SCREEN RADIO BANDS STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 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.
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VOL. 137 NO. 13 NEW YORK, WEDNESDAY, MARCH 6, 1940 PRICE 25 CENTS

OUGHT-TO-BE-IN-RADIO NUTS

Grueling Pace of Orchestras

Trade Links Glenn Miller and Benny Goodman's Conditions to Fatigue

Two of the country's top bandleaders are currently showing what may be the results of the wear and tear of leading a band. Glenn Miller, whose band is doubling between the Paramount theatre and Pennsylvania Hotel, N. Y., besides doing three broadcasts a week, was laid up most of last week in Mt. Sinai Hospital in New York with a sinus attack. Benny Goodman, whose crew is one-nighting and playing theatre stands westward toward a March 19 opening at the Cocoanut Grove, Los Angeles, left his outfit Saturday (2) and flew to Hot Springs, Ark., for a rest and treatment for the sciatica that has been bothering him for some time.

Miller was shipped to the hospital in New York Tuesday (27), the night before his opening at the Paramount theatre, and he didn't emerge to rejoin his band until Sunday (3). In the meantime, the Paramount rounded up bandleaders playing in this area to 'guest lead' Miller's crew. Most of it was handled by Tommy Dorsey, whose band is at nearby Meadowbrook, Cedar Grove, N. J. Dorsey stepped in the third show opening day, the first two being m.c.d by Paul Douglas, who

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Bar-Fly Shooed

Hollywood, March 5.

'The Drunkard' was allowed to stagger around a Los Angeles stage for seven years without a protest, but the moment it reeled into the RKO studio, it was de-alcholized.

Execs considered the title too groggy for the film trade. Mebbe it'll hit the screens as 'The Villain Still Pursued Her.'

JOE KENNEDY BACK INTO PIX BIZ?

Washington, March 5.

Joseph P. Kennedy may return to the film industry in the not distant future as head of one of the large producer-distributors, it is reported on inside. The company is not mentioned but stated that when Kennedy was recently in America on matters of state, he was approached.

Whether or not Kennedy's return to pictures as one of its leaders will eventuate shortly depends on his plans as ambassador to Great Britain, but before returning to London

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Lux's Radio Deal For 'Oscar' Winners Flivs; WB's $30,000 for Film

Hollywood, March 5.

J. Walter Thompson's deal with the Academy of M. P. Arts and Sciences to have all Oscar winners on the Lux broadcast March 11 collapsed Monday (4) when the Academy said it couldn't deliver the package. Price was $20,000, with Thompsonites to have full control of production. This didn't set so well with David O. Selznick and Walter Wanger, representing the Academy.

Warners paid $30,000 for exclusive rights to film a two-reeler on the annual award ceremonies of the Academy. It is the first authentic filming of the event. Part of the picture was shot at the dinner and the rest is being done at the Burbank studio.

According to Warners, 2,000 theatres have asked for the picture, which will be ready in about a week.

CELESTIAL BULL MARKET

San Francisco, March 5.

Confucius, who has swept the country with song and gags, has even extended his new-found influence to the reading public.

The San Francisco Public Library reveals that there is a long waiting list, with all books out, on the sayings of the ancient Chinese philosopher.

COMEDIE FRANCAISE TO MAKE FIRST U. S. TOUR

Rene Blum, director of the Monte Carlo ballet, has arrived in New York to arrange for an American tour of the Comedie Francaise troupe.

A Canadian group of financiers is backing the tour, which is to take place next fall and will last 12 weeks. The company will give a repertory of French classical plays in the mother tongue. They may reach the U. S. in time for the final lap of the N. Y. World's Fair.

This will be the first time that the Comedie Francaise, subsidized by the French republic, will have come to North America.

Rene Blum is the brother of Leon, head of the French Socialist party.

Last War's Revival

Regina, Sask., March 5.

Stars of the 'Dumbbells,' popular Canadian revue after the last World War, have banded together again and are at present touring western Canada.

Dated into Yorkton, Saskatoon and Weyburn, Saskatchewan, and elsewhere.

PROGRAM CHIEF CATALOGS TYPES

In Small Town Radio Stations the Crashers Have to Be Seen—No Out-to-Lunch Excuses Work on Fellow-Citizens Who Want to Sing, Tell Jokes or Revise the Industry

IT'S SAD, TOO

By WILLIS WERNER

San Diego, Cal., March 5.

Front-line defenses in the shape of buck-passing secretaries and vice-presidents protect key-center radio execs from the frontal attacks of would-be ether gate-crashers, but no way has yet been devised to protect the small-time program director from the endless horde of audition seekers. Take it from Leah McMahon, of KFSD, San Diego.

It wouldn't be so bad if the run-of-mine stuff would turn up an occasional nugget, but it positively doesn't happen. 'What makes it tough is the locals and yokels all know you're there, so you can't hide. You've got to keep wearing the good neighbor smile,' explains Mrs. McMahon.

Difficulty or impossibility of approaching the networks and agencies has intensified the small-station problem, if anything, in diverting all comers to the more approachable kilowatters.

'They fall into several general types,' points out Mrs. McMahon. 'There is the high-school boy or girl whose latest flame has said that he or she possessed a voice like Bing Crosby or Hildegarde. There is the bored housewife who used to sing before she was married and who still recalls how she shook the rafters of the Congregational church. There is

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LaGuardia Blasts H'wood for Giving His N.Y. Film Prod. Plans the Brush

By ABEL GREEN

New York's Mayor F. H. LaGuardia blasted Hollywood in no uncertain language for its brushoff to his campaign to return part of film labor, employment and enterprise to the city where motion pictures cash in their greatest dividends.

'You can tell them [the film executives] for me,' the peppery chief executive of the City of New York stated, 'that they don't fool me one bit with their empty gestures of 'we will cooperate' and then giving us the go-by. I've been personally surveying this situation for several weeks now, and my findings are still along the same course—that New York must and will have its share of motion picture production within a year, or I'll want to know the reason why.

'If necessary we'll make them recognize our claim. As a matter of fact, that smug half-dozen or so movie producers already have stirred up plenty for themselves with the Government because of their habits. Maybe that will be the medium for

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Broken Rhythm

Gene Krupa, who set the vogue of drummers talking to themselves, keeps repeating just one phrase: 'Pork chops and lyonnaise potatoes'.

In Ed Gould's traveling vaude band there's a drummer who calls himself the 'Kosher Gene Krupa' and also talks to himself while playing. He repeats over and over again:

'Chopped liver and pickled herring.'

ORSON WELLES WEARS OUT SPONSOR

Orson Welles will be available after March for underwriting by another account next season. Campbell Soups has decided to make its present season with Welles the last. The account and the agency, F. Ward Wheelock, have found the bickerings and disagreements with the actor-producer much too wearing on the nerves. Then again the rating hasn't been so encouraging. CBS meantime will continue Welles' Sunday night series on a sustaining basis.

Campbell's other agency, Ruthrauff & Ryan, would like to move Lanny Ross into the quarter hour following Amos 'n' Andy on CBS when Lum and Abner vamoose from the former spot (7.15) next month. Campbell has already put the period under contract. Ross is now selling the Campbell Co.'s Franco-American spaghetti daytime on the same network.

Television Outside N.Y. Planned by RCA-NBC With Cheaper Sets

RCA-NBC will follow up the latest move by the Federal Communications Commission on television with an announcement that they have decided to expand their picture-casting operations to 'national proportions.' The statement telling about this studding of the country with television transmitters, the proposed means of point to point relays and the proposed coverage of the Republican and Democratic conventions will be released within a week.

It is estimated that there are about 1,300 television sets in operation in the metropolitan N.Y. area. Of these, RCA has sold about 400, with about 100 more of RCA manufacture distributed among company personnel and others. Other major source of television set purchases has been Dumont, while the Andre homemade kit is credited with having gained in appreciable numbers the favor of those who like to do their own tinkering.

By its order of the past week the

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Squibb's Political Quiz With Johnson, Thompson, Sullivan, Franklin, Granik

Squibb drug house will soon return to broadcast advertising with a 30-minute Sunday program on the NBC blue network. Hugh Johnson, Mark Sullivan, Dorothy Thompson, Jay Franklin and Theodore Granik, the latter acting as master of ceremonies, will provide the talent. They will be fired questions on foreign and domestic politics in stump-the-expert style.

Squibb once sponsored the World Peaceways invasion of the ether. Agency involved is Cecil & Presbry, New York.

After the Fox, the Rabbit

Pop music business appears now to be veering toward an animal cycle. Following on the heels of 'The Little Red Fox' (Feist) there's 'Run, Rabbit, Run,' which Jack Mills imported from England. Latter has started to catch on at the music counters and what makes this particularly curious is the strictly British flavor of the theme and lyrics.

On the other side they have been using also travestized verses with the word 'Hitler' substituted for 'rabbit.'

GODOY IN PICTURES

Hollywood, March 5.

Arturo Godoy, Chilean fistic Romeo who achieved note by his love scenes with Joe Louis, makes his screen debut in a boxing session with Maxie Rosenbloom in the Republic picture, 'Grandpa Goes to Town.'

Ledda Godoy, the boxer's wife, breaks into the films at the same time.

Amusement Business as War Tonic Drowns Out France's Blackout Blues

By JOSEPH D. RAVOTTO

Paris, March 3.

With the war this week reaching the half-year mark, the cinema, theatre and other forms of amusement are daily playing a larger part in keeping high the morale of belligerent and non-belligerent peoples, and is being utilized by any number of governments for propaganda purposes—but mostly under the guise of entertainment.

This is true in France as it is elsewhere, and every variation of night-life biz which had received a staggering blow by the outbreak of hostilities has generally shown remarkable recovery. Only propaganda, under the sugar-coated pill of cinema, theatre and press, has made no progress from its sickly beginnings and can in no way compare with the efficient German machinery which has had years to be perfected under Minister Goebbels. This aspect of France's warfare is presently engaging the Chamber of Deputies' attention and should undergo a complete overhauling as a result of the interpolation.

Entertainment for entertainment's sake has gone a long way towards recovering some aspects of its former glory. Today most of Paris'

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Awakened From Nap For Unnotified Broadcast Ted Lewis Does a Balk

Hartford, March 5.

Alleging slipshod handling and failure to notify him, Ted Lewis Friday night (1) balked at permitting a backstage interview from his dressing room at the State where he was making a p.a. Each week Jack Lacey of WNBC airs an edition of 'Backstage Biographies' from the No. 1 dressing room in which featured players and other performers are interviewed.

'Biographies' is aired at 9 p.m. of the opening day of an attraction. Lewis, who was awakened from a between show nap—so that engineers could set up equipment in his room—was very much perturbed that he hadn't been notified of the broadcast. As a result, he wouldn't permit it. Said that if house had notified him he would have allowed it and cooperated.

Lewis claimed that failure to notify him wasn't a slip up but purposeful. Felt that house, knowing that acts might balk at doing the show on opening day in view of the fact that they were otherwise loaded with shows, rehearsal and other broadcasts, followed a last minute line of attack to get the show on the air.

Chevalier Denies Any Shubert Musical Deal

Paris, March 5.

Newspaper reports from New York reaching here that Maurice Chevalier was to hie to New York for a musical, co-starring with Carmen Miranda, are denied by the French comedian.

Chevalier, presently co-starring with Josephine Baker, in a revue locally, categorically denies that he gave his word, via cable, to Harry Kaufman, Shubert rep, to appear in a show on Broadway.

Rogers' Body Will Be Removed to Claremore

Hollywood, March 5.

The body of Will Rogers, interred in Forest Lawn Memorial Park mausoleum near here since his tragic death at Point Barrow, Alaska, in 1935, is to be removed to Claremore, Okla., as the final resting place.

Decision to move the body to Rogers' old home was reached at a conference here between Gov. Leon C. Phillips of Oklahoma with Mrs. Betty Blake Rogers, widow of the humorist, and other members of the family. Gov. Phillips came to Los Angeles on a special mission with three members of the Oklahoma Will Rogers Memorial Commission.

Not So OK for Sound

Performer-member of the Associated Actors & Artistes of America international board has made a recording of an imaginary meeting of that body. He wrote the script, much of it from actual remarks made at meetings, and he plays all the different board members, mimicking the various voices.

Another board member who heard it says the record is almost as funny as the actual meetings.

BOTH RKO AND U HOT FOR MORE BROMFIELD

Louis Bromfield, who a few weeks ago sold screen rights to an as yet unwritten novel to Columbia for $50,000, has similar deals cooking with two other studios. Both RKO and Universal are interested in purchasing future output by the novelist and he plans flying to the Coast in about two weeks to conclude the negotiations.

Bromfield is currently in New York. He trains tomorrow (Thursday) for New Orleans for a week and then goes to the Coast. Plans to remain there but a short time before returning to his Ohio home to turn out his promised product.

Pre-buying of screen rights to novels is a new twist to story purchasing for films that has intrigued practically every company and may become widely accepted.

Break Ranks

Hollywood, March 5.

'Marching as to War,' saga of the Salvation Army, has been shelved indefinitely at 20th-Fox.

Louis Bromfield recently finished the screenplay, from an original by Lawrence Pohle and Thomas Aherne.

MERLE OBERON JOINS ALEX KORDA IN N.Y.

Alexander Korda was joined in New York last week by his wife, Merle Oberon. Recuperating from an attack of grippe, he will remain east for a week or more.

Emanuel Silverstone, Korda's American rep, went to Hollywood last week to sit in on confabs with Murray Silverstone and other United Artists execs in the absence of Korda, who is a producer-member of the distributing company.

Options Vivien Leigh

Hollywood, March 5.

Alexander Korda has an option on Vivien Leigh's next picture role, but whether it will be in Hollywood or London is still in doubt.

Currently the British femme star is in Metro's 'Waterloo,' on loanout from David O. Selznick, but Korda retained a one-picture-a-year string on her services when he turned her over to Selznick on a five-year deal

Kennedy

Continued from page 1

it was declared that he would not remain in his present high post of state permanently. At the time he declined to comment as to his future plans.

General impression is that Kennedy has always been inclined to the picture industry above others, if stepping out of politics. Understand he still has substantial stock interests in pictures.

His last official connection with films was the compilation of a report covering Paramount for the trustees of the company during reorganization. Previously he had been president of Pathe and FBO, with mergers involving these companies, Keith-Albee-Orpheum and Producers Distributing Corp. having been carried out during his executive film career.

Jesse Lasky's RKO Deal

Hollywood, March 5.

Jesse Lasky is expected to sign a new producer's contract at RKO this week.

He has been talking a deal with Harry Edington the past two weeks.

Aid of Acts Key To Brandt Plan On Rowdy Curb

A new means of curbing rowdies in the audiences of Brandt vaudfilmers in New York, notably the Flatbush, Brooklyn, has been put into effect by Bill Brandt. Order chiefly concerns the performers booked for the Brandt houses, and insists that the practice of asking the customers for 'request' numbers be stopped.

All acts appearing at the Flatbush, Windsor, Bronx, and Carlton, Jamaica, prior to rehearsals opening day, are handed a slip containing this latest ukase. It's plainly stated that instantaneous cancellation will result for any act or band that violates the rule.

According to Brandt, the practice of acts, singers and bands to invite the audience to 'request' songs or bits is akin to 'inviting' a riot. He claims the rowdies take this as an excuse to begin heckling, or get 'funny' and noisy.

Earlier in the season, Brandt made an effort to curb the unruly element by running a trailer asking the audience to please accept the stage shows like ladies and gentlemen. It was brought out at that time that some kids were staying through two and three shows and calling out the punchlines to all the comics' gags. Jack Haley was one victim cited at that time.

Stahl's 1-Pic Pact For Col., Preceding His Deal With UA

Deal to produce one picture for Columbia has been made by John M. Stahl, who left for the Coast Sunday (3) after a month in New York. Stahl is expected to sign the Col pact on his arrival and set to work almost at once, although a story hasn't been selected yet.

Columbia production will in no way effect Stahl's negotiations with United Artists. It is understood, in fact, that he is undertaking the Col picture to fill in time until the UA deal is completed and he can go to work on a more or less permanent basis for that organization. Final details of the UA pact are expected to be cleaned up on the Coast where Murray Silverstone and other UA execs are now visiting.

Stahl was seriously ill a great part of the time he was in New York.

SCREEN WRITERS WIRE PROTEST ON DIES' BLAST

Hollywood, March 5.

Dispatch of a wire to the Speaker of the House of Representatives in Washington condemning Martin Dies' recent articles in Liberty on 'Communists in Hollywood' was approved last night (Monday) by the exec board of the Screen Writers Guild. Copy will also be sent to President Roosevelt.

Committee has been named to draft a reply to the Dies article. It comprises Mary McCall, Jr., Dore Schary, E. E. Paramore and John Wexley.

Ed Kilroe's Relapse

Edwin C. Kilroe, chief of the legal department at 20th-Fox, suffered a relapse last week of an influenza attack from which he was recuperating and was forced to return to the Lenox Hill hospital, N. Y.

Kilroe had only been out of the hospital a few weeks and was said by his physician to have returned to his office too soon.

SAILINGS

March 1 (West Indies Cruise) Paul La Porte (Santa Rosa).

Freelance Has 103 Shows

One freelance radio announcer in New York City has 103 different periods on four stations, WMCA, WHN, WNEW and WEVD. He is Art Green who makes himself about $30,000 a year by using 'personality' between phonograph records. His sponsors include such accounts as Remington Rand, Sterling Insurance, Madison Personal Loan, Chateau Martin Wines, Mutual Optical Plan, Barney's Clothes and Air Conditioning Training School. He jockeys 412 phonograph records a week.

This is his box score on sponsored periods for last week:

	WMCA	WHN	WNEW	WEVD
Sunday	11	—	4	4
Monday	6	4	—	—
Tuesday	6	6	—	4
Wednesday	6	6	—	4
Thursday	5	6	—	4
Friday	6	5	—	4
Saturday	—	6	—	4
	41	34	4	24

Collier Young to RKO As Story Ed, Vice Messinger

Hollywood, March 5.

Collier Young of the Myron Selznick agency swings over to RKO this week as story editor succeeding Lillie Messinger who is being retained in the department.

Dan Winkler, ex-Selznick agency v.p., joined RKO last week as story and talent exec.

Soap Company Washes Up Fidler After Three Years; Scribe Adds Pitt

Hollywood, March 5.

Jimmy Fidler, screen gossiper, fades from the Procter & Gamble payroll and NBC, April 23.

He will have been on the air for this account for three consecutive years.

Fidler Knocks One Off

Pittsburgh, March 5.

Whatever else Jimmie Fidler accomplished here in his p.a. last week at the Stanley, he managed to do all right for himself at least. Commentator took time out between his shows at the WB deluxer to peddle his daily syndicated column, which has no Pittsburgh outlet, to the Press, Scripps-Howard daily, starting Monday (4), just three days after Fidler left town.

Press will continue to use Ed Sullivan as well, but understood anxious to protect itself with a 'name' Coast columnist after Sullivan returns to the Broadway beat this summer. Scripps-Howard sheet has its own Manhattan column, George Ross, with which it's reported to be well satisfied. Fidler previously had been represented in Pittsburgh through the Post-Gazette, but only for a short time, the morning daily dropping his column in May, 1938.

N. Y. to L. A.

John Erskine.
Frances Farmer.
Vera Haal.
Marilyn Hare.
Henry Jaffe.
Myron Kirk.
Albert Lewin.
Joe Moskowitz.
David Loew.
Harry Norwood.
John M. Stahl.
Harlan Thompson.

