen. They consider that the function of eastern talent departments is to ferret out actors to fill this crying need. This all takes time—many personal interviews, coaching, picking of suitable lines to read, direction and proper photographing.

For instance, Metro and others put potential finds through a series of auditions to better acquaint them with their characters and outstanding merits. Well-organized talent department encounters little difficulty in doing this, they say.

While admitting that the Coast undoubtedly has the greatest cameramen in the world, talent executives in N. Y. say they possess two or three photographers right here in the east, available for screen tests, who do superb work. They cite instances where impartial film company officers have rated the eastern tests best or have gone out of their way to laud N. Y. testings.

Mex. Romeo

(Continued from page 1)

Whereupon Paramount cabled back its regrets anew, stating that the only reason they were looking for the author of the Mexican lays was because of a possible film contract. This was widely publicized in Mexico, whereupon Lare suddenly came back to life, contacted Morros and is now in Hollywood.

The studio has two potential assignments in mind for Lare—'In Ensenada' and 'Argentine Lovers.' The success of 'Waikiki Wedding' may transplant the entire Bing Crosby cast into the 'Ensenada' filmical, when and if.

Lare's penchant is sexy ballads which, if literally translated, couldn't be published by Paramount Music Corp., which is Par's affiliate. It is the s.a. quality of the pash torchers that first attracted Par studio attention.

strike at it with my partisan?' In the radio version they left out the published lyrics. Probably they thought the public would be a partisan stood for Liberty League, Republican, or something like that.

Arnold B. Hartley.

An English Idea

Lansing, Sussex, Eng., June 19.

Editor, VARIETY:

The success attained by Rice's play 'Judgment Day' production in London after failing in New York, has prompted me to write this letter, because it occurs to me that there may be other potential English box-office winners—that have failed to attract in America—lying about. I am shortly returning to London theatre for an Anglo-American theatrical season to try out plays in which I have sufficient faith to believe that they may be successes on this side. Therefore, I invite any American dramatist, producer or otherwise, to forward me copies of their plays that they consider are suitable for England (not overlooking the fact that my censor is very strict and that my theatre will only seat 750 persons).

Each production will be assured of at least three weeks run due to the fact that they are to be presented on a plan that has never before been attempted in English theatres and which it is anticipated will result in a record for the country. For obvious reasons I refrain from giving details at present.

Jack Jarrait.

(The Beach Theatre.)



"I use
Lux Toilet Soap
to protect
my skin"

SAYS

Harriet Hilliard

If you're worried about Cosmetic Skin . .

Don't let dullness, tiny blemishes, enlarged pores spoil your looks.

Better begin today to use the soap 9 out of 10 screen stars use.

This gentle care, used regularly, guards against unattractive Cosmetic Skin—keeps skin clear—smooth—irresistible!

LUX
TOILET SOAP

9 OUT OF 10
SCREEN STARS USE
LUX TOILET SOAP

"I FIND Lux Toilet Soap excellent for my complexion!" says this vivacious star.

Hollywood's lovely actresses take no chances with unattractive Cosmetic Skin. They guard against choked pores an easy, sure way every girl can follow. They rely on gentle white Lux Toilet Soap—the soap with ACTIVE lather—to remove stale cosmetics thoroughly.

Use cosmetics all you wish! But use this gentle soap before you renew make-up, ALWAYS before you go to bed at night. The ACTIVE lather sinks deep, frees the pores of every trace of stale rouge and powder, dust and dirt.

SEE Harriet Hilliard
IN RKO-RADIO'S
"NEW FACES OF 1937"

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org



A search of the records of the United States Copyright Office has
determined that this work is in the public domain