L. A. to N. Y.

Connie Boswell.
Max Fellerman.
A. H. Fish.
Geraldine Fitzgerald.
James R. Grainger.
Norris Goff.
Werner Janssen.
Ota Johnson.
Jack Kapp.
Norman Krasna.
Grover Laube.
Chet Lauck.
Thomas Mitchell.
Ramon Novarro.
Thomas G. Rockwell.
Spyros Skouras.
T. K. Stevenson.
Bill Stuart.
George A. Taylor.
Major L. E. Thompson.
Ed Zahel.
Blanche Yurka.

ARRIVALS

Madeleine Carroll, Truman Talley, Rene Blum, Andre Daven, Danielle Parola, John Justin, Karen Verne, Pamela Frankau, Melville F. Ferguson, Edythe Rosing, Mrs. Jewel de Bonilla, Robert Frey.

SR. FAIRBANKS' LIQUID CASH ESTATE

There will be no necessity, it has been ascertained, for the estate of Douglas Fairbanks to dispose of its 20% share of United Artists stock to obtain cash for inheritance taxes. This was a possibility that was feared but, according to Dennis F. O'Brien, counsel for the estate, sufficient assets exist in liquid form to take care of state and federal collectors.

O'Brien, who returned from a California survey of the estate last week said that Fairbanks had $[illegible]-000 in cash in the Mellon Bank, Pittsburgh; $1,000,000 or more in easily convertible securities in New York banks; half ownership of the United Artists studios, now leased by Samuel Goldwyn (Mary Pickford owns the other half); a 3,000-acre ranch with 25,000 trees, and the beach house in which he lived at Santa Monica, Cal., in addition to other parcels of real estate.

Although no decision has been made, O'Brien said, he indicated the probability that a new company will be formed to assume the assets of the estate after taxes have been paid. UA stock will go into this company and remain intact, the heirs sharing in the ownership of the new company in proportion to the amounts left them in the will.

NBC Revives Mort Lewis Celebrity Minstrels On Sell-or-Forget Basis

NBC is reviving for four weeks only the Mort Lewis program idea, which, as part of 'If I Had a Chance' a year ago, was thought to have had a good chance. Starting next Tuesday (12), it's a case of sell it or forget it. Program will be called 'Celebrity Minstrels' and will be scripted and directed by Lewis. It's his idea and uses famous people in minstrel show half-circle around a mike.

With J. C. Flippen as interlocutor, and Ham Fisher and James Montgomery Flagg as permanent endmen, the program will have changing guest minstrels each week. Norman

(Continued on page [illegible])

'GRACIE ALLEN FOR PREZ'

But Not Entering the Primaries For Fear She Might Win

Gracie Allen, currently doing a gag campaign for President, is being booked for single guest shots on various commercial shows around the networks. Within the last week she's appeared on 'Good News,' the Jack Benny show, the Rudy Vallee preem (with Burns), 'Dr. I. Q.,' Fibber McGee and Molly, and Bob Hope. Dates are being set by the William Morris agency on the Coast.

Comedienne is understood to have suggested carrying out the stunt to the extent of entering her name in several state primaries, but was dissuaded lest it have serious consequences. (W. Lee O'Daniel was persuaded to run for Governor of Texas when voters took seriously his joking suggestion of entering the race.)

Gag presidential campaigns have been fairly common in the past, Will Rogers and Eddie Cantor having gained considerable attention that way some years ago.

PIX BIZ SET FOR N.Y. FAIR

Tours in Different Directions Muddle Sponsor Plans for Miller, Andrews Trio

Chesterfield has been furnished with Glenn Miller's complete itinerary for the next year so that if it wants to pick up any future options it will know exactly where Miller's dates are due to take him. Miller's latest Chesterfield obligation is for 26 weeks and becomes effective March 25. The terms have been okayed all around but the lawyers have yet to pass on the contract's verbiage. Agreement affecting the Andrews Sisters' renewal on the program is still under discussion. The rub in their case is that Miller goes on a tour of one-nighters April 5 while the sisters have some theatre obligations of their own to fulfill, and in different terrain.

The traveling angle also figured importantly in the negotiations of a renewal for Sammy Kaye on the Sensation (Lorillard) program. The account, through its agency, Lennen & Mitchell, wanted to make sure that Kaye would be in New York for all his broadcasts. Kaye could guarantee only seven weeks. The contract agreed on is for that number of weeks with the advertiser holding an option for six more, to be exercised if Kaye can continue to originate his programs from New York.

Sears Roebuck Stenog With Buddy Rogers, Screen Test Pending

Lorraine O'Day, singer with the Buddy Rogers orchestra, will get screen test by 20th Century-Fox next week.

Rogers auditioned her for the singing spot with his band while the outfit was at the Drake hotel, Chicago, late last year. She had been a stenographer in a Sears-Roebuck store there.

CANTOR'S 'WHOOPEE' REMAKE FOR GOLDWYN?

Hollywood, March 5.

Eddie Cantor and Sam Goldwyn are talking a deal for remake of 'Whoopee' as a western comedy, without music or gals. Old affiliation will be renewed if Goldwyn can negotiate loanout of Cantor from Metro where he has another picture to make. Cantor has that story idea in mind with lines similar to the 'Nervous Wreck' from which 'Whoopee' was made.

Cantor was the top solo grosser for Goldwyn having made three pictures for the producer which grossed over $10,000,000. 'Whoopee,' first of the trio, was released in 1930.

Cantor recently completed '40 Little Mothers' at Metro and likely will do 'Ziegfeld Follies' for that studio this summer. After 'Mothers' preview, Cantor goes to New York to produce an all-colored stage show which he and John B. Hymer wrote. Extravaganza will be staged by Clarence Muse and bids for cast leads have gone out to Ethel Waters, Paul Robeson and Bill Robinson.

Luther Adler-Sylvia Sidney Teamed on Smith Show

Luther Adler and Sylvia Sidney (Mrs. A.) guest Friday (8) on the Kate Smith program. They'll do a sketch not yet selected. Sam Weisbord, of the William Morris office, set it.

Date is their first joint appearance.

ARCHIE MAYO RUSHES EAST

Archie Mayo planed east Monday (4) to be at the bedside of his mother, Mrs. Jonas Kahn, 75, who suffered a heart attack.

She resides in New York.

No Illusion

Rochester, N. Y., March 5.

Fred Cox, 42, self-styled Algerian magician, appeared before City Court Judge Thomas P. Culhane ,on an intoxication charge clad in gay-colored turban and shawl.

'I hear you do a vanishing act,' said the judge.

Cox salaamed before the bench.

'I'll suspend sentence if you'll vanish from town in 24 hours,' added Judge Culhane.

There was a flash of colored turban and shawl, and the magician had disappeared from the room.

NO WRATH OVER 'GRAPES' IN CAL., OKLA.

'Grapes of Wrath' over the weekend played dates in both Oklahoma and California without any of the fears—and hopes of the 20th-Fox publicity department—being realized.

It was thought that there might be some effort by mobs or otherwise in the two localities to prevent exhibition of the film which exposes the treatment of the migratory Oklahomans in California's fruit country. Dates in Fresno, heart of this territory, and Tulsa came off without event except better than average business.

'Grapes' Sequel

Hollywood, March 5.

'Highway 66,' a sequel to 'Grapes of Wrath,' goes into preparation this week at 20th-Fox with Fred Kohlmar on the producer job.

Kohlmar recently shifted to Westwood from a producer berth at Columbia.

Clifton Fadiman and Two Brothers Form Bureau To Handle Personages

Fadiman Associates, Ltd., composed of brothers Clifton, Edwin and William Fadiman, has been organized in New York to handle 'specialized radio personalities' and build radio shows around them. Clifton, the interlocutor of 'Information Please,' and Edwin, foreign film producer and importer, will actively run the organization, while William, eastern story editor for Metro-Goldwyn-Mayer, will be a silent partner.

Outfit will specialize in acting as personal representatives for literary, scientific, dramatic and other talent not on the radio previously, except perhaps in an incidental manner. Around each will be built a popularized show which will be offered for commercial sponsorship.

Fadimans may also offer their clients for lecture appearances, but all booking will be through an established lecture bureau. Starting date for the venture hasn't been set yet, although incorporation has been completed. Edwin bears the presidential toga, Clifton is v.p., and William treasurer.

Arthur Loew East

Arthur Loew, head of Metro's foreign department, returned from the Coast this week.

He had been away for about two weeks conferring with studio production executives regarding requirements in the foreign market.

GRIFFIS, GIBSON'S TANGIBLE PLAN

Paramount Exec and His Father-in-Law, Harvey D. Gibson, Working It Out—Emphasis on Historical and Social Aspects

NO B.O. COMPETISH

A tangible plan for participation by the film industry in this year's New York World's Fair will be laid before heads of major producer-distributors at a meeting to be held at the Hays office tomorrow (Thurs.). The meeting will consider the question of whether major picture companies, as members of the MPPDA, will go along on participation and what recommendations other than those made, or changes, are to be mulled. If going through it will be the first time the pic biz has gone for either the N. Y. or Frisco fairs. Both wanted Hollywood participation and both were turned down last year.

The proposal for exposition participation entails the rental of the structure known as the Textile bldg., located near the Long Island R. R. entrance to the grounds. Rental would run a reported $100,000.

Though they may be changed, depending on the will of the major companies participating, the plan presently calls for a screen-testing room, a museum depicting the growth of the industry, display booths for all distributors as well as for others of the industry such as equipment organizations, trailer companies, etc.; a restaurant and possibly a Variety club adjunct for exhibitors. While at first it was proposed that a theatre be included,

(Continued on page 4)

ILEANA'S 6½G BRACELET CROPS UP VALUED AT $1

Pittsburgh, March 5.

Ileana (Mrs. Stan) Laurel, exiled from California by court order for a year and who told Hollywood reporters she was heading for Pittsburgh and a night club engagement, breezed in and out of town in two days last week minus a spot to play in, but with still plenty of what it takes to crash the front pages. First she put the blast on the Coast police, calling 'em everything unprintable under the sun. One sheet reported she was here for a burlesque date, and another said she was merely stopping off to see friends on her way to New York.

Twenty-four hours after she hit town Ileana made the night club rounds and came home to report to police the loss of a $6,500 bracelet. Before her train heading east was half way out of the station a piece of jewelry answering her description was recovered in a cab. Police took it to an appraiser, who judged it to be worth less than a buck.

FUN AT THE OPRY

Or Everything Goes Wrong for Horace Heidt's 'Treasure Chest'

Minneapolis, March 5.

'Treasure Chest' idea, brought by Horace Heidt from niteries and radio to vaudeville, has clicked nicely with theatre audiences so far and worked smoothly, for the most part, but the second afternoon show on the opening day at the Orpheum here was just one of those times when everything goes wrong.

Patrons who drew the lucky numbers that entitled them to come up on the stage and get the chance to win a prize by naming selections played by the band failed to respond.

(Continued on page 43)

Felix Greene, BBC, Staying in U.S.A. To Partner With Huxley, Others on Films

Felix Greene, who is being succeeded by Gerald Cock as New York representative of the British Broadcasting Corp., will remain on this side and enter the film production business. He will be a partner in Film Associates, Inc., with Aldous Huxley, the English novelist, who has been writing for Metro; Irving Reis, first director of the Columbia Workshop of the Air, now a writer and director for Paramount; Henwar Rodakiewicz, also a writer and director for Paramount; Theodore Lawrence, research engineer and former technical supervisor in Europe for Par and 20th-Fox, and Gerald Heard, a writer.

The men are all equal partners and will write and supervise all production. They will specialize in documentary and class feature pictures of a biographical and historical character for general distribution. It is proposed to carry out at least part of the filming in New York, although the outfit has no tieup with Mayor LaGuardia's campaign to bring production east.

'Cafeteria Society'

New York's 'cafeteria society' is set to acquire a No. 1 glamor gal under the aegis of the Fiesta Danceteria in Times Square, the world's only self-service nitery.

Contest March 14 to select 'Miss Cafeteria Society' carries with it a prize of $100 and a visit to a McCoy nitery—with waiters.

N.Y. FAIR NAME BANDS UP TO THE MIDWAY

The New York World's Fair will not sponsor or pay for name bands, as done the last half of the 1939 fair. However, there is prospect of several name musical organizations being booked by shows on the Gay White Way (midway). They are being considered for Danceland, a modernistic ballroom, now a likely midway attraction; at the Music Hall where Mike Todd plans vaudeville, and possibly band attractions; and at the 'American Jubilee,' revue. The exposition hasn't the coin for big bands such as used the closing weeks of the fair last fall in the Textile Building. Concessionaires didn't go for similar bands when they played in the amusement area last year.

However, just in case, a preliminary agreement was negotiated between Local 802, American Federation of Musicians, and the exposition officials recently to cover all types of dates on the fairgrounds this year. Rates are to be the same as on Broadway, according to Jacob Rosenberg.

Gay White Way may have three or more villages, present negotiations indicate. Old New York, which likely will be operated by Mike Todd, will be Old New Orleans. Todd also may have Merrie England, but the type of show is not known. A second village is to be tabbed The

(Continued on page 30)

'Tobacco Road' Another 'Tom' Show, Aver Oshrin, Kirkland; No Pix Sale

Despite continued reports that 20th-Fox has purchased 'Tobacco Road,' Harry H. Oshrin, co-producer with author Jack Kirkland, maintains 'tain't so. Oshrin classifies 'Road' as a modern 'Uncle Tom's Cabin' and declares to sell it to films, even at the fancy price offered by virtually all companies, would be folly in the face of the grosses it is currently garnering.

Latest Coast advices have 20th as having signed Walter Brennan for the Jeeter Lester role. RKO is also said to desire it for Charles Laughton, while Warner Bros. would like it for Paul Muni. If it is sold, at any future time, Oshrin and Kirkland are said to favor WB, although equal terms have been offered by all studios.

Offers are said to be $200,000 plus 10% of the first $1,000,000 the pic-

(Continued on page 50)

Bergen on Broadway

Hollywood, March 5.

Chase & Sanborn program will be broadcast from New York for a few weeks beginning March 17.

Edgar Bergen's contract allows for trips east. He wants to see the shows and check up on the biz and of the Charlie McCarthy by-products.

A 'Merriwell Finish', In Hollywood, May Be Burt Standish's Break

Recent publicity anent the financial difficulties of George W. Patten who, under the name of Burt L. Standish, wrote the Frank and Dick Merriwell stories, has revived interest in purchase of screen rights to his books, of which more than 123,000,000 copies have been sold. Studios have at various times considered transferring the exploits of the Merriwells to celluloid, but have never seen them as strong enough material.

Counting against the Merriwell purchase is Metro's recent experience with the Nick Carter stories. After buying almost a fantastic number of them the studio recently released the first Carter film. It was a studio-written original.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York City

SUBSCRIPTION
Annual...... $10 Foreign...... $11
Single Copies..................25 Cents

Vol. 137 No. 13

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Jan. 5% Under '39, Feb. 2-3% Below Last Year, Film B.O. Index Shows; Extreme Cold Cut Into Grosses

Although in some territories theatre grosses have held their own during January and February, with increases over the same months for 1939 occurring in a few regions, in a vast majority of the states the business has been seriously affected by cold weather and other factors. The result is that when the country is taken as a whole, the national average ran close to 5% less this January than for the same month in 1939, while for February the figures would indicate the dip is between 2% and 3%.

As February went out, it appeared to operators that the tendency of grosses was to strengthen a little, due no doubt to less severe weather in many parts of the country. Final week of February kept the drop from being as low as for January, with business in some regions, notably Canada, taking a spurt.

Beating taken during January and February is not being blamed on pictures, exhibition opinion being that the quality of product compared very favorably with last year. The year started out auspiciously with New Year's week business good virtually everywhere, but about the middle of the month unseasonably cold weather and blizzards began taking their toll.

With record lows in temperature set in all of the Southern states, together with the worst snowstorms ever felt in Dixie all the way from the Atlantic seaboard through Texas, the business in the theatres went off sharply. Average of decline from cold and snow in the south is put at around 10%. In Atlanta, getting the toughest blizzard it ever experienced in January, stores were closed a couple days, traffic tied up, heating difficult, etc. This happened in other parts of the south, which is unequipped to battle zero weather.

Dixie Hit Hard

A leading theatre in one of the southern cities is cited as an example. The first day the cold wave hit it the gross went off 600%, the take being $300, where the normal anticipation would be $1,200.

Colder weather than felt in years has continued in the south through most of February. Severe frigidity has also held the middle west, northwest, New England, New York state, and most of the far west in its grip during January and most of February, bringing the totals down when compared to 1939.

The national decline in gross the first two months of 1940 is in spite of 'Gone With the Wind' and the fancy boxoffice figures it has produced. Average might be worse but, for what 'Wind' has grossed, although contrary opinion is that this picture may have held down the normal chances of others. Theory there is that competing with 'Wind' has been difficult for even the bigger pictures playing against it; also, that high admission prices exacted for 'Wind' has eaten into fan budgets considerably.

A contrary opinion is that 'Wind' may have helped in instances where it has dragged people downtown or from nearby towns who, failing to get close to the picture, have gone to see others rather than waste the whole afternoon or evening.

Lent this year began at an unusually early date, Feb. 7, and that, it is believed, has also hurt in many sections of the country, causing the February business to slip lower than it did last year.

Index of business, as computed by carloadings, steel production, power consumption, etc., would indicate that for January and February there has been a steady, unrelenting decline.

Unemployment throughout the nation increased 10.6% during the month of January, according to figures of the National Industrial Conference Board.

B'way First-Runs 23% Ahead of Jan.-Feb., '39

Total take of first-runs on Broadway registered a 23% increase during the first two months of 1940, ending Thursday (29), over the same period a year ago. Aggregate gross for the current year was approximately $3,474,000, while January and February of 1939 saw only $2,830,000

(Continued on page 20)

Free Tax Service

The U. S. Internal Revenue Dept. has specially assigned Wayne Pierson and Ed Rigney at VARIETY's New York office for free service to professionals. Both have show business knowledge and background, and are cognizant of the allowances, deductions, etc., permitted people in the amusement business.

Their advice and aid are gratis, being payrolled by the U. S. They will assist you in preparing your Federal income tax reports.

Don't forget, the deadline is the end of next week, March 15.

GEO. STEVENS BOWS OUT OF HIS RKO PACT

Hollywood, March 5.

George Stevens Monday (4) obtained his release from RKO as a producer-director. His contract had a year to go. He has been ace director on the lot for the past six years.

Stevens had been seeking mutual cancellation for two months and is talking a producer-director deal with another major.

Pix At Fair

Continued from page 3

seating between 1,200 and 1,500, that was ruled out at a meeting held on the matter at the Hays office when interested parties made the suggestion. Fear was that New York exhibitors would regard this as direct opposition by the industry.

The museum, to include the first projection machine, historical costumes, wax reproductions of stars, etc., would exact an admission of 10c., under tentative proposal, with some system worked out to provide a screen test for every 100th ticket sold, or in some other way.

Restaurant, seating around 400, would include a bar and a dance floor. Already approaches are being made for this concession including, from account, the Piccadilly hotel, LaHiff's Tavern, Breslin and Times Square hotels. The eating adjunct may be known as the Hollywood restaurant. Piccadilly Circus Bar of the Piccadilly hotel operated the restaurant last year when it was the Textile bldg.

Stanton Griffis, chairman of the board of Paramount, has been an industry prime mover in connection with representation at the 1940 fair. He is related to Harvey Gibson, chairman of the board of the World's Fair, and also a director of Paramount, by marriage. Mrs. Griffis (Whitney Bourne) is Gibson's daughter. Both are said to have worked out most of the preliminary details for presentation to the Hays office. Before Griffis left for Florida Saturday (2), the plan as tentatively worked out, was discussed at a meeting and Major Leslie E. Thompson, president of RKO Theatres, was chosen as chairman of a committee to further it in line with session at MPPDA for tomorrow (Thurs.), etc.

Theatre Owners Protest

Independent Theatre Owners Assn already has formally protested against any free motion picture exhibit at the expo in a wire addressed to Will Hays. Claimed that the association would oppose any free exhibit and urged that the status of the theatre owner be considered.

Wire stated also 'while we offered our support to the fair last year, lowered admission prices that will be in effect when it opens May 11 offer serious competition to us and we therefore are of the opinion that any cooperation in the way of free attractions to the public by this industry is inimical to our interests.'

It is much the same attitude always indicated in the past by affiliated theatre interests that has prevented the picture business being officially represented by a theatre or studio exhibit at Chicago, San Francisco or New York expositions.

Marx Leaves Col.

Hollywood, March 5.

Sam Marx resigned as story editor at Columbia, checking out Thursday (7) after two years on the lot.

After a vacation he will make another connection.

Julius Gordon To Continue As Op Of Jefferson's 70

Julius Gordon, son of Sol E. Gordon, president of the Jefferson Amus. Co., operating around 70 theatres in the southwest, including affiliations, is expected to continue the active administration of the circuit following the death of his father at 56 last Wednesday (28) at the Union Memorial Hospital, Baltimore. The Jefferson chain, as well as its associated East Texas Theatres, Inc., is a Paramount partnership affiliation.

In poor health of recent years, Gordon became less and less active, and a year ago Julius Gordon was made v.p. and general manager. At that time, also, due to disagreement with J. C. Clemons, Gordon's partner for 25 years, Clemons retired from active participation in the management of the circuit though still retaining his financial interest.

Gordon's death was due directly to a stroke. An attorney as well as a theatre operator, Gordon shortly after the turn of the century argued an early anti-trust suit before the U. S. Supreme Court in collaboration with the old Fox company. Latter offered him an executive post but he refused. In another anti-trust case, brought by the George Freis circuit of Texas against Jefferson, Gordon wrote a brief which has been often regarded in the trade as a model. That case was won by Jefferson.

Gordon was also very active in the lengthy Washington conferences which drafted the NRA code covering the amusement industry, having participated on committees concerning the exhibition side. He was also active in the Motion Picture Theatre Owners of America.

Funeral was held in Beaumont, Texas, Friday (1). In addition to Julius, the son, surviving are Mrs. Beverly Horswell, daughter, and the widow, Mrs. Pauline Gordon.

$200 FINE FOR 'BIRTH'; 'RACE HATRED' CHARGE

Denver, March 5.

Robert E. Allan, former manager of the Jewel, was fined $200 in county court by Judge Lawrence Hickley on a charge of showing 'Birth of a Nation' in violation of a city ordinance that prohibits the exhibition of any film that 'tends to incite race hatred and racial prejudices.' The case had been appealed from police court where Allan was fined $1,000 and sentenced to serve 120 days in the county jail. Allan was permitted to plead guilty on one count in the higher court, with the judge suspending half the fine, and setting 60 days to pay the balance.

The ordinance under which Allan was convicted was declared constitutional recently by district judge C. E. Kettering.

'Gone' Trailer for 'Birth'

Swelled b.o. in wake of 'Gone With the Wind' persuaded Interstate officials to send for prints of 'Birth of a Nation,' 1914 gem, to see possibilities of brief run at Rialto.

Officials claim 'Gone' created demand for 'Birth.'

See 'Extended Time' As Panacea

Chicago, March 5.

Local exchange heads believe that, with producers concentrating on bigger and better pictures, 'extended playing time' is exhibitors' only salvation, and they foresee a change in theatre operation policy all along the line.

The trend is to fewer and better pictures, and subsequent-run exhibitors in consequence will make fewer changes of bill, in the opinion of the trade here. Accordingly, exhibitors will not have to buy as many pictures as formerly.

It has been the experience of many exhibitors that their returns on outstanding pictures, having preferred playing time, gross more on Monday and Tuesday after a Sunday opening, than the house takes in for the balance of the week, excluding Saturday. In most instances, these pictures could have been run one to two days more profitably, it's asserted.

The trade here feels that the type of product now being released and impending is 'just what the doctor ordered' to bring back the public to the theatres and to make new film converts.

Liberalizing of Musician Union Restrictions Aiding Stageshows, Curbing Dualism, Says Balaban

Chance to reduce the number of double-feature bills in the middlewest stems from the new, more liberal attitude of the unions, Barney Balaban, president of Paramount, said in summarizing the dual situation in U. S. last week. There is a growing sentiment among musicians' unions in Michigan and other states to eliminate standby orchestras, thereby aiding the restoration of stage shows and reduction in dual billing, according to Balaban, who sees in this the biggest hope for reducing double-features.

Asked whether fewer pictures for the 1940-41 season would help curb the doubling practice Balaban could not see where it would materially reduce dualing, at least for some time. Also he was dubious about whether there would be any material reduction from this shortage for dual needs.

Instead, Balaban indicated he believed the greatest early chance for reducing double features was in theatres where union scales made it practical to resume stage shows.

Balaban said that Paramount's proposed new studios in Hollywood would have to wait until a clearer picture is obtained of the foreign field. The first unit would cost $6,000,000.

RKO HAS APPLIED FOR N.Y. EXCHANGE LISTING

RKO has made application for listing of its new shares on the New York exchanges, and approval looms as likely within the next two weeks. Plan has been given to the Securities & Exchange Commission, where approval is necessary before shares can be listed on the big board or Curb. A couple of details are being ironed out currently.

The new common and preferred issues have been actively traded in on the over-the-counter market while the old RKO common still is being traded on the N. Y. stock exchange.

Hizzoner's Prattfall Cost St. Loo Theatres 2½G, F&M Exec Charges

St. Louis, March 5.

A loud beef that the warning of Mayor Bernard F. Dickmann, via radio, that streets were slippery and hazardous, cost theatres $2,500, was made last week by Chauncey B. Nelson, personnel director of Fanchon & Marco interests here. Hizzoner suffered a prattfall on a Sunday a.m., and immediately got in touch with local radio stations and enlisted their cooperation in warning natives to be careful of similar mishaps.

In his plaint Nelson said, 'All last Sunday the radio stations were announcing that the streets were in a very impassable condition. It is true they were wet. They were not icy. Ordinarily on a day of that kind theatre business is very good, but I believe that announcement did us at least $2,500 worth of damage, and I don't believe that the cause of safety was helped in any way by any such promiscuous broadcasting.' The mayor made no reply.

Disney Stock Bulge

Sacramento, March 5.

Walt Disney Productions was permitted an increase of $1,000,000 in its capital stock. Under the amended charter the company is allowed to change its 200,000 shares of $10 stock to 600,000 shares at $5, an increase from $2,000,000 to $3,000,000.

Amendment was signed by Walter E. Disney, president, and George E. Morris, secretary.

WB DUALING ON THE UPBEAT IN PHILLY

Philadelphia, March 5.

Warner Bros., for a long time leading opponents of double-features, now have at least 35 nabes on the dual diet and the list gets larger each week. In nearly 20 houses twin-bills is a steady policy. In the rest the duals are shown according to the strength or weakness of the product on hand.

With the growth of double-features has come the steady diminishing of giveaways at the Warner nabes. The circuit's officials have found that an extra feature costs less than dishes, dresserware and other gimmicks. As a result only about 15 houses still use premiums as a come-on compared to 46 houses before the first of the year. The houses still featuring giveaways are those located in areas in which the opposition indie plugs premiums.

This trend of more duals and less premiums is expected to continue as soon as more films become available due to the breakup of the film jam caused by the long run of 'Gone With the Wind' and other heavyweight films.

Dwan In Pilot House On Shirley's Young 'Uns

Hollywood, March 5.

Allan Dwan gets the director job on Shirley Temple's next picture, 'Young People,' at 20th-Fox. Sidney Lanfield, originally mentioned for the chore, was withdrawn to pilot 'Public Deb No. 1,' on which he has been handling advance preparations.

'Young People' is due to roll in about 10 days, with Jack Oakie and Charlotte Greenwood heading the supporting cast.

Other News Pertaining to Pictures

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SAME 500 FILMS FOR '40-41

Almost All UA Producers Anxious To Have Goldwyn's Squawk Settled

Although the sympathies of other United Artists producers are almost all with the company in its current battle with Samuel Goldwyn, they are anxious to see the dispute settled. Not particularly concerned with what effect it is having on Goldwyn's standing, they are disturbed with its bearing on UA. They feel, for one thing, that it is sidetracking attention of execs that would otherwise go to improvement of the general setup and, for another, the company's prestige may be injured should Goldwyn succeed in breaking away.

This feeling has been reflected in the conciliatory attitude the company has taken towards its wayward producer, despite the blustering attitude adopted outwardly. Softness was revealed in court papers filed in recent weeks, although Goldwyn has not in any way reflected it. He has repeatedly refused to conciliate, using every possible means to obtain a court test of his UA ties.

Story behind his legal suit to obtain a relatively insignificant amount of interest on his producer's bonus started in January, 1939. At that time UA stockholders voted to set up the bonus fund known as the Silverstone plan. It provided for rebates on the standard 25% distribution charge to producers who achieved certain grosses in three categories. These were on pix that reached certain levels in the domestic field, pix that reached certain levels in the foreign field, and on the overall grosses of a producer's entire output for the year. With these rebates it is possible to bring distribution charges down to between 15 and 18%, instead of 25%.

Quota Angle

While this plan was being worked out, it was decided that to obtain certain English-made pix needed under the quota laws, British producers would be offered more favorable terms than 25% on distribution costs in England. However, the problem then came up that some producers—mainly stockholders and oldtimers—had clauses in the contracts automatically guaranteeing them equally as favorable terms as granted any other producer at any future time. Stockholders feared, as a result, that these producers might demand the preferred terms offered the British producers.

To get around this, they decided that anyone wishing to participate in the bonus must agree not to demand the 'most favored' terms on English distribution. A supplemental contract was sent to all producers who had 'most favored' clauses in their pacts and all signed and returned them except Goldwyn. He refused, demanding he get the more favorable English terms.

In the meantime, Aug. 25, 1939, the bonus became payable. UA wouldn't send Goldwyn his, however, because he hadn't signed the supplemental contract. When he started to kick up a row, which they wished to avoid, they sent the check for $34,000, but with the stipulation that by accepting it he would agree to forget the preferred English terms. He sent the check back. Then UA, becoming still more conciliatory, sent him the check again without any stipulations. He returned it again, this time with a demand for interest from the day it was due. The same day, Dec. 8, he filed suit for the interest.

Addison Out as Loew's N. E. Head; No Successor

H. M. Addison, northeastern division manager for Loew's, headquartering at Boston, resigned last week after serving in that operating capacity for the circuit for five years. A successor is not likely to be appointed until Joseph R. Vogel returns from a Cuban vacation. He leaves Friday (8), accompanied by Mr. and Mrs. Leopold Friedman.

Meantime, the Loew New England theatres will operate on their own without a divisional head.

Coming: 'East Lynne'

Hollywood, March 5.

It's in again. 'East Lynne,' sturdiest of all the melodramas, is coming back as a picture, this time at Warners, with Lloyd Bacon as director and Bryan Foy as associate producer.

It is a double comeback, as John Boles, who has not been in pictures lately, is stepping out as the male lead opposite Barbara Stanwyck. Production is slated for early summer.

'Nellie Kelly' And 'Follow Thru' Cue Filmusical Trend

Purchase last week of an 18-year-old George M. Cohan musicomedy by Metro and announcement the week previous by Paramount that it would do a remake of a 1929 musical hit is seen to presage a line of low-cost filmusicals on 1940-41 slates.

Metro's buy was 'Little Nellie Kelly,' in which Judy Garland will appear. It was written entirely by Cohan—book, music and lyrics. Four months' run in Boston preceded its New York entry in November, 1922, with Elizabeth Hines and Charles King starring. It will have mostly new music, although several of some 10 Cohan hit tunes in the original will be resurrected. They include 'Nellie I Love You,' 'You Remind Me of My Mother,' 'The Voice in My Heart,' 'All in the Wearing,' 'Dance My Worries Away,' 'When You Do the Hinky Dee,' 'The Great New York Police,' and 'Till My Luck Comes Rolling Along.' Metro is understood to have paid $15,000 for screen rights to the piece, which is more or less a satire on the theatre and on Cohan's plays in particular.

Paramount's remake will be of 'Follow Thru,' Buddy De Sylva show which was on Broadway in 1929. Par made it in 1930. In plans of the studios to produce these two musicals is seen the necessity of war economy, as both can be made at comparatively small cost and yet will fill the ever-present demand on any yearly schedule for a quaff of song-and-dance. Other studios are expected to grab the cue.

Most important purchase of the past week was 'How Green Was My Valley' by 20th-Fox for $50,000. First novel by Richard Llewellyn is currently fourth on the best-seller list. It's a story of the Welsh coal fields and has been compared in a way with 'Grapes of Wrath.'

Metro announced the purchase of 'The Reign of Soapy Smith,' which it actually acquired several months ago. It's a western by Edwin V. Westrate and William Ross Collier, for which the studio paid $3,000.

'Night Music,' legiter by Clifford Odets, presented by the Group Theatre, will go to the Loew-Lewin producing unit at United Artists for $20,000 plus a percentage of gross. L-L bought it before production for the $20,000 as a down payment, with a proviso for additional payments depending upon the number of weeks the play ran and the gross, plus a percentage of the picture receipts. Inasmuch as it will close at the Broadhurst, N. Y., on Saturday (9) after little more than two weeks the payments over the $20,000 do not apply.

Couldn't Escape It

Hollywood, March 5.

Kurt Bernhardt took over the directorial chore on 'You Can't Escape Forever' at Warners, shifting from his previous assignment, 'Money and the Woman.'

Change necessitates a new pilot for 'Money.' 'Can't Escape' rolls March 11.

EARLY SEASON'S WAR PANIC OFF

Talk of 25-33% Cut in Production for Next Year Appears Now Dissipated—All Studios Plan Virtually Same Number of Pix as in the Past

COULDN'T AGREE

While four months ago it appeared certain that there would be 25-33% fewer pictures made for the 1940-41 season than in the past, it appears equally certain now that virtually the same number of films will be turned out by the 10 majors and indies during the coming year as in 1939-40.

For 1940-41, some 500 features will be produced and delivered. This year will see about the same number, although last summer some 518 pix had been promised.

Hectic thinking as studios frantically sought to adjust production to what were expected to be greatly shrunken grosses, resulting from chaos in Europe, was responsible for the predictions by all studios that they would trim their quantity next season. Now, however, in the light of calmer perspective and intensive gandering of figures from abroad, the threatened slash of output seems pretty well out of the way.

Although virtually all producing companies have yet to officially decide on the number of films for 1940-41, majority have let it unofficially be known on about how much product exhibitors can count.

Another indication that there will be an equal number of films next year, VARIETY learns, is the private check a few weeks ago by the head of a major affiliated circuit. In talks with top execs of each of the companies he was informed he could depend upon having for his houses practically the same number of films as this year.

Par May Slash

Paramount at the present writing appears committed to a slash from what it originally promised for this year, but not from what it will actually deliver. Par this season originally promised 49 features and nine westerns from the Harry Sherman unit, for a total of 58. It has made no accouncement other than that there will be a reduction from the 58, so it will probably again wind up with 52.

Twentieth Century-Fox will definitely turn out 52 for 1940-41, Joseph M. Schenck, chairman of the board, declared a few weeks ago, and this number was again substantiated by Herman Wobber, distribution chief, at a meeting of district sales managers last weekend. This means no cutting. Metro likewise will again deliver 52. There has been nothing official in that regard, but top execs have not refrained from expressing that as their opinion.

Columbia, which is slated to turn out 40 features and 16 westerns this year, will also repeat for 1940-41. Warner Bros., which promised and will deliver 48 this year, is also set for the same number. However, while it produced the entire number in the past, WB will inaugurate something new in filling out part of its commitment from outside producers. Frank Capra is the only one signed so far, but more deals are said to be in the works, and the studio was admittedly trying to obtain Samuel Goldwyn's output.

RKO Cut Possible

Possibility of a reduction in RKO's output appears plausible, as it has maintained a heavy commitment, although there has been no indication from prez George Schaefer or other officials to that effect. However, the company has already trimmed six pictures from the 58 it originally pledged itself to this season. Studio was to turn out 37 features and six westerns, with indies

(Continued on page 18)

Exhibs Now Have a New Fear: So Many Good Films It's Gonna Be Too Tough on the Other Product

Minneapolis, March 5.

Fears actually are being expressed in local indie exhibitor circles that 'the extraordinary number of outstanding pictures coming up' will have a bad effect on the boxoffice. They now complain 'there'll be too many good films released.'

Those independent theatre owners who are doing the worrying argue that 'if outstanding pictures become so common, as now threatens, they won't mean so much to the boxoffice any more.' They declare their customers will become blase, will not be able to appreciate the difference in quality and will not be sufficiently impressed.

Moreover, they point out that public purchasing power is limited and 'some of the outstanding pictures, in consequence, will have to take it on the chin, just as the inferior ones do now.' Also, assert the worriers, it'll be 'an almost impossible task' to maintain the present high quality standard and when the letdown comes the boxoffice repercussions will be all the greater.

These views, however, are not shared by John J. Friedl, general manager of the Minnesota Amus. Co. (Paramount circuit). Instead of dreading the 'abundance of riches,' he's jubilant and is confident that they spell a protracted period of prosperity for the entire industry, including a continuation of the record 'Gone With the Wind' grosses.

In his 23 years in the business, Friedl says, there never has been a time when so many outstanding pictures have been released. He calls it the 'golden age' of film production and says the b.o. hits are coming up so fast it makes the exhibitor dizzy. That dizziness, he feels, may have something to do with some of the independents' fears.

Friedl cites the splendid screen adaptations of so many big selling novels now being released or coming up soon—among them 'Gone,' 'Grapes of Wrath,' 'Of Mice and Men,' 'Northwest Passage,' 'Rebecca' and 'Pinocchio.' It's not only a lucky break for exhibitors that there are such competent Hollywood producers, but also that there have been so many popular novels these past few years.

Pro & Con 'Gone'

Playing against 'Gone With the Wind' is a new quirk for competitive distributor-exhibitors. It has been helpful.

Following 'Gone,' however, into the selfsame house, is a handicap, because so much money was drained from the town it hurts the ensuing picture. But concurrently with 'Gone,' it drags 'em downtown and all boxoffices perk.

20th-Fox Sets $30,000,000 Prod. Budget for '40-41

An approximate $4,000,000 increase in production costs to cover next year's program, discussion of product yet to be released on this year's schedule, and decision to deliver 'Lillian Russell' as a 1939-40 picture, if ready, highlighted the two-day district managers sales meeting held by 20th-Fox in New York over the weekend.

The two-day sales huddle with Herman Wobber presiding also discussed preliminary plans for a national sales convention in Chicago, to be held sometime between April 1 and 15, plus plans of the studio to hike its budget for the coming year. Instead of the approximate $26,000,000 covering this year's 52 features, plus shorts, the 1940-41 budget is expected to run around $30,000,000, perhaps a little more.

Darryl F. Zanuck is expected to come east shortly to further discuss '40-41 plans and the Chicago convention. He will probably get in around March 15, at which time also Joseph M. Schenck will huddle with S. R. Kent, Wobber and others.

In addition to Wobber, those attending the weekend sales meeting in N. Y. included from the home office Walter J. Hutchinson, W. J. Kupper, W. C. Gehring, William Sussman, William J. Clark, Charles E. McCarthy, Jack Bloom, Martin J. Moskowitz, Jack Sichelman, Roger Ferri, C. A. Hill, E. H. Collins, Ted

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WILL HORWITZ GRANTED FULL PARDON BY F. D.R.

Houston, March 5.

Will Horwitz, owner and operator of four Houston theatres, has been granted a full pardon and restoration of civil rights by President Roosevelt. Horwitz was convicted of conspiracy to use the mails for furthering a lottery, and served seven months of his five years' sentence in Leavenworth, thereby losing his civil rights. Some 100,000 signatures, on a petition for his release, brought him back to Houston in 1934 where he was welcomed by cheering crowds at the station and at a reception in his honor at the City Auditorium later in the evening.

For years he has personally supervised a Christmas party for all the underprivileged children of the City.

De Lapp Out at Par

Hollywood, March 5.

Terry de Lapp has turned in his resignation as Paramount publicity director. He has been with the outfit four years.

He was married Feb. 27 to Adelaide Title in Las Vegas.

No immediate replacement as Cliff Lewis will handle it all.

U'S NEW CORPORATE PLAN BY MARCH 15

Universal's recap plan whereby the corporate setup would be simplified to eliminate so many different types of stock probably will be handed the stockholders at the annual meeting March 15 at Wilmington, Del. Company's earnings have been holding up well, only recently showing better return in the domestic field that a year ago.

Several directors are due for reelection at the coming session, including John D. Penick and Samuel I. Posen, who represent the first-preferred stockholders. They got on the board originally as stockholder representatives because of stipulation allowing stockholders to vote for two directors when six quarterly dividends have been passed.

Company is not soliciting proxies or contesting the reelection because the bulk of 17,864 shares of first preferred is in the hands of the public.

Par Takes to The Outdoors in Spring

Hollywood, March 5.

Come spring, Paramount breaks out in the open with a bevy of open-air films, beginning with Cecil B. deMille's first unit of 'Northwest Mounted Police,' which burst out yesterday (Mon.).

Other outdoor pictures starting this week are 'I Wanted Wings,' 'Virginia,' 'Eyes of Texas' and a stampede of Harry Sherman's cowboys.

U.S. Set Back as Court Sees No Threat of Reprisals; Mystery Hint of Settlement Minimized

Federal judge Henry W. Goddard in N. Y. yesterday (Tues.) denied an application of the Government for an order protecting witnesses from possible reprisals by major film companies, when their names are revealed. The judge declared that while he wanted to aid the U. S. in every way, no evidence of intimidation of witnesses had been introduced to justify the order. The judge declared that if the Government could bring in one case of threats hereafter he would allow a renewal of the application.

Every major company attorney of prominence at the hearing spoke heatedly against the granting of the application in a three-hour hearing. Judge Goddard postponed consideration of the start of pre-trial conferences until later in the week. He will decide this without further hearing.

The Department of Justice then served its consolidated answers to the majors' interrogatories on the defendants. The answer, more than 300 pages in length, contains the names of 500 independent exhibitors complaining against the majors.

Unusual Hint

The first real indication of a possibility that the motion picture industry's most important litigation, the Government anti-trust suit, may be settled before it reaches trial on May 1, was forthcoming Monday (4), in an unusual way, and in a matter not relative to the suit at all.

Judge John C. Knox, senior judge of the Federal district court, filed an opinion, setting the date for the trial of another matter, Joseph John Davilla's suit against Harms, Inc., the National Broadcasting Co., Columbia Broadcasting system, and several other defendants. Schwartz & Froelich are attorneys for many defendants in this action.

An affidavit was submitted by this firm, asking that the trial of the Davilla action be immediate, or put over to the end of the anti-trust action, as both Louis Froelich and Herman Finkelstein, counsel for Columbia Pictures, will be involved for many months in that suit. Judge Knox's filed opinion declared, 'If it be, as has been suggested, that the case of U. S. against Paramount Pictures, Inc. (court title of the anti-trust action), will be disposed of without a trial of the issues, this suit (Davilla) can be tried May 13. If the Paramount case goes to trial May 1, trial of this action will have to await its conclusion.'

Both Finkelstein, who prepared the affidavit, and Government attorneys were amazed at the judge's memorandum. They both declared that, to the best of their knowledge, no settlement was contemplated, and could not understand the reason for such a statement.

It does not seem likely that the judge would file such a statement unless he had been informed by some reputable source that a settlement was in the works. Should this be the case, it is possible that some agreement may be on the verge of being worked out, and many of the attorneys for the defense and the prosecution have been kept in the dark.

The Davilla suit, while an important one, fades into insignificance beside the possibilities presented by Judge Knox's written words. The action seeks approximated damages into the millions for the alleged plagiarism of the plaintiff's song, 'If I Were a Spider, and You Were My Fly,' in 'The Desert Song.' Statutory damages of $250 is sought for each performance or recording of the song.

Judge Knox, when questioned, declared that he had received no word of a settlement, and the memorandum had no special significance. It was learned, however, that someone from Washington, in an official capacity, had informed the calendar commissioner in the Federal court that a settlement was in the offing. Col. William Donovan, handling the defense for the consolidated producer-distributors, also declared he knew nothing of any proposed settlement.

More Legal Papers

On Friday, Saturday and Monday (4), all defendants filed reams of documents upon the Government, for their answers to the consolidated interrogatories. The majors became

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George M. Cohan Theatre Rental Back of N. Y. Suit

Application for a summary judgment, made in the N. Y. supreme court Wednesday (28), revealed the $50,173 suit of the Esquire Amus. Corp. against Gaelbel Realty Corp. for breach of contract.

An agreement is alleged to have been entered into between both parties Jan. 29, 1936, whereby the plaintiff rented the George M. Cohan theatre on Broadway for five years. In March, 1936, the defendant is claimed to have defaulted on a mortgage, and in June the premises were sold at auction. The plaintiff asserts it spent $32,100 in improvements in the theatre, of which they lost $19,173 as a result of the foreclosure, and $31,000 additional as a result of the unexpired time on the lease. A general denial is the defendant's answer.

NONE OF LEGIT 'GIRLS' CAST SET FOR THE PIC

Despite announcement by RKO that the entire Broadway cast of 'Too Many Girls,' at the Imperial, N. Y., would be used for the film version, no one is set for the picture. Figured likely that Marcy Wescott, Desi Arnaz and possibly Hal LeRoy may be offered contracts for the screen production, but none of them has yet been approached as to terms, etc. Also seen probable that Eddie Bracken, who originated the male comedy lead but is now on the Coast under contract to Paramount, may be borrowed from that studio for the picture, but that is likewise a matter for future negotiation.

With George Abbott, presenter of the legit show and slated to produce-direct the film, planning to keep 'Girls' running at the Imperial (N. Y.) as long as possible, it's improbable that any other members of the cast will be used for the picture. Abbott goes to the Coast in mid-May and should start shooting soon after that.

His intention is to return east early in July if he can wind up work at RKO in time. He has no shows set for the fall, but has a couple of musical comedy ideas which are being put into script form. One of them being done by George Marion, Jr., who supplied the book for 'Girls.' It's hoped to get Rodgers and Hart, who wrote the score for 'Girls' and Abbott's 'Boys from Syracuse' last season, to supply the music, but that's also not set.

Lewin and Loew Scout Players for 'Night' Pic

Albert Lewin, partner with David Loew in a United Artists producing unit, returning to the Coast Monday (4) after a week in New York. Loew will return west this weekend.

Pair had been confabbing with Clifford Odets, whose Group Theatre play, 'Night Music,' they will film. They also hopped down to Baltimore (1) and Saturday to see 'The Fifth Column,' Theatre Guild effort being tried out there. Understood they have no thought of purchasing screen rights to it now, but were scouting the cast for roles in 'Night Music.' Latter play, financed by Lewin, folds Saturday (9) after a brief stay on Broadway.

Three Down the Chute

Hollywood, March 5.

Universal rolled two pictures yesterday (Mon.), one a serial, 'Winners of the West,' and the other a feature, 'Trouble in B Flat.' 'Ski Patrol,' feature dealing with the Finnish invasion, starts Thursday (7).

Dick Foran, Anne Nagel and James Craig fill the top roles in 'Winners.'

Writing Down the Coin

Hollywood, March 5.

'Arizona' is back in the writing mill at Columbia, undergoing a revision to cut down expenses.

Scribes are eliminating several high-salaried supporting roles.

'Va.' Waits On Carroll

Paramount's 'Virginia,' originally slated to roll this month, has been shelved until June, when Madeleine Carroll will be available as a co-star with Fred MacMurray and Ray Milland.

Miss Carroll has a prior commitment in Cecil B. deMille's 'Northwest Mounted Police,' which gets the gun this week. Shooting will require about three months.

PIX FIGHTING NIGHT RACES IN N. Y.

Attempt is being made by representatives of the film industry in Albany to have a provision incorporated in the new pari-mutual betting bill to prevent night racing. Picture interests want no competition from the nags after sundown. With the growing popularity of night baseball and other sports under floodlights, they feel horse racing will naturally follow.

It is understood that success has been achieved in eliminating running races in the bill, but harness racing is still permitted. This has been left in under pressure from county fair groups, whose income has been badly hit in recent years and who wish to capitalize on the night crowds. It is expected that the sulky races will replace dog races if they are permitted.

BILL YOST VICTIM OF STROKE AT AGE OF 60

William Yost, for more than a quarter of a century in theatre operation in the east, died in Miami Beach Monday morning (4) following a stroke. He was nearing 60 years and had gone to Florida for a rest, having arrived there Feb. 26.

Although he had operated various theatres in the Greater New York area, at one time having had a sizeable string, at the time of his death he had but two theatres, the Superior and 34th St., both in Manhattan. An independent exhibitor during his entire career, Yost was widely known in the exhibition field in the east and among distributors.

A daughter survives.

PAR'S SCREEN SUIT

Los Angeles, March 5.

Flat Light Screen Co. filed suit in federal court against Paramount and Farciot Edouart, special effects chief, charging infringement on a patent covering translucent projection screens.

Plaintiff asks an accounting, damages and a permanent injunction against infringement.

'Gone' Averaged $65,000 Per Week At N. Y. Cap on 12 Wks.; Careful Booking

The policy of the Loew circuit in the dating of 'Gone With the Wind' for subsequent run booking following initial downtown or first-run dates will be to determine on the theatres and number to be played as well as contributing factors when each individual situation arises. Nothing is being set for in advance, with the circuit feeling its way carefully as it goes along on the picture.

'Gone,' out of the Capitol, N. Y., tonight (Wed.), after a total of 12 weeks there, has been assigned dates for the Paradise (Bronx) and the Valencia (Jamaica) to start March 21. These are widely-separated neighborhood theatres of the Loew chain.

Joseph R. Vogel, v.p., of the circuit, declares that 'Gone' will then shift into other leading theatres in the Greater New York area, with a total of 35 so far in line to play the picture. What the secondary neighborhood houses in the metropolitan N.Y. area, as well as elsewhere, will be, is to be decided 'as we go along' in Vogel's words.

Metro, as distributor of the picture, is similarly selling and dating it in other parts of the country under that policy. While it has opened in most of the leading Loew houses throughout the nation, there are many key and semi-key spots where Loew doesn't operate, picture having been bought and played by other major chains as well as independents.

With conclusion of the run at the Broadway Capitol tonight (Wed.), the gross at that house will have hit around $780,000 or an average of $65,000 a week. It would remain at the Cap indefinitely but for the fact there is a backlog of Metro product which cannot be made available to the company's own theatres, as well as those of its other accounts in the N. Y. district until they have first played the Cap. 'Gone' continues indef at the Astor, however, at a twice-daily $2 top.

The Loew neighborhood houses will adhere to the scale that has prevailed at the Capitol, 75c matinee and $1.10 nights, the same as the picture is getting everywhere else at present. Loew's Met, Brooklyn, played it day-and-date with the Cap at this scale. Four-week run there ended last week.

'Gone' Will Boost Loew's 2d Quarter Divvy to $1.50

With more than $10,000,000 theatre intake on 'Gone With the Wind' likely to be figured in the second quarter's financial report, Loew's is expected to get more than $1 per common share from the film alone in the quarter ending last month. Latest estimates in Wall Street are that Loew's will show around $2,000,000 net profit in the second quarter of its fiscal year as against $1,300,456 in the previous quarter ended Nov. 23.

Such a healthy pickup is dependent on how much of 'Gone' profits are included in the earnings statement. The $2,000,000 profit figure is equivalent to about $1.30 on the common as compared with 71c. in the first quarter. Second quarter includes the last week in November, December and January, and most of last month.

MARCUS HOLDS REIN ON SIX RKO SPECIALS

Hollywood, March 5.

RKO handed Lee Marcus the executive producer supervision over six special features for the 1940-41 program, costing from $300,000 to $400,000 each. Assignment is in addition to his regular job of handling six programmers and six George O'Brien westerns.

Among the high-bracket pictures are, 'Anne's House of Dreams,' starring Anne Shirley; 'Men Against the Sky,' 'Laddie,' 'Freckles,' 'The Man Against the World' and an untitled story by Peter B. Kyne.

Yates' Pre-Trial Exam In Stockholder's Suit

Herbert J. Yates was ordered to appear for examination before trial March 13 in N. Y. supreme court, in connection with a suit by Beatrice Tunick, holder of 10 shares of common of Consolidated Film Industries, Inc., against the company, Setay Co., Inc., Republic Pictures of Delaware, and 21 officers and directors of the corporate defendants. Justice Bernard L. Schientag signed the order.

The judge, at the same time, denied an application by the plaintiff to examine the books and records of Republic before trial. Suit seeks the recovery of $1,000,000, and charges waste and mismanagement.

LESSEY'S METRO CHORE

Hollywood, March 5.

George Lessey, of the original N.Y. cast of 'The Man Who Came to Dinner,' has been signed by Metro for a role in the next Hardy picture, 'Andy Hardy Meets Debutante.'

WB Hot on a New Color Process as Its 76-Year-Old Inventor Dies Suddenly

Memphis, March 5.

Death of Thomas Andrew Killman, 76-year-old Nashville inventor, proved a distinct shock here, coming as it did just a week after the Warner offices in New York had sent Col. Howard Waugh, local zone manager, to Nashville to give the once-over to a new three-dimension color process developed by Killman and his son, Robert T.

Waugh had just finished drafting a highly favorable report on the process for his New York superiors when word came that Killman had died in Nashville after a brief illness. A native of Kentucky, he had taught school in Smith County, Tenn., before turning to the field of mechanical invention. In recent years the younger Killman had assisted and between them the pair were responsible for many devices, mechanical toys, vending machines, a new steam boiler, valves for hydraulic pump or motor, a rotary pump and a reclining swing.

The Killmans have been working with J. A. Norling, of Loucks & Norling, cinema consultants of New York, and through Norling the Warner office had become interested in the new film process, and ordered Waugh to Nashville for a look-see. Waugh came back all raves.

'They've got a marvelous new color scheme that gets in every color in the rainbow, but good,' Waugh said. 'It hasn't just three or four colors. It has everything.'

Better still, according to Waugh, the Killmans have perfected a device whereby the color can be turned on and off at will any time during a picture's screening. Press a button and the film goes black-and-white. Press another and the color comes on. Whole thing is in three-dimension of unusual clarity, states Waugh.

The younger Killman is expected to carry on the father's work. His death will not interfere with the progress of this film development, it was believed, the process being considered about ready for marketing without further experiment.

Twin Cities Nabes Prefer To Wait a Year on 'Gone'

St. Paul, March 5.

Bulk of neighborhood exhibitors in Twin Cities will not play 'Gone With the Wind' as a 75c-$1.10 attraction on a 70-30 split this season, but will wait until next year for an expected curtailed version which they will be able to offer at regular admission prices, it's indicated.

Inasmuch as Metro has guaranteed a 10% profit for exhibitors showing the film at 70-30, it's reported they're not at all anxious to spot it into any but a few of the de luxe neighborhood spots.

General feeling is that the five weeks' loop run in Minneapolis, grossing approximately $125,000, has milked the $1.10 trade dry for the nabe spots at this time. For most of the indie and other nabe houses, the plan of morning and afternoon showings and reserved seats at night is regarded as impractical, too.

'Episode' for Jacobs

Hollywood, March 5.

William Jacobs drew the associate producer assignment on 'Episode' at Warners.

Writers will be assigned to the screenplay this week.

Studio Contracts

Hollywood, March 5.

Fred Sersin renewed as special effects director at 20th-Fox.

Edward Powell given new ticket in 20th-Fox music department.

RKO picked up Linda Hayes' player option.

20th-Fox signed Randolph Scott to three-picture deal.

Harry Kurnitz drew new scripting contract at Metro.

John Sheffield optioned for two more pictures at RKO.

Bill Marshall inked actor pact at Warners.

K. O. LOCAL 'POT OF GOLD'

Serials in Marked Comeback; 50 N.Y. Loew Theatres Book 'Em Sat. Mats

'Continued Next Week,' legend, once familiar to every kid in America as the point at which Pearl White was inevitably left for seven days dangling by her fingernails from a breath-taking precipice, is once again a popular slogan. A rapidly-increasing number of houses have added the cliffhangers to their Saturday matinee shows during the past two years, a checkup reveals. And not the least evidence of their swelling popularity is seen in the Loew circuit in New York which, for example, is screening serials in 30 out of 70 houses.

When the duals began to slip as b.o. bait, serials again began to climb. Not the least of the reasons for the skyrocketing has been the well-established newspaper cartoon strips and radio serials such as Buck Rogers, Flash Gordon, Jungle Jim, Tailspin Tommy, Dick Tracy, Mandrake the Magician, 'Lone Ranger,' 'Green Hornet' and 'The Shadow.'

Republic, Columbia and Universal each turn out four serials a year, varying in length from 12 to 15 weeks. Average cost of the 24 to 30 reels is around $100,000, although it may go higher, as in the case of 'Green Hornet,' for which Universal paid $30,000 for screen rights alone.

Big in S. A. Also

Although aimed primarily at juveniles, the peril-packers are said to be attracting increasing numbers of adult devotees who get a kick out of the phoney thrills which the kids take seriously. However, special Saturday morning shows and Saturday matinees are still, by far, the best market.

One of the principal difficulties involved in improving them is getting good actors, most established players fighting shy. However, found in the serials recently have been Johnny Mack Brown, Fuzzy Knight, Bill Cody, Jr., Victor Jory, Dick Foran and Buster Crabbe.

In the United States, the south constitutes the biggest market for the serials. They were never big in Europe, but South America has always been an important market and is growing.

Amusing sidelight on earlier-day serials — Columbia disdains that name, incidentally, refers to them as 'chapter plays' is that exhibitors when they bought them never knew how long they might run. Most famous case of this sort was 'Diamonds from the Sky,' made by Mutual, which along with General Films and Pathe was the biggest maker of serials. 'Diamonds' was sold as a 12-episoder. It scored a tremendous click right off, however, and at the end of eight chapters wires were sent to all purchasers telling them it would run to 18 weeks. Near the end of that time it was still going too well to finish it and eight more episodes were added. It wound up running a year.

HAROLD FIELD'S PIONEER CHAIN TO H. Q. IN MPLS.

Minneapolis, March 5.

Harold Field is moving his Pioneer theatre circuit offices from Des Moines to Minneapolis. Chain has 17 houses, all in Iowa.

Frank Rubel, circuit's general manager for nine years, has resigned. No successor has been named yet.

Par's Regular Divvys

Regular quarterly dividends on both preferred issues were declared by Paramount directors when the board met Wednesday (28). The divvy on the first preferred was $1.50 per share while on the second preference issue it was 15c a share.

Both payments will be made April 1 to stock on record March 15.

Regular quarterly dividend of 37% on the preferred stock was declared by 20th-Fox last week. No action was taken on the common. Preferred divvy is payable March 30 to stock on record March 15.

What, Again?

Los Angeles, March 5.

Roy Rogers, film cowboy, is being sued for $150,000 by Roy Rogers, stage actor for 20 years, who charges his earning power has been damaged by confusion over the name.

Similar suit for the same amount by another Roy Rogers was settled in 1938.

Roxy's U and RKO Buys Until 20th Films Ready; Music Hall's 'Edison'

Twentieth-Fox not having anything ready at present for the Roxy, N. Y., house follows RKO's 'Vigil in the Night,' due Friday (8), with 'Little Chickadee,' on which a deal has been closed with Universal. Roxy this week, for one week only, is playing 'The Bluebird.'

'Free, Blonde and 21,' for general release March 29, and 'Star Dust,' for release April 5, are earliest 20th-Fox pictures that will no doubt go into the Roxy.

Following lengthy negotiations, the Music Hall, N. Y., has closed a deal with Metro for 'Young Tom Edison,' starring Mickey Rooney. Consummation hinged on the playing time commitment, Metro having wanted the Hall to guarantee three weeks. Deal was settled with the theatre agreeing to a two-week minimum.

Although the Hall closed a deal during the past week with United Artists for 'Over the Moon' (English-made) and had it scheduled for tomorrow (Thurs.), subsequently it obtained 'Too Many Husbands' from Col as a substitute. 'Moon' is set back indefinitely now.

'Edison' follows 'Too Many Husbands.' After that the theatre will play 'Rebecca' (UA), which in turn will be followed by 'My Son, My Son' (UA), bought some time ago. 'Our Town' has also been purchased from UA, but it won't be ready for a while yet.

PAR REACQUIRES THE MADISON IN DETROIT

The downtown Madison, Detroit, dropped by Paramount last summer when its lease expired, has closed a deal with independent interests which took the house over at that time. Paramount assumes a lease that has 9½ years to go, held by Charles Perry, Arthur Robinson and David Newman. Perry also operates the Adams, Detroit, while Robinson is in the theatre premium business on the side.

Policy of the house under resumption of control by Par has not been determined as yet, since it will take several weeks to play out the product that had been set by those previously in the theatre. Perry, a former operating executive for Par, and his associates had been operating the Madison with last-run film.

Par originally had the house for 10 years, failing to renew due to inability to get together on terms.

Leonard Goldenson and Sam Dembow, Jr., home office theatre executives for Paramount, returned to New York, Monday (4) after setting the deal to reacquire the Madison. Control passed to Par as of Friday (1).

Par Signs Asquith

London, Feb. 20.

David E. Rose has handed Anthony Asquith a long-term contract, which calls for at least one picture in Hollywood for Paramount.

Also going over to Paramount is Leslie Howard, as soon as he finishes 'The Man With Seven Faces' for RKO.

THEATRE USES CITY PHONE BOOK

Localized Version of Radio Giveaway Idea Outlawed By Police in Kenosha, Wis. —Theatre Corporation Wants to Know How Come It's OK Over the Radio

MORE RACKETS

Kenosha, Wis., March 5.

Squawks from peeved patrons and anti-gambling crusaders have ended the weekly 'Pot of Gold' show in the Kenosha theatre after it had been going little more than a month, packing the house with customers who thought they had a better chance of winning there than by sitting at home waiting for the phone to ring on the radio show of the same name.

When complaints began to pour into the office of d.a. John P. McEvoy he said he was compelled to take action and a warrant was issued for Elmer G. Brennan, manager, charging violation of the Wisconsin lottery laws. Hearing was set for March 4, but the charge was withdrawn when Brennan agreed to withdraw the show.

'Pot of Gold' here operated much on the same plan as the Horace Heidt radio program except that it was localized and used the Kenosha city directory instead of the telephone directory in the selection of the lucky winners. If the person was not in the theatre when his name was called he got only part of the award, the balance going into the pot for the following week's draw.

Case may have further repercussions as the Standard Theatres Co., operators of the Kenosha, are looking up the law to ascertain whether unfair discrimination can be alleged in legislation that permits a 'Pot of Gold' show to come into Wisconsin by the air, when it is not permitted in a theatre.

Banko Illegal, Hence Not Obligated, Says Theatre

Novel defense was invoked in Brooklyn federal court by Courter Amus. Co., Inc., operators of the Ormont theatre, East Orange, N. J., defendants in a $1,527.50 action brought by Affiliated Enterprises Inc. of Colorado, charging failure to pay for right to use 'Bank Night' idea in theatre. Courter Co. pleaded a State statute of 1898 declared lotteries illegal and plaintiff's banko idea was a violation of that law. Hence, said defendant, 'we cannot be sued for refusing to perform an unlawful act.'

Plaintiff had charged that on April 14, 1936, the Ormont used its bank night idea once weekly and paid $15 for each performance until January, 1937, when it innovated bank night twice weekly. Under a new arrangement, plaintiff charged, defendant agreed to pay $15 for first use and $12.50 for second performance.

On April 12, 1937, plaintiff charged, the theatre changed the name of its give away from 'Bank Night' to 'Cash Award Night' and has paid only $165 to plaintiff since Jan. 6, 1937.

No date was set for trial of suit.

First 'Pot of Gold' Hit

Oberlin, O., March 5.

What may be the first theatre hit by 'Pot of Gold' was recorded Feb. 27 at the Apollo theatre. Resident of Berlin Heights was attending the show when the Tums program called him by phone. Theatre had been running a campaign, but according to owner Jerry Steele, it was dropped one week previous. Steele said only announcement made was one from stage.

Whether 'winner' can still collect his double award, $2,000, has not been ascertained, although general opinion is that payoff is necessary.

Banko Parlay

A new 15c banknite 'insurance' gag ties in the American Legion on a three-way split among the vendor, promoter and Legion through sales of 'blanket guarantee' coupons. Pool parlors, drug stores, cigar stores, places where baseball and kindred pools flourish sell the 15c tickets.

Gag is that if you win, but aren't present at the banko drawing, it pays off the prize in full; if you're in the theatre, and you win, the insurance gag gives you double the money.

March of Time's 'Canada At War' Reel Banned In Ont. by Premier Hepburn

Toronto, March 5.

First 'March of Time' ever filmed in the Dominion, tagged 'Canada at War,' has been banned in Ontario by Premier Hepburn on the contention that 'It is nothing but blatant political propaganda for Prime Minister Mackenzie King's Government.' Hepburn took action as chairman of the Ontario censor board.

He claimed the release was 'far-fetched and misleading,' and 'deliberate propaganda for the forthcoming federal election.' Hepburn heads the Liberal Party in Ontario, the same party which is seeking re-election on the basis of its current 'win-the-war' activities. Only other countries which ban 'March of Time' releases are Russia, Germany and Italy.

Proud to let the outside world know what the Dominion is doing to win the war, trans-Canada citizenry are up in arms over Hepburn's latest move in his grude fight with the Prime Minister and accusations of 'Huey Long tactics' are flying. Despite the latest super-censorship, all Canada but Ontario will see the film.

PA. CENSOR CHAIRMAN NOW VERY PRO-H'WOOD

Philadelphia, March 5.

Mrs. Edna Carroll, chairman of the Pennsylvania Board of Motion Picture Censors, got on the anti-Neely bill bandwagon this week following her return from a tour of the Coast studios. She blasted the bill as 'Government interference with private industry' and said its passage would do motion pictures irreparable harm.

'It (the Neely bill) will have the same effect as the late but not lamented prohibition law,' Mrs. Carroll declared. 'If the Neely Bill succeeds in getting Congressional approval and gets on the statute books it will take 20 years to wipe it out and meanwhile everyone connected with the industry will suffer.'

She said that any injustices to independent exhibitors could be remedied by strong organized effort on their part and not by Government intervention.

Mrs. Carroll said she would take the stump against the Neely bill. Since she is vice-chairman of the Republican City Committee and the head of the G.O.P. Women's clubs here, her opposition to the bill is expected to carry weight.

Mrs. Carroll also declared that all motion picture censors should make a first-hand study of the film industry, similar to that she undertook at the behest and expense of local distributors.

'It would give them (the censors) a better understanding of the problems that confront producers in the making of a motion picture!' she said.

'Instead of resenting my presence, the studio officials and actors welcomed me. They seemed intensely interested in a censor's ideas and attitude toward the industry in general,' she said.

Foreign Losses Figure in H'wood Producers' Insistence the 10% Wage Increase Must Be Rescinded

Hollywood, March 5.

Meeting of the Producers' Association last night (Monday) ran far into the dawn as studio execs discussed the labor situation and foreign markets. It is understood such an alarming view was taken of the situation abroad that studio heads agreed that all unnecessary expenditures should be eliminated—including the recent 10% wage hike to craft union workers. Other curtailments will probably also be invoked.

Date for the producers' next parley with the Conference of Studio Unions on the increase is to be set today.

Society of Motion Picture Film Editors agreed to the producers' offer of a 10% wage raise, retroactive to Feb. 20. Increase is estimated at $200,000 a year. At the same time, the society adopted a resolution requiring all members earning $75 or more per week to contribute to the Motion Picture Relief Fund.

A rider in the producers offer calls for a 'kickback' of the 10% raise if the IATSE and other crafts agree to the termination of their 10% boost. Negotiations on that phase will be resumed late this week. Meanwhile, the Conference of Studio Unions is awaiting concrete figures to determine whether the major studios are in a position to continue the higher wage scales.

New editor agreement provides for a hoist from $150 to $165 per week for unlimited hours editors; from $100 to $110 for feature editors; from $75 to $82.50 for shorts and serials; from $70 to $77 for re-recording editors; from $1 to $1.10 an hour for assistant editors and librarians, and from 50c to 60c an hour to 55c to 66c for apprentices.

Get Back Pay

Members of the Screen Publicists Guild are cashing checks amounting to more than $30,000 for back pay from the studios, as a result of the retroactive clause in the basic agreement with the producers. The payments date back to Oct. 8. One flack got a check for $1,210, the difference between $45 and $100 a week for that period. Several others received as much as $900 apiece.

The Guild is starting a drive this week to sign up 15 independent producers to the same contract inked by the majors. The only exception is made in the case of the National Screen Service flacks, who are drafting their own agreement.

The question of complete separation of Class A and B memberships in the Screen Actors Guild will be left to a vote of the extras themselves.

Although autonomy plan giving extras own local being drafted for membership vote, issue is said to be dead as far as majority of atmosphere workers are concerned. Leaders are said to fear a free-for-all scramble for leadership if extras become separated from the Screen Actors Guild, and are forming a solid bloc against disturbing the present setup.

Screen Office Employes Guild is holding a meeting at the Hollywood Chamber of Commerce tonight (Tues.) to draw up a draft of a working agreement with major picture companies. The agreement will be submitted to the membership at a general meeting April 2.

The Screen Set Designers requested a meeting with Y. Frank Freeman, president of the Producers Association, to discuss a wage tilt of 4.7%. It would mean the same pay for 42 hours, as the designers are now getting for 44 hours. Hourly rate would be boosted from $1.70 to $1.78.

Selznick Carries Away 10 Oscars For 'Wind,' One for Himself; Leigh, Donat Best Players, Fleming Scores

Hollywood, March 5.

David O. Selznick helped himself to practically everything in sight at the 12th annual dinner of the Academy of Motion Picture Arts and Sciences. His 'Gone With the Wind' took 10 out of 17 awards, and Selznick, himself, won the Irving G. Thalberg memorial trophy. It was the most sweeping victory ever registered at the Oscar ceremonies.

Selznick's British importation, Vivien Leigh, captured the best-actress prize for her work as Scarlett O'Hara in 'Gone.' Best actor award went to Robert Donat, British star of 'Goodbye Mr. Chips,' who was in England and accepted the Oscar by proxy.

For the first time in history, a Negro player won a major award, Hattie McDaniel being declared the best supporting actress through her work in 'Gone.' Thomas Mitchell's artistry in 'Stagecoach' won him the nod as the best supporting actor.

After that, the voting swung back to the Selznick organization. Victor Fleming, who piloted 'Gone,' was Oscared as the best director. Sidney Howard, who died before he could see his screenplay, was named the best scripter. Lyle Wheeler was declared the best art director and the color cinematography awards went to Ernest Haller and Ray Rennahan. Film editing statuettes went to Hal C. Kern and James Newcom, and William Cameron Menzies was endowed with a special plaque emblematic of his 'outstanding achievement in the use of color for the enhancement of dramatic mood,' in the production of the same picture.

Foster's 'Smith' Scores

From there, Oscar detoured to Columbia and landed in the lap of Lewis R. Foster, who authored the best original story, 'Mr. Smith Goes to Washington.' Special effects prizes went to Fred Sersen and E. H. Hansen for their work on 'The Rains Came' at 20th-Fox.

Black-and-white photography honors moved over to the Samuel Goldwyn lot where Gregg Toland won the decision for his solemn lensing of 'Wuthering Heights.' Most phonetic of the sound recorders was Bernard B. Brown for his handling of sound on 'When Tomorrow Comes' at Universal.

Herbert Stothart was acclaimed a Wizard of Oscar for his original musical score on 'The Wizard of Oz' at Metro. Honors for the best scoring were divided among Richard Hageman, W. Franke Harling, John Leipold and Leo Shuken as result of their harmonic work in Walter Wanger's picture, 'Stagecoach.'

'Over the Rainbow,' warbled in 'The Wizard of Oz,' drew awards for the co-authors, E. Y. Harburg and Harold Arlen. Presentation was made by Mickey Rooney, after which his co-star in 'Babes in Arms,' Judy Garland, who had sung the ditty originally in 'Oz,' warbled it for the assembled diners, who numbered 1,200 and filled the Cocoanut Grove to its capacity. Miss Garland also took a special award as the best screen juvenile.

Warners' patriotic short, 'Sons of Liberty,' walked away with the two-reel Oscar and Paramount was first under the wire in the one-reeler competition, with 'Busy Little Bears.' In the cartoon field, Walt Disney took the duck soup with 'The Ugly Duckling.'

Among the special awards was a statuette, as a posthumous honor to Douglas Fairbanks, first president of the Academy, for his efforts in the international development of the motion picture. Another was to the Technicolor Corp., 'for its contributions in successfully bringing three-color feature production to the screen.'

Charity Workers Honored

In reward for their services to the industry in the past year's philanthropies of the Motion Picture Relief Fund, plaques were voted to Jean Hersholt, Ralph Morgan, Ralph Block and Conrad Nagel.

Frank Capra, retiring prez of the Academy, started the speechmaking by introducing his successor, Walter Wanger. Darryl Zanuck, as chairman of the Research Council, handed out the technical citations and Gene Buck, prez of American Society of Composers, Authors and Publishers, dealt the musical cards. Bob Hope presented the shorts Oscars with short remarks, referring incidentally to Mickey Rooney as the '10 best actors of the year.'

Apt Handle

Since David O. Selznick won 10 of the 17 major Academy awards, trade wags aver the middle initial stands for Oscar, not Oliver.

Mervyn LeRoy, whom Hope introduced 'by courtesy of Kenny Baker,' presented the director award. It was accepted by David O. Selznick, proxying for Victor Fleming, who was kept home by flu. Sinclair Lewis did the honors for Sidney Howard in bestowing the screenplay memento, saying:

'I know how amply justified the award is, as I know of no other writer who was as great a technician in his field while at the same time gifted with a living quality in his writings.'

Y. Frank Freeman, president of the Producers Association, explained that his southern accent was the only reason he was called upon to hand out the best production Oscar. In his acceptance speech, Selznick gave credit to those who had struggled with him on the long job, and especially mentioned the work of Olivia de Haviland as Melanie.

There was silence when Fay Bainter, winner of last year's best supporting actress prize, introduced her successor. 'This,' she said, 'is more than an occasion,' and paid tribute to a country where 'people are free to honor noteworthy achievements, regardless of creed, race or color.

Miss McDaniel, evidently overcome by the applause, forgot her prepared speech and spoke from the heart, thanking everybody concerned and promising to be a credit to her race and to the motion picture industry.

Tracy Hands Out Oscars

Spencer Tracy, last year's champion, came out of a hospital where he had been confined with throat trouble, to deliver the awards to the stars. He paid a fine tribute to Donat as he handed the trophy to Victor Saville, Metro producer, who proxied for the British actor.

Calling Vivien Leigh to the stand, Tracy did a gallant job of eloquence, and Miss Leigh came right back with a thanksgiving to Selznick and the others concerned in the making of 'Gone.'

Wanger, as president of the Academy, took occasion to defy sundry persons who 'destroy reputations and property and bring disrepute on the film industry.' He did not mention Martin Dies by name, adding:

'Fortunately and unfortunately today, all eyes are on Hollywood—the racketeer, the self-appointed censor, the political publicity seeker, the scandal monger, the wouldbe dictator. All see their chance. We want a strong Academy, an Academy that will say to these parasites, 'hands off.' We want an Academy that will see that our public relations are maintained on the same level as the great steel, iron and motor industries. We are tired of being exploited by a scheming minority.'

No Technical Division Standouts; 8 Highlights

Eight honorable mentions, but no major awards, for technical achievement in picture making were announced by Zanuck. Research Council decided that, while there was steady scientific progress in the film industry, no single achievement was outstanding enough to be handed a major Oscar. Those receiving honorable mention were:

George Anderson, Warner Bros., for an improved positive head for sun arcs.

John Arnold, Metro, for the M-G-M mobile camera crane

Thomas T. Moulton, Fred Albin and the Sound Department of Samuel Goldwyn Studios, for the origination and for the application of the Delta db test to sound recording in motion pictures.

Emery Huse and Ralph B. Atkinson of Eastman Kodak, for their specifications for chemical analysis of photographic developers and fixing baths.

Farciot Edouart, Joseph E. Robbins, William Rudolph, and Paramount for their design and construction of a quiet portable treadmill.

Harold Nye, Warners, for a miniature incandescent spot lamp.

A. J. Tondreau, Warner Bros., for design and manufacture of an improved sound track printer.

Important contributions in the cooperative development of new improved process projection equipment:

F. R. Abbott, Haller Belt, Alan Cook, and Bausch & Lomb Optical Co., for faster projection lenses.

Mitchell Camera Co. for a new type process projection head.

Mole-Richardson Co. for new type automatically controlled projection arc lamp.

Charles Handley, David Joy and National Carbon Co., for improved and more stable high-intensity carbons.

Winton Hoch and the Technicolor Motion Picture Corp., for an auxiliary optical system.

Don Musgrave and Selznick-International, for pioneering in the use of the coordinated equipment in the production, 'Gone with the Wind.'

In presenting the awards Zanuck stressed the importance of the contributions to the progress of the industry. He said that the technicians are the 'real magicians' of the business and added that 'if we have any genius in the industry it is in the technical branches.'

Box Score by Studios

Selznick-International

David O. Selznick, Irving Thalberg Memorial Award (Special Award).

'Gone With the Wind,' best production.

Vivien Leigh, actress.

Hattie McDaniel, supporting actress.

Victor Fleming, direction.

Sidney Howard, screen play.

Lyle Wheeler, art direction.

Ernest Haller and Ray Rennahan, color photography.

Hal C. Kern and James E. Newcom, film editing.

Metro

Robert Donat, actor.

Herbert Stothart, original music score.

E. Y. Harburg and Harold Arlen, best song.

Walter Wanger

Thomas Mitchell, supporting actor.

John Leipold and Leo Shuken, best scoring.

Columbia

Lewis R. Foster, original story.

20th-Fox

Fred Sersen and E. H. Hansen, special effects.

Samuel Goldwyn

Gregg Toland, black and white photography.

Universal

Bernard B. Brown, sound recording.

Warner Bros.

'Sons of Liberty,' two-reeler.

Paramount

'Busy Little Bears,' one-reeler.

Walt Disney

'The Ugly Duckling,' cartoon.

Only Four Pic Scribes Paid Over $2,000, 31% in $50 Class; Deep Cuts

Hollywood, March 5.

Big salaries are growing scarce among the writers of the film industry, the result of a steady downward revision of paychecks. Survey by the Screen Writers Guild shows that only four scribes were paid as high as $2,000 per week last year, only 6.6% averaged $1,000 a week, and 31% drew an average weekly wage of $50 or less.

Survey discloses a constant increase in the number of low-salaried writers employed over a period of three years. Percentages receiving $50 or less weekly was 25.5 in 1937 and 5.5 points higher in 1939. Medial weekly wage dropped from $174 in 1937 to $151 in 1938 and $120 in 1939. From these figures is deducted 10% for agency fees.

Out of 1,000 questionnaries sent out, answers were received from 350 active members of the Screen Writers Guild, 44 from associate members and 143 from non-members, a total of 520. Writers who replied represent an average of seven years employment in film writing. Longest record of employment is 31 years and the shortest seven weeks. Highest salary reported was $3,750 a week, and the lowest was $27.50.

John Erskine's Screen Yen

John Erskine, novelist, who recently did a series about Hollywood names for Liberty mag, has acquired the U. S. rights to Anatole France's 'Histoire Comique,' a backstage story. He'll do a translation and screen treatment. It will be his first try at writing directly for the screen, although he's done the English titles for several French pictures.

Novelist planes to the Coast next Monday (11) to guest the following Thursday (14) on Bing Crosby's program for Kraft cheese.

Appoint Davidson Trustee on Educ'l Pictures; Get Bids for GN Assets

Referee John E. Joyce, in the N.Y. federal court yesterday (Tues.), appointed James A. Davidson, present receiver of Educational Pictures, trustee of the bankrupt. The appointment came after a protracted hearing when votes for Davidson and Harry Abrams deadlocked the issue.

The first meeting of creditors of Educational Pictures, Inc., held in N. Y. federal court Thursday (29) before referee John E. Joyce, was a short one. A dispute over claims was the main feature of the meeting, and the referee postponed matters until yesterday (Tues.) to ponder the matter.

At the beginning of the meeting, Joseph Dannenberg, attorney for Grand National Pictures, Inc., filed a claim on behalf of that company for $994,000. This claim is based on the assertion that the agreement made between Educational and GN in 1936, when GN was formed, whereby GN turned over 1,100,000 shares of stock at a par of $1 in return for an equal amount of Educational assets, is void. The actual Educational assets as reflected by its books were $46,000, declared Dannenberg. As GN also owed Educational $90,000 this amount plus the $46,000 subtracted from the $1,000,000 makes up his claim. Then Dannenberg voted his claim in favor of Sidney Abrams, attorney for Jeremiah D. McGuire, as trustee of Educational.

It was at this point that the dispute arose, as the firm of Cravath, De Gersdorff, Swaine & Wood, representing Electrical Research Products, Inc., Lloyd Wright, former GN trustee, and Snider, Duke & Landis, former attorneys for Educational, and holding $450,000 in claims, voted that James A. Davidson, present receiver, be appointed trustee. The right of Dannenberg to vote his claim was contested on the grounds that it was based on a misrepresentation under a contract, and that the amount of the claim is unliquidated and not filed.

Whereupon the puzzled referee decided to postpone matters to yesterday (Tues.) to decide which side was right.

GN Comes Up March 27

A hearing in N. Y. federal court Monday (4) for the proposed sale of Grand National assets was put over to March 27 by referee Peter B. Olney, Jr., on request of several of the counsel present. Several bids were received, but a number of those attending the hearing desired a written inventory as to the assets, which will be provided at the next meeting.

Highest bid was that of Bert L. Mayers, of Fitelson & Mayers, with $10,000 offered for the rights held by the trustee. Mayers represents Dino Rossini, Far East distributor of American pictures. A deposit of $3,000 was made to show good faith. Mayers may raise his bid at the next meeting. The session opened with Educational Studios, Inc., claiming some 44 features and six Shirley Temple shorts as its property.

MORE RKO FEES CLAIMED

Stirn Wants $50,000—5 of His Lawyers a Mere $47,787

Ernest W. Stirn of Milwaukee, holder of 1,234 shares of old class 'A' stock of RKO, Friday (1) filed an application for an allowance in connection with the RKO reorganization in the N. Y. federal court. Stirn asks $50,000, of which $10,000 represents disbursements.

Stirn's petition was supplemented by those of five of his counsel, who together seek $47,787. John S. Stover, who had represented Stirn throughout most of the N. Y. procedure, was not included in the list and will probably file at a later date. The counsel are H. William Ihrig, who wants $4,122; Arthur N. Gleason, $7,418; Saltiel & Saltiel, $21,026; Harry J. Allen, $4,503, and Lines, Spooner & Quarles, $10,717.

Another application for an allowance in RKO was filed Monday (4) by J. & W. Seligman & Co., depository for RKO debentures from Jan. 1, 1935 to Dec. 31, 1939. This company requests $8,730 as its compensation, based on $5 for each transaction handled.

SKIRBALL'S INDIE FOR GN TURNED OVER TO U

'Everything Happens to Ann,' made for Grand National by Jack Skirball last spring, has been acquired by Universal for release. Title has been changed to 'Half a Sinner' and national distribution date set for April 5.

Skirball never turned the film over to GN and when the company went bankrupt he sought a new release, tieing up with Universal. Picture, directed by Al Christie, stars John King and Heather Angel.

Pickford Quits Goldwyn Studio After 18 Years

Hollywood, March 5.

Mary Pickford moved out of the Samuel Goldwyn studio and established an office in Beverly Hills, as a result of the break between Goldwyn and the other owners of United Artists.

Miss Pickford moved into the studio 18 years ago and is the last of the original UA groups to pull stakes.

Sheehan's Florian Sequel

Hollywood, March 5.

Winfield Sheehan plans another picture for his Lippizan horse, Florian, which is making its screen debut in the Metro film of that name.

Producer is undecided whether to shoot the feature for Metro or some other major distributor.

GN Effects in H'wood Bring 65G at Auction

Hollywood, March 5.

Bankrupt sale of the equipment and furnishings of the Grand National studio realized about $65,000. Biggest buyer was Metro, which paid $12,000 for camera paraphernalia. Republic bought $7,200 worth of motor trucks and Selznick-International paid $1,250 for a portable generator.

Disposal of all the items is subject to confirmation by the N. Y. federal district court, where the bankruptcy proceedings were held.

Michele Morgan, French, To Make One for RKO

Paris, March 5.

Michele Morgan, who has for the past couple of years been given the onceover by the Hollywood scouts, is reliably reported to have finally been signed to a Coast contract. Ticket calls for one RKO film.

French actress is presently starring in Rene Le Fevre's 'Musiciens du Ciel,' recent release that's received best acclaim this season locally.

'Grapes'-Vaude Pick Up Steam In Chi to $40,000; Whodunit Duo Cheerful $14,000, 'Wife' Cold 5G

Chicago, March 5.

(Best Exploitation: Palace)

Balaban & Katz got quite a scare on the opening matinee of 'Grapes of Wrath' at the Chicago. Prepared for a sensational getaway to presage a three or four-week stay of the John Steinbeck picturization, the faces dropped when business failed to meet expectations on opening afternoon. But came the evening and the customers started breaking down the doors. Some of the year's greatest notices and excellent word-of-mouth are giving the flicker great impetus and gross is building steadily, with evidence that the longer the picture plays around town the better, relatively, it will do.

Bang-up exploitation, with personals of Bela Lugosi and Vincent Price on opening day, is accounting for a fine week in the Palace for combo mystery show of 'Seven Gables' and 'Black Friday.' John Joseph, Universal p.a. chief, was in town personally to handle the opening day ballyhoo.

Rapped on the knuckles by all concerned, 'He Married His Wife' is accounting for a sad session in the Roosevelt, while the Garrick is under hopes with 'Castle on Hudson.'

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Light Failed' (Par) (4th-final wk.). Ronald Colman unquestionably on attraction, because he is keeping this picture going for four excellent weeks despite mild comment on flicker itself. Fine $4,500 currently after bangup $5,800 last week.

Chicago (B&K) (4,000; 35-55-75)—'Grapes' (20th) and stage show. Strong evening trade is whirling the wickets to good profits at $40,000, with indications of a climbing pace on comment. Last week, 'Shop Around' (Par) and Benny Goodman orch on stage, so-so $31,300.

Garrick (B&K) (900; 35-55-65-75)—'Castle Hudson' (WB). Less than had been predicted for this one at $4,200. Last week, 'Girl Friday' (Col), neat $5,000 in second loop session.

Oriental (Jones) (3,200; 75-$1.10-$1.50)—'Gone' (M-G) (6th wk.). Business indicates picture will go another six weeks, in spite of considerable drop-off noted during the matinees. Evenings and weekends, however, continue at capacity. Looks for $40,000 currently after taking $41,100 last week, about $10,000 under capacity.

Palace (RKO) (2,500; 35-55-65-75)—'Black Friday' (U) and 'Seven Gables' (U). Combination mystery show sold hard and looks for fine $14,000. Last week, 'Swiss Family' (RKO) and 'Honeymoon' (U), oke $11,300.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Married Wife' (20th). Brutal $5,000. Last week, 'Geronimo' (Par), forced beyond one-week stay, wound up in the red for final seven days at sad $4,000.

State-Lake (B&K) (2,700; 25-40)—'Night of Nights' (Par) and Jimmy Dorsey orch. House comes through with another neat take at $18,000. Last week, 'Mr. Williams' (Col) with Art Kassel orch, Mills Bros. and Luis Alberni on stage, fine $18,300.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Northwest' (M-G) (2d wk.). Whirled to powerful $20,300 first week and continues strong on holdover. Will manage $14,000 currently.

LAMARR-TRACY HOT $6,000 IN MEMPHIS

Memphis, March 5.

Marquee names plus smart selling are turning the trick at the Warner this week for 'I Take This Woman.' Despite adverse reviews, Tracy-Lamarr opus is drawing well in the strange surroundings of a theatre in competition with Loew's.

Meanwhile Metro's 'Man From Dakota' flopped so badly at Loew's as the first picture to follow 'Gone With the Wind' that it was jerked after four days. Frank Morgan's 'Ghost Comes Home' slides in today (Tuesday) as three-day substitute for balance of week.

'Vigil in the Night,' at Malco Palace, is building to a fair gross. With Orpheum temporarily out of picture as M. A. Lightman takes over, other houses should be feeling a lift at ticket windows, but so far no help. Probably the letdown from 'Gone,' which took over $110,000 out of film going pocketbooks in five weeks, is a factor.

Estimates for This Week

Loew's (Loew's) (2,000; 10-25-40)—'Man Dakota' (M-G). Beery no draw in this town and this one yanked after four days at $2,000. Last week (75c-$1.10), 'Gone' (M-G) fifth and final, $10,000, still big.

Warner (Warner) (2,000; 10-25-40)—'Take Woman' (M-G). Lamarr-Tracy pairing is boosting this one over critical raps to maybe $6,000. Last week, 'Castle Hudson' (WB), $5,000, good.

Malco (Lightman) (10-25-40)—'Vigil Night' (RKO). Matinee biz weak at outset, but upping on bullish notices toward $5,000. Last week, 'Little Chickadee' (U), $5,200, above par.

Strand (Lightman) (10-20-30)—'Gentleman Arizona' (Mono), two days, second-run 'Destry' (U) plus 'Crisis' (Kline), three days, and 'Miracle Main Street' (Col), two days. Average $1,700. Last week, 'Knights of Range' (Par), repeat 'Hunchback' (RKO), and 'Lone Wolf Strikes' (Col), split, $1,600, okay.

TRACY, $22,000, IS PITT'S LEADER

Pittsburgh, March 5.

(Best Exploitation: Alvin)

B.o.s pushing forward again this week, with a couple of newcomers to challenge long-running and still potent 'Gone With the Wind' at Warner. 'Northwest Passage' is pushing through to season's leadership at Penn, while 'Grapes of Wrath', with crix going ga-ga over Steinbeck tome, is clinking merrily at the Alvin and looks set for a run there.

Name stage show, including Clyde McCoy, Edmund Lowe and Morton Downey putting 'Vigil in Night' in the moderately okay bracket at the Stanley, and 'Chickadee', in second week at Fulton, is doing about the usual h.o. biz here, withal a little disappointing for the Fields-West combo.

Alvin whipped up effective campaign for 'Grapes', tying in with book stores and radio stations; planting still portraits in department store windows downtown; blowing up rave quotes and dramatizing in part the Steinbeck book via airwaves.

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'Grapes' (20th). Heading house for its best biz since 'Mr. Smith' (Col) and should make a run of it. Should add up to $15,500 at least, great for this spot. Last week, 'Girl Friday' (Col), h.o., satisfactory $7,000.

Fulton (Shea-Hyde) (1,700; 25-40)—'Little Chickadee' (U) (2d wk.). Will get satisfactory $4,500, not bad, but more was expected of Fields-West combo. Last week phenomenal $9,000.

Penn (Loew's-UA) (3,300; 25-35-50)—'Northwest Passage' (M-G). A b.o. natural and, with Spencer Tracy to cement the bargain, should have no trouble barging through with $22,000 at least on eight days, getting the extra one in order to return house to regular Friday opening for 'Strange Cargo' (M-G). 'Dr. Ehrlich' set back. Last week, 'Remember Night' (Par), indifferent $9,000 in six days.

Ritz (WB) (800; 25-40) 'Bad Angel' (M-G) and 'Marines Fly' (RKO). House merely marking time between hold-overs from Penn. Not more than $1,000 in prospect. Last week, 'Fighting 69th' (WB) and Louis-Godoy reel, okay $3,700. '69th' had previously played Penn.

Senator (Harris) (1,750; 25-35-50)—'Girl Friday' (Col). Moved here after fortnight at Alvin and doing all right at this spot for run film. Shooting for $2,700, in which case flicker will stick until 'Grapes' moves over from Alvin. Last week, 'Mice and Men' (UA), in third downtown week, all right at $2,400.

Stanley (WB) (3,800; 25-40-60)—'Vigil Night' (RKO) and Clyde McCoy orch-Morton Downey-Edmund Lowe. Little brighter than past few weeks have been here and looks like around $17,500. That's not too good, but not red. Last week, Jimmie Fidler unit and 'Earl Chicago' (M-G), faltered badly down the stretch and wound up just short of $16,000.

Warner (WB) (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (6th wk.). Still no letup in sight, with everybody freely predicting it'll still be around the middle of April. Got some new impetus following the academy award and shooting for $27,500 for current session. Last week just a bit better than $27,000.

First Runs on Broadway

(Subject to Change)

Week of March 7

Astor—'Gone with the Wind' (M-G) (13th wk).

Capitol—'Northwest Passage' (M-G).

(Reviewed in VARIETY, Feb. 14)

Center—'Pinocchio' (RKO) (5th wk).

Criterion—'Wolf of New York' (Rep) (6).

(Reviewed in VARIETY, Jan. 24)

Globe—'Castle on the Hudson' (WB) (2d wk).

Music Hall—'Too Many Husbands' (Col).

(Reviewed in Current Issue)

Palace—'Young as You Feel' (20th).

(Reviewed in Current Issue)

Paramount—'Seventeen' (Par) (2d wk).

Rialto—'Marines Fly High' (RKO) (4).

(Reviewed in Current Issue)

Rivoli—'Grapes of Wrath' (20th) (7th wk).

Roxy—'Vigil in the Night' (RKO) (8).

(Reviewed in VARIETY, Feb. 7)

Strand—'Three Cheers for the Irish' (WB) (8).

Week of March 14

Astor—'Gone with the Wind' (M-G) (14th wk).

Capitol—'Northwest Passage' (M-G) (2d wk).

Center—'Pinocchio' (RKO) (6th wk).

Globe—'Secret Four' (Mono) (16).

Music Hall—'Too Many Husbands' (Col) (2d wk).

Paramount—'Road to Singapore' (Par) (13).

(Reviewed in VARIETY, Feb. 28)

Rialto—'Double Alibi' (U) (11).

Rivoli—'Grapes of Wrath' (20th) (8th wk).

Roxy—'My Little Chickadee' (U) (15).

(Reviewed in VARIETY, Feb. 14)

Strand—'Three Cheers for the Irish' (2d wk).

Whiteman Ups 'Lone Wolf' To $15,000 In Cincy

Cincinnati, March 5.

(Best Exploitation: Albee)

'Strange Cargo' is fronting the b.o. regatta currently with a breezy Palace mark. Only other fresh-release winner at a major house is 'Green Hell' at the Lyric.

General trade is showing a slight advance for the second straight week, despite interference in opening half from balmy temp. and showers. Combo Shubert is on the sunny side with 'Lone Wolf Strikes' and Paul Whiteman's orch. Jazz king, of course, is the magnet and take is theatre's best in weeks.

Draw of 'Abe Lincoln in Illinois' at the biggie Albee is far below expectations. RKO press staff turned handsprings on puffs and crix came through with splendid notices plus type and art smears. Major exploitation stunt was Mayor's declaration of 'Lincoln Week' that drew first-page attention.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Abe Lincoln' (RKO). Disappointing $10,000 in view of terrific blurb campaign, which included school talks, endorsements by literary groups and a 'Lincoln Week' proclamation by Cincy's Mayor James Stewart that was accorded front-page spots in local dailies, also sensational reviews. Last week 'Little New York' (20th), slow $9,500.

Capitol (RKO) (2,000; 42-60)—'Grapes' (20th) (2d wk). Okay $8,000 following good $14,000 for first seven days.

Family (RKO) (1,000; 15-25)—'Man Wouldn't Talk' (20th) and 'Hidden Enemy' (Mono), split with 'City Chance' (20th) and 'East Side Kids' (Mono). Alright $2,300. Same last week on 'Convicted Woman' (Col) and 'Heroes Blue' (Mono), divided with 'Wolf New York' (Rep) and 'Secret 4' (Mono).

Keith's (Libson) (1,500; 35-42)—'Married Wife' (20th). Very poor $3,000. Last week 'Slightly Honorable' (UA), dull $3,000.

Lyric (RKO) (1,400; 35-42)—'Green Hell' (U). Nice $4,500. Last week 'Broadway Melody' (M-G) (2d run), okay $4,000.

Palace (RKO) (2,600; 35-42)—'Strange Cargo' (M-G). Fine $15,000. Last week 'Little Chickadee' (U), built up to $10,000, fairly good.

Shubert (RKO) (2,150; 42-60)—'Lone Wolf Strikes' (Col) and Paul Whiteman's orch. Dandy $15,000, best in some time. Last week 'Married Love' (RKO) and Eddy Duchin's band, pleasing $12,500.

'17'-Glenn Miller Orc Plus Stand-Ins Sock $56,000; 'Ehrlich'-Tommy Tucker 35G 2d; 'Girl'-Himber 28G; B'way OK

(Best Exploitation: Paramount)

What loomed as a catastrophe for the Paramount has turned out to be a windfall. On the eve of his opening at the house last Wednesday (28), Glenn Miller was rushed to the hospital with grippe, complicated by a sinus infection. Behind the eight-ball all of a sudden, Bob Weitman, managing director of the house, got busy with some of his friends.

He called Tommy Dorsey at his home and prevailed upon him, as a personal favor, to pinch-hit for Miller. Dorsey accepted quickly, but, unable to play all shows, Weitman also turned on the persuasion with Dick Stabile, Gene Krupa and Charlie Barnet. They all responded to his S.O.S., and the first four days these well-known b.o. bandsmen took care of the emergency, business booming meantime. With Miller due back at the house Sunday (3), Weitman got his pinch-hitters to appear for the first show that day in the guise of welcoming Miller back.

This was used in ads, by permission, and Sunday morning at 9 o'clock heavy lines had formed. House, ordinarily throwing open its doors at noon, unlocked them at 9:30 and by 6 p.m. a total of $8,000 had been taken in, a new record for any Sunday. The Saturday mat, up to 6 p.m., also created a new Saturday high of $8,000. Through Weitman's fast-thinking and the high esteem in which he is held by band leaders, plus Jack McInerney's publicity-exploitation-ad efforts, the emergency boomeranged to the extent of a first week's take of $56,000, ending last night (Tues.). Picture is 'Seventeen,' also a kid-getter.

Among other things, since the pinch-hitting stunt included Tommy Dorsey, it serves as a trailer for him. He is next on the schedule for the house. Doing the pinch-hitting gratis, Weitman plans a personal gift to each leader in appreciation.

Although rain Sunday and Monday (3-4) didn't seem to hurt the Par or 'Gone with Wind,' it had its effect elsewhere. Saturday (2), however, was unusually good.

Only new shows outside of 'Seventeen' and Miller at the Par are 'Bluebird' at the Roxy, 'Castle on Hudson' at the Globe, and 'Marines Fly High' Rialto picture. At the Roxy following a recent brief roadshow run at the Hollywood, 'Bluebird' will be no more than about $22,500, disappointing. 'Castle' is doing excellently, $12,000, and holds, while 'Marines' opened good Monday (4), suggesting around $7,500.

With Saturday's (2) business claimed the second biggest for any day since it opened, 'Pinocchio' will get around $32,000 on its current (4th week), near to what it got its second week. Admission prices have been reduced weekdays from a top of 99c to 77c, kids 25c at all times. Nut, including advertising and shorts on show, is now running under $5,000, excepting 30% of net, which goes to the Center, thus providing a good profit to Disney-RKO.

'Dr. Ehrlich,' with Tommy Tucker's band, is holding up okay at the Strand, appearing a possible $35,000 this week (2d). Music Hall's 'Abe Lincoln' is quite weak on its holdover, around $58,000, following first seven days $79,000, but profit. Now in its seventh week, beginning today (Wed.), 'Grapes' got $26,000 on the sixth stanza.

'Gone' exits from the Cap tonight (Wed.), its final (12th) week being around $62,500 for a total on the run of $780,000. Only one week dipped under $60,000, that being in February in the face of a blizzard. Back to its old prices, the Cap opens 'Northwest Passage' tomorrow (Thurs.).

In 'His Girl Friday,' second run, and Dick Himber, Loew's State has a strong boxoffice show, $28,000 or thereabouts being sighted.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Gone' (M-G) (13th week). The 12th week ending last night (Tues.), $21,000. Stays here indefinitely, though exiting from the Capitol tonight (Wed.).

Capitol (4,250; 75-$1.10-$1.65)—'Gone' (M-G). Concludes 12-week run tonight (Wed.), final stanza around $62,500. Total on engagement $780,000 or an average of $65,000 weekly, immense profit to both theatre and distributor. The 11th week was $63,000. In two weeks 'Wind' goes into the Paradise (Bronx) and Valencia, Jamaica, L. I., at same prices as played here. 'Northwest Passage' (M-G), long ready, opens tomorrow at old Cap scale.

Center (3,331; 25-40-55-77-99-$1.10-$1.65)—'Pinocchio' (RKO-Disney) (4th week). A strong Saturday (2) take aiding for $32,000 or bit better this week (4th), good. Last week, with Washington's birthday hypo, gross reported at $44,000, fine. Admission prices reduced for weekdays from 99c. to 77c. top. They remain the same for Saturdays and Sundays.

Criterion (1,662; 25-40-55)—'Wolf of New York' (Rep) opens here today (Wed.) following two weeks of 'Man From Dakota' (M-G) which did exceedingly well, $14,000 first week and $8,500 second, ending last night (Tues.).

Globe (1,700; 25-35-55)—'Castle on Hudson' (WB). Prison meller packing 'em in for $12,000 or bit over and will hold. Last week, 'Convicted Woman' (Col), not so good, $5,300.

Palace (1,700; 25-35-55)—'Swiss Robinson' (RKO) and 'Brother Rat' (WB), both 2d run, dualed. A double that is fair, but probably not over $8,000. Last week, 'Old New York' (20th) (2d run) and 'Chan in Panama' (20th) (1st run), $8,100.

Paramount (3,664; 25-35-55-85-99)—'Seventeen' (Par) and Glenn Miller band, Andrews Sisters, others, plus pinch-hitters Tommy Dorsey, Dick Stabile, Gene Krupa and Charlie Barnet first four days of engagement. Mighty $56,000 rolled up initial seven days through last night (Tues.). Second week begins today (Wed.). Last week, second for 'Sidewalks' (Par) and Dorothy Lamour, plus Stabile, $36,000, thoroughly satisfactory.

Radio City Music Hall (5,980; 40-60-84-99-$1.65)—'Lincoln' (RKO) and stage show (2d-final) week. 'Linc' is simply not b.o. but at $79,000 the first week and $58,000 the second, profit is shown on the engagement. 'Too Many Husbands' (Col) opens tomorrow (Thurs.).

Rialto (750; 25-40-55)—'Marines Fly High' (RKO). Opened good Monday (4) and should hit $7,500 or over. Last week, reissue of 'Hell's Angels' (Astor), $5,500, fair enough.

Rivoli (2,092; 40-55-75-85-99)—'Grapes' (20th) (7th week). The sixth stanza, ending last night (Tues.), was $26,000, very satisfying. Picture gets a powerful play every weekend. The fifth week was $36,000. Remains until March 22, when 'It's a Date' (U) opens.

Roxy (5,836; 25-40-55-75)—'Bluebird' (20th) and stage show. Here at pop prices following twice-daily engagement and not doing well, around $22,500. Rainy weather and stiff competition, including kid draught at Par, Strand and Center among drawbacks. Last week, second for 'Mice' (UA), $22,500, far from sensational in view of over $32,000 the first seven days. Sharp dip unexplained. 'Vigil in Night' (RKO) gets here Friday (8).

State (3,450; 35-55-75)—'Girl Friday' (Col) (2d run) and Richard Himber. Combination of picture and Himber's orchestra means b.o., indications pointing to around $28,000, very good. Last week, 'Light That Failed' (Par) (2d run) and Ted Lewis, also coinful, $27,300.

Strand (2,767; 25-30-55-75-85-99)—'Ehrlich' (WB) and Tommy Tucker (2d week). Stout pull of picture may mean $35,000 this week (2d), very nice, following strong $45,000 the first seven days. Begins third and probably final week Friday (8).

LAUGHTON-'GERONIMO' OK $18,000 IN B'KLYN

Brooklyn, March 5.

Principal attraction in downtown sector this stanza continues to be 'Fighting 69th' in third week at Fabian Paramount. Loew's Metropolitan, after four weeks of 'Gone With Wind,' is currently displaying 'Raffles' and 'Lion Has Wings.' Fabian Fox is strong with 'Sidewalks of London' and 'Geronimo.'

Strand is jumping upward due to 'Farmer's Daughter' and 'Chasing Trouble.'

Estimates for This Week

Albee (3,274; 25-35-50)—'Green Hell' (U) and 'High School' (20th) plus new March of Time. Expects only mild $13,500. Last week 'Swiss Family' (RKO) and 'Married Love' (RKO), good $16,000.

Fox (4,089; 25-35-50)—'Sidewalks London' (Par) and 'Geronimo' (Par). Very good $18,000. Last week 'Rat Baby' (WB) and 'British Intelligence' (WB), nifty $18,000.

Met (3,618; 25-35-50)—'Raffles' (UA) and 'Lion Wings' (UA). Good combo will get nice $18,000. Last week (75-1.10-1.65) 'Gone' (M-G) (4th wk), magnificent $35,000.

Paramount (4,126; 25-35-50)—'Fighting 69th' (WB) and 'Money Burn' (Rep) (3d wk). Strong $18,000 for this stanza. Last week, fine $22,000.

Strand (2,870; 25-35-40)—'Farmer's Daughter' (Par) and 'Chasing Trouble' (Mono). Spurted to bright $8,000. Last week 'Man Montreal' (U) and 'Danger Flight' (Mono), okay $5,500.

Northwest Indies Have Beaucoup Beefs for Airing This Wk.; Bowling Alley and Juke-Box B.O. Menaces

Minneapolis, March 5.

Charges that some of the major distributors have refused to permit the 10-20% cancellations called for in contracts and have 'intimidated' exhibitors out of demanding them will be aired at the independent theatre owners' convention called by Northwest Allied here tomorrow (Wednesday) and Thursday.

It is claimed that there have been numerous distributors' breaches of contract, but that the smaller independents, especially in situations where opposition exists, are powerless to take the necessary steps, probably involving litigation and incurring the distributors' enmity, necessary to secure enforcement of the agreements.

Ben Ashe, Northwest Allied secretary and general manager for the Bennie Berger independent circuit, is among those who alleges breach of contract by distributors in respect to cancellation privileges.

Asserting 'we're tired of being kicked about,' the independent exhibitors will frame a 'bill of rights,' instead of passing the 'usual useless resolutions.' The 'bill of rights' will cite the independents' grievances and demand relief from various alleged unfair trade practices.

Prior to the convention, it was freely admitted that some of the independents were 'wavering' on the Neely bill because of the 'tremendous pressure' being brought on them by the distributors' representatives. Every effort was to be made by Northwest Allied leaders at the convention to stiffen spines. Exhibitors were to be asked to pledge themselves to use their influence with their representatives in Congress to support the bill.

The convention was to discuss 'ways and means to outlaw percentages.' The continuously increasing number of heavy percentage pictures was assailed as a menace to independents' very existence.

Ways to combat the 'bowling craze opposition' will be considered. New bowling alleys are springing up like acrobats everywhere throughout the territory 'with women converts by the wholesale,' it was asserted. The bowling alleys are cutting into theatre attendance more and more, according to the independents.

Discussion of 1940-41 product and selling plans is due. Some of this selling already has started, leaders said.

Ohio ITO Fears Jimmy Roosevelt's Nickelodeons

Columbus, March 5.

All incumbent officers of the Ohio ITO were reelected at the annual convention held here last Wednesday (28) and Thursday. Roy Simons was named treasurer, succeeding M. B. Horwitz, Cleveland, who resigned Feb. 6. Directors replacing J. Real Neth, Columbus, resigned, and Simons were Leo Kessel of Lancaster and Charles Deckman, Cleveland. Martin Smith, Toledo continues as president. He has held the office since the organization was formed seven years ago. P. J. Wood, secretary, likewise has been only possessor of his office.

Abram F. Meyers, counsel for National Allied, blasted opponents of the Neely Bill. He expressed fear that 'Gone With the Wind' and other similiar pix would prove harmful to the industry. As reasons he cited: remove too much money from circulation; backlogging of bookings, delaying product in subsequent runs, and set standards which make other pix dull in comparison.

President Smith called the contract between Jimmy Roosevelt's Globe Productions and Mills Novelty Co. the 'birth of new boxoffice menace.' He expressed fear that the coin-operated projection machines will take the country by storm, adding that in Ohio alone 18,000 bars will be 'sure buyers.'

CLARK ON COAST FOR WB

Los Angeles, March 5.

Sam Clark moved in from Chicago to assume his new post as Warner exploitation chief for the Western district.

His assistant is Marty Weiser. . . .

AMPA TO LEARN ABOUT PICKING BEST SELLERS

Col. Theodore Roosevelt, vice-president of Doubleday, Doran, will lead a delegation of book publishers and writers' representatives, who will be guests tomorrow (Thursday) of the Associated Motion Picture Advertisers. Luncheon will be held at Dempsey's.

Idea of get-together with film advertising men comes as result of heavy co-operative promotional work which has been going on for some months for numerous best-selling novels which have been made into films recently. Katherine Brown, head of story department of Selznick-International, will tell her reasons for purchasing 'Gone With the Wind' and 'Rebecca.' Latter will be released soon through United Artists.

Others to speak are John Selby, literary critic of the AP; Gilbert Seldes and Annie Laurie Williams, agent for John Steinbeck and other literati.

Autry's Personal Turns Into a Dual Feature

Dallas, March 5.

Gene Autry did a one-man double feature here last week when his 'Shooting High' held world premiere.

So great were the crowds that flocked to Rialto (Interstate) hours ahead of time that the overflow was shunted into the adjoining Capitol, same chain. There 'Night of Nights,' scheduled attraction, was jerked and extra print of 'Shooting' jammed in. Scheduled for p.a. at Rialto, Autry shuttled between both houses during the night.

Also playing top spot at horse show here for Finnish Relief.

'Pinocchio' Pressbook Unusual for Novelties

Record number of licensee items offering tieup possibilities are featured in the 76-page pressbook issued by RKO for 'Pinocchio.' There are more than 1,500 gadgets licensed by Walt Disney to employ the 'Pinocchio' motif in one form or another. Accessories for the picture also represent a record in both number and variety. In addition to the conventional lineup they include two styles of each poster and such novelties as a nine-foot banner, a five-foot banner, life-like lobby cards in color and a souvenir colorfoto.

Pressbook contains six different-sized sections, introduced by vari-colored index fly leaves and with a full-color offset cover. There are about 150 ideas for ballyhoos, tieups, contests and parties covering all fields and 112 publicity stories. Fred Schaefer and Hal Green prepared the manual under the supervision of S. Barret McCormick, pub-ad head for RKO.

Live Pinocchios On Center Theatre Sign

Live 'Pinocchio' figures sporting atop the marquee sign of the Center theatre, N.Y., last week attracted a load of attention to both the house and the Disney cartoon feature occupying it.

There were five men playing the 'Pinocchio' part, togged in costumes similar to that worn by the wooden boy in the film and wearing paper mache masks. They worked in shifts of two and three at a time from 11 a.m. to 7 p.m. for four days.

2 N.J. Towns, Detroit Asking World Preem Of 'Edison the Man'

New Brunswick, N. J., March 5.

This town is beating the drums for the world's premiere of 'Edison the Man,' and Metro execs will be petitioned by an imposing array of New Jersey dignitaries to bless it with the Hollywood fanfare which accompanied the premiere of 'Young Tom Edison' at Port Huron, Mich.

Governor A. Harry Moore and ex-governor Harold G. Hoffman head a committee which will seek to sway film biggies in favor of New Brunswick. The Sunday Times devoted three columns (3) to reasons why city should get the nod over West Orahge, N. J., Schenectady, N. Y., and Detroit—three other cities which have evinced unusual interest in the Spencer Tracy vehicle.

Will Baltin, film editor of the Times, points out 'Edison the Man' deals with inventor's creative career at nearby Menlo Park and contends 'If MGM, always a stickler for detail, is consistent, it cannot overlook New Brunswick, which Edison visited from time to time as a young man, and which by virtue of its proximity to the locale of the film, immediately becomes the logical community for such an undertaking.'

West Orange, backed by the shouts of execs at Edison plant there, also has an oar in. Civic leaders point out Edison spent his last years in Llewellyn Park and want nothing less than dual premiere with New Brunswick. Schenectady claims right to premiere on basis of its designation as the 'electrical city,' and Detroit wants film because of Edison's associations with Henry Ford.

Femme Fashions For 'Bagdad' Exploitation

Special 12-page section was inserted in Women's Wear Daily last week on a tie-up with United Artists to plug 'Thief of Bagdad.' Insert was made up of stories and advertising by the numerous firms which are manufacturing various 'Thief of Bagdad' materials, dresses, slack suits and other clothing. Fashion show of them licensed products has also been arranged for fashion writers and editors at Monte Proser's Beachcomber nitery, New York, March 19.

Special effort to sell the femme angle of the picture is being made by UA, which feels the male trade needs comparatively small attention because of the action character of the film.

Inside Stuff—Pictures

New development in precision lighting on film sets passed a test in Universal's picture, 'La Conga Nights,' and will be used in future productions on the U lot. Layout is a multiple-unit density control panel, designed by Frank Graves and Charles Meyers. It consists of six dimmer plates mounted parallel in the panel and controlled by a single technician taking his directions from the cameraman. It enhances uniformity of illumination and controls six different circuits of lights, which may be increased or decreased in brightness as the players move about the set.

A high in speedy film distribution and national theatre coverage has been achieved with 'Finland Fights,' a 'short' short produced and distributed by Emerson Yorke studio in N.Y. for the Finnish Relief Fund, Inc. In space of 10 days, Al O. Bondy, booker, working in conjunction with Jack Connolly of Major L. E. Thompson's motion picture division of the Fund, booked and played 600 prints of the subject in selected first run theatres in every state in the country.

Although application so far has not been made to the Securities and Exchange Commission for listing on either the N. Y. Stock Exchange or Curb, several Wall Street houses last week reported extensive activity in the new RKO shares on the Over-the-Counter market.

There is also some trading in the new warrants of RKO. New common is quoted around $3 per share, while the warrants bring about 62½c. Latter give holders the right to buy stock at $10 per share until 1945.

'Rip Van Winkle,' long an on-again-off-again item on Monogram's production sked, is now definitely to be made, according to prez W. Ray Johnston. Much of the preliminary work is completed and the picture will be ready for shooting in about 60 days.

COKELL'S H.Q. WEST AT THE PAR STUDIO

Walter B. Cokell, treasurer of Paramount, is remaining at the studio permanently, while duties ordinarily falling to a treasurer at the home office are spread among others under the company's policy.

For years assistant treasurer of the old Paramount Publix Corp., Cokell succeeded to the top post during the reorganization when Ralph Kohn resigned.

Two 'Virginia City' Premieres in Nevada

'Virginia City' (WB) will have its world premiere in two Nevada towns, Reno and Virginia City, on March 16. A special 16-car Southern Pacific train will carry Hollywood stars, newspaper correspondents and executives from Los Angeles to Reno, where they will be tendered a reception by Gov. E. P. Carville. A spectacular Western parade will follow, with the guests proceeding next to Virginia City, 22 miles away. The celebration will conclude with the Virginia City Comstock Ball in the State House Auditorium in Reno.

Errol Flynn, Ann Sheridan, Priscilla Lane, Humphrey Bogart, Rosemary Lane, Alan Hale, Eddie Albert, Randolph Scott and Jean Parker are among the players planning to attend the premiere.

2-Alarm Fire Near Newark Par, Audience Unaware

Newark, March 5.

Capacity house watched the last stage show at Adams' Paramount Friday night (1) unaware a two-alarm blaze was gutting a four-story building adjacent to theatre.

Fire, which damaged ground floor tavern and number of rooms backing against Paramount dressing rooms, did not threaten theatre, but fire officials made frequent unobtrusive checks inside as theatre audience applauded 'Night in Havana.'

$25,000 Fire

Palestine, Tex., March 5.

Fire last week demolished Pal (Robb-Rowley) here at loss exceeding $25,000. Origin unknown. Projection and sound equipment total loss.

Two adjoining stores suffered smoke damage.

Another $25,000 Fire

Marion, O., March 5.

Fire which swept through an entire downtown block in the nearby village of Larue, completely wrecked the Larue theatre, only house in the village. Loss estimated at $25,000.

Fired House to Cover Burglary

Shinnston, W. Va., March 5.

The blaze which destroyed the Rex recently was started by a boy to cover up an $80 robbery. 'I was afraid they would find my finger prints,' he explained. He had been paroled from the industrial school but was sent back for theft of an automobile. In investigating they found he had been spending money freely. He finally confessed to the theatre robbery.

He hid behind the seats until (Miss) Lynn Monor, the manager, left the building. He then obtained $80 from her sweater pocket and, to conceal the theft, set fire to the place in the furnace room.

Photo-Stripping 'Cargo'

Los Angeles, March 5.

Novel eight column photo-strip of action scenes of 'Strange Cargo' (M-G) has been framed by Dean Hyskell, of the Fox-West Coast advertising department, with many circuit managers already taking advantage of the stunt.

Layout comprises eight pictures, in mat form, ready for newspaper casting.

'BILL SUSSMAN DRIVE'

As a tribute to the eastern division sales manager of 20th-Fox, a Bill Sussman drive has been set for the month of April.

Preliminary Hearings on the Neely Bill Favored Before Going to a Vote

Any question regarding whether there would be public hearings on the Neely bill, prior to coming up for vote in the House, apparently were removed this week when it became known that opponents of the measure favor such hearings. They formerly were only lukewarm. Major opponent group now believes it would be best to have a hearing during the present Congressional session and settle the present dispute over the film business proposal. Their contention is that such a showdown is essential, and that otherwise the same legislation will come up in the senate at the next Congress' session.

Because the 'community selection of films' has been stressed so much by proponents of the Neely measure, those opposing the bill are convinced that the community selection idea should be incorporated into the legislation if it is reported out of the House Interstate Commerce committee.

The 'community selection of films,' if carried out to the letter, would set up some 6,000 different censorial boards in various sections of the country, opponents of the Neely bill contend. Main idea of this community selection is that different community groups would have the right to squawk to exhibitors regarding the type of picture shown. Whether they would be allowed to prevent the exhibition of any film would depend on how much teeth is put in the bill. The exhibitor would be told what screen production he could and could not show.

The community selection idea if enforced rigidly would remove any need for the Motion Picture Producers and Distributors production code setup. That is the interpretation placed on it by Haysians currently.

Allege Neely Duplicity

Minneapolis, March 5.

Ben Ashe, Northwest Allied secretary, has accused W. H. Workman, Metro branch manager, of holding an invitation preview for the Parent-Teachers' Ass'n as a 'pretense' to enlist opposition to the Neely bill. In an open letter to Workman, he takes the latter to task and requests that if other similar meetings are held Northwest Allied be permitted to send a representative to tell why the measure should be supported.

'After you had succeeded in bringing a large number of the PTA members to the theatre you asked them to listen to speeches by four hirelings of the producers and their affiliated theatres and as an apparent part of a well covered up scheme, someone made a motion from the floor that the group go on record against the Neely bill.

'It is a tribute to the intelligence of the people present that they refused to be hoodwinked and for that reason would not vote on this motion. We know that the PTA did not realize they were being called to a meeting at which your company and other opponents of the bill would be present to give them a one-sided discussion and explanation without offering them the opportunity to hear the other side.'

Columbus' About-Face

Columbus, March 5.

In a complete about-face, the Columbus Motion Picture Council is now waging an active campaign against passage of the Neely Bill. Rev. Floyd Faust, president of the group, one of the most influential in the country, explaining the change of heart, stated: 'Original introduction of the Neely Bill led us to conclude it as being a blessing to owners of small theatres, a definite asset to the entire industry. However, a careful study of the measure, quite idealistic in content, shows the author knows exactly nothing of the production and distribution of motion pictures. Consequently, we contend passage of the Neely Bill would prove highly detrimental to the industry, thus our recommendation for its defeat in Congress.'

Discussing motion pictures as a whole, Rev. Faust expressed the council's appreciation of the Hays office, adding that the quality of pictures is definitely improving. Much of the council's disapproval in the past has been aimed at foreign pix and indie product. On the matter of quality, Rev. Faust said: 'My personal opinion is that the Neely Bill will result in a lowering of quality.

Frisco On B.O. Upbeat; 'Grapes' Hefty $23,000, West-Fields Lusty $14,000

San Francisco, March 5.

Majority of offerings are much better than average this week and point toward general good business throughout.

'Grapes of Wrath,' accompanied by rave reviews in local sheets, is set for hefty $23,000. Mae West-Fields' 'My Little Chickadee,' at Orpheum, is pointing toward lusty $14,000. Paramount, with 'Sidewalks of London' and 'Farmer's Daughter,' set for good $11,000. United Artists has 'House Across the Bay,' which is heading for strong $10,000. 'Gone With the Wind' heads into the sixth week at Warfield with no signs of falling off.

Estimates for This Week

Fox (F-WC) (5,000; 30-40)—'Grapes' (20th). Preceded by months of pro and con ballyhoo and the impetus of book, plus sensational reviews, this is drawing like a magnet and pointing towards a hefty $22,000 or better. Last week, 'Northwest' (M-G) and 'Granny Gun' (WB), great $24,000.

Golden Gate (RKO) (2,850; 35-55)—'Vigil Night' (RKO) plus vaude. Pointing to fair $14,000. Last week, 'Swiss Family' (RKO), plus 18th anniversary vaude show and March of Time, neat $19,300.

Orpheum (F&M) (2,440; 30-40)—'Little Chickadee' (U) and 'Lone Wolf Strikes' (Col). Indicate good $14,000. Last week, 'Invisible Man' (U) and 'Blondie Baby' (Col), okay $11,500.

Paramount (F&M) (2,740; 30-40)—'Sidewalks London' (Par) and 'Farmer's Daughter' (Par). Moving nicely toward fair $11,000. Last week, 'Little New York' (20th) and 'Chan Panama' (20th), good $11,500.

St. Francis (F-WC) (1,470; 30-40)—'Northwest' (M-G) and 'Granny Gun' (WB). Moveover from Fox heading for fair $5,500. Last week, 'Man Dakota' (M-G) and 'Congo Maisie' (M-G), moveover from Fox, fair $5,500.

United Artists (Cohen) (1,200; 35-55-75)—'House Across Bay' (UA). Going strong for $10,000. Last week, 'Lion Wings' (UA) and 'Chump Oxford' (UA), good $8,000.

Warfield (F-WC) (2,680; 75-$1.10-$1.30)—'Gone' (M-G) (6th wk). Should be at least $31,000 this week, terrific, after fifth week's great $33,000.

'Grapes,' 13½G, 'Melody,' $11,000, Fine in Denver

Denver, March 5.

(Best Exploitation: Paramount)

'Grapes of Wrath' is easily leading the town at Denver. Standouts several nights giving house 50% above average.

'Broadway Melody,' on double bill at Orpheum, is getting nice gross, but house too far back in dates to holdover. 'Gone with Wind' is strong at Broadway, but only in money and not in numbers seeing film. Film was pretty well milked in its four weeks at Orpheum.

Paramount pepped up business as well as interest on Leap Day (29) by giving away a real live man to a lucky girl over 18. All girls over 18 were given tickets as they entered the theatre, and after the drawing, the winner was introduced to the young man. The two took a cab, promoted, to a night club for a dinner-dance, also promoted.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Swiss Family' (RKO), after week at Orpheum. Good $4,000. Last week, 'Balalaika' (M-G), good $4,000 after week at Orpheum.

Broadway (Fox) (1,040; 75-$1.12-$1.50)—'Gone' (M-G), after four weeks at Orpheum. Fine $5,000. Last week (25-40), '60th' (WB), good $2,000, considering it had shown a week at each the Denver, Aladdin, Rialto.

Denham (Cockrill) (1,750; 25-30-40)—'Farmer's Daughter' (Par) and Jimmie Scribner, radio, on stage, in his 'Johnson Family.' Even latter won't pull this over $5,000, poor. Last week, 'Sidewalks London' (Par), plenty low at $3,500 in second week.

Denver (Fox) (2,525; 25-35-40)—'Grapes' (20th). Great $13,500. Last week 'Little Chickadee' (U), average $9,000.

Orpheum (RKO) (2,600; 25-35-40)—'Broadway Melody' (M-G) and 'Saint's Double' (RKO). Fine $11,000. Last week, 'Swiss Family' (RKO) and 'Turp' (M-G), below average at $7,700 but Fox considered there was more money on 'Swiss Family' and so moved it over to Aladdin for week.

Paramount (Fox) (2,200; 25-40)—'Invisible Stripes' (WB) and 'Philo Vance' (WB). Fine $4,500. Last week, 'Raffles' (UA) and 'Man Who Wouldn't Talk' (20th), nice $4,500.

Rialto (Fox) (878; 25-40)—'Raffles' (UA), after week at Paramount, and 'Nick Carter' (M-G). Fair $1,700. Last week, 'Little New York' (20th), after week at each Denver and Aladdin, and 'Private Detective' (WB), good $2,000.

Key City Grosses

Estimated Total Gross
This Week..............$1,891,300
(Based on 24 cities, 166 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..............$1,867,700
(Based on 26 cities, 177 theatres)

WEST-FIELDS L'VILLE HIT AT $9,000

Louisville, March 5.

Weather has broken hereabouts, with streets dry and unpleasant traffic conditions a thing of the past. Temperature touching around the 60's, so no complaints.

Biz has settled down to normal, now that 'Gone' has gone, and takes are in the average brackets. 'Little Chickadee', dualed at Rialto, and 'His Girl Friday', at State, both pacing for healthy returns. 'Dr. Ehrlich' is okay on single at Mary Anderson, and moveover of 'Northwest Passage' to the Brown is bringing no complaints.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,000; 15-30-40)—'Northwest' (M-G) and 'Five Peppers' (Col). Strong cast names, Technicolor, and a story of general appeal all combining to bring this moveover some pleasant returns. Likely $1,900. Last week (75c-$1.10), 'Gone' (M-G), fourth week, wound up local road show engagement to fair $4,000.

Kentucky (Switow) (900; 15-25)—'Gulliver' (Par) and 'Mr. Williams' (Col). Shaping up for average $1,500. Last week, 'Charlie McCarthy' (U) and 'Everything Happens Night' (20th), fair $1,400.

Loew's State (Loew's) (3,400; 15-30-40)—'Girl Friday' (Col) and 'Son Guilty' (Col). Should manage oke $8,000. Last week, 'Northwest' (M-G) and 'Five Peppers' (Col), fine $10,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Dr. Ehrlich' (WB). Back to singles and pulling class trade. Aiming for okay $3,000. Last week, 'Castle Hudson' (WB) and Louis-Godoy fight pic, fine $4,000.

Rialto (Fourth Avenue) (3,100; 15-30-40) — 'Little Chickadee' (U) and 'Double Alibi' (U). Combo of Mae West-W. C. Fields looming up as strong b.o. fare. Indications are for forte $9,000. Last week, 'Vigil Night' (RKO) and 'Saint's Double' (RKO), average $6,500.

Strand (Fourth Avenue) (1,400; 15-30-40) — 'Take Woman' (M-G) and 'Chan Panama' (20th). Spencer Tracy-Hedy Lamarr potent marquee names. Pacing for satisfactory $3,500. Last week, 'Congo Maisie' (M-G) and 'Chump Oxford' (UA), all right $3,000.

'GERONIMO' OK $3,600 IN MPLS.

Minneapolis, March 5.

With the two 'A' houses, the State and Century, occupied by holdovers, 'Northwest Passage' and 'Gone With the Wind,' respectively, Horace Heidt is the lone important newcomer. There's also a holdover, 'We Are Not Alone,' at the World. Thus, aside from 'Geronimo' at the 25c Gopher, the Esquire's 'Lion Has Wings,' British film, and the Aster's double features, choice of new entertainment is limited.

Adverse general business conditions are a handicap all along the line. The down trend is attributed, as far as showhouses are concerned, to a widespread trade slump, personal property tax payments, impending income tax time and the drain on purses taken by 'Gone With the Wind' and the forthcoming 'Ice Follies.'

'Gone' winds up its record-breaking run at the Century this week. After garnering a smash $102,400 in three weeks at the Orpheum, it pulled hefty $12,300 in the first of its two Century cantos and will finish with a nice profit again this week.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—'Cisco Kid Lady' (20th) and 'Married Love' (RKO), dual first-runs, split with 'Five Peppers' (Col) and 'Philo Vance' (WB), also dual first-runs. Heading for good $1,800. Last week, 'Man Wouldn't Talk' (20th) and 'Danger Wheels' (U), dual first-runs, $1,600, okay.

Century (Par-Singer) (1,600; 75-$1.10) — 'Gone' (M-G) (5th wk). Finishes record-breaking run Thursday (7). Good $10,000 indicated. Last week, $12,300, after $102,400 in three weeks at Orpheum.

Esquire (Gillman) (290; 25-40)—'Lion Wings' (UA). British-made picture hasn't easy going. Fair $900 indicated. Last week, 'Dr. Christian' (RKO) and Louis-Godoy fight, $900, light.

Gopher (Par-Singer) (998; 25)—'Geronimo' (Par). Critics only lukewarm, but biz good $3,600. Last week, 'Tower London' (U), $3,300, good.

Orpheum (Par-Singer) (2,890; 35-40-55)—'Brother Rat Baby' (WB) and Horace Heidt orch. Very good $22,000 in sight. Last week, 'Remember Night' (Par) and stage show, including Dead End Kids, $8,000, poor.

State (Par-Singer) (2,300; 25-35-40)—'Northwest Passage' (M-G) (2d wk-6 days). This one has caught on with a bang. Fine notices and much word-of-mouth boosting to $6,700. Last week, big $10,700. 'Grapes of Wrath' (20th) opens Thursday (7).

Uptown (Par) (1,100; 25-35)—'Four Wives' (WB) split with 'Balalaika' (M-G). First neighborhood showings. Reaching after pretty good $3,300. Last week, 'Victor Herbert' (Par) split with 'Four Wives' (WB), first neighborhood showings, $2,500, good.

World (Steffes) (380; 25-35-40-55)—'Not Alone' (WB) (2d wk). Pretty good $1,700 indicated. Last week, $1,500, fair.

'EHRLICH' NICE $17,000 IN HUB

Boston, March 5.

(Best Exploitation: Metropolitan)

'Northwest Passage' is still taking big coin in its second week at two houses and again leading the town. 'Dr. Ehrlich' and 'Little Old New York' are running about even at satisfactory but not socko gaits. 'Gone With the Wind' reopened Sunday (3) at the Majestic, legit house usually dark, through a deal between M-G and Shuberts, at roadshow prices.

Metropolitan landed good breaks in the local papers on 'Ehrlich,' snaring two full pages in two papers, plus a page one feature on Ruth Gordon in her home-town sheet in Wollaston, Mass. Also planted a couple stories on Albert Basserman, a refugee playing in the film. Interviews with John Huston, who worked on the picture and who is directing 'Passenger to Bali,' a legit show starring his father, Walter, across the street from the Met, were run by a couple of papers during the week. Direct mail approach to 7,000 doctors and nurses was another feature of the campaign.

Estimates for This Week

Boston (RKO) (3,200; 25-30-40)—'Chasing Trouble' (Mono) and 'Music Heart' (Col) (2nd run), with vaude, four days; and 'Call Messenger' (U) and 'Danger Ahead' (Mono), dual, three days. Heading for okay $9,000. Last week, 'Big Guy' (U) and Phil Spitalny all-feminine orch, at 65c top, okay $10,000.

Fenway (M&P) (1,332; 25-35-40-55)—'Married Wife' (20th) and 'Man Wouldn't Talk' (20th). Aiming at so-so $5,500. Last week, 'Brother Rat Baby' (WB) and 'Parole Fixer' (Par), dandy $7,000.

Keith Memorial (RKO) (2,907; 25-35-40-55)—'Little New York' (20th) and 'Saint's Double' (RKO). Headed for better-than-average $16,000. Last week (8 days), 'Swiss Family' (RKO) and 'Reno' (RKO), strong $22,000.

Metropolitan (M&P) (4,367; 25-35-40-55)—'Dr. Ehrlich' (WB) and 'Granny Gun' (WB). Good, but not up to expectations, about $17,000. Last week, 'Judge Hardy' (M-G) and 'British Intelligence' (WB), very good $22,500.

Orpheum (Loew) (2,900; 25-35-40-55)—'Northwest Passage' (M-G) and 'Lone Wolf Strikes' (Col) (2d wk). Around $20,000, very big. First week, smash $29,500.

Paramount (M&P) (1,797; 25-35-40-55)—'Married Wife' (20th) and 'Man Wouldn't Talk' (20th). Medium $7,500 indicated. Last week, 'Brother Rat Baby' (WB) and 'Parole Fixer' (Par), very good $10,500.

Scollay (M&P) (2,538; 25-35-40-50)—'Housekeeper' (UA) (2nd run) and 'Brother Rat Baby' (WB) (continued run from Par and Fenway). Around $5,500, okay. Last week, 'Balalaika' (M-G) and 'Earl Chicago' (M-G) (3rd wk. in town), $4,000.

State (Loew) (3,600; 25-35-40-55)—'Northwest' (M-G) and 'Lone Wolf Strikes' (Col) (2nd wk). Aiming at very good good $13,000. Opening week $20,000, great.

'Grapes' Luscious $37,500 in 3 L. A. Spots; 'Dr. Ehrlich,' $19,500, Holds, Lunceford-'Diamond' Neat $14,000

Broadway Grosses

Estimated Total Gross
This Week..............$380,000
(Based on 12 theatres)
Total Gross Same Week
Last Year..............$375,000
(Based on 12 theatres)

'MELODY'-VAUDE NICE $22,000 IN WASH.

Washington, March 5.

(Best Exploitation: Earle)

All major spots are solidly above average this week, coincidental with first distinct drop of 'Gone With the Wind' from out-of-this-world figures down to gross big Loew's straight pic spot usually gets on sock attraction. Capitol has hefty edge over newcomers with 'Broadway Melody' and no-name vaude. Earle is second with 'Dr. Ehrlich's Magic Bullet' and 'CBS Radio Revue.'

Top bally honors easily go to Earle for flock of advance screenings of 'Dr. Ehrlich' and radio show tied into celebration of Station WJSV's increase to 50,000 watts. Station hit papers with special sections and is pounding away with special stuff over the air, all of which carries mention of stage show.

Estimates for This Week

Capitol (Loew) (3,434; 25-35-40-66)—'Broadway Melody' (M-G) and vaude. It's all up to the pic and Astaire-Powell combo will hit nice $22,000. Last week, 'Light Failed' (Par) and vaude, slid sharply to adequate $15,000.

Columbia (Loew) (1,234; 25-40)—'Take Woman' (M-G) (2d run). Back downtown after good week at Capitol, but won't better passable $4,000. Last week, 'Remember Night' (Par) (2d run), slipped to light $3,500.

Earle (WB) (2,216; 25-35-40-66)—'Dr. Ehrlich' (WB) and vaude. Building interest in pic and bally on 'CBS Radio Revue' aiming at solid $17,000. Last week, 'Little New York' (20th) and vaude, fair $16,500 for eight days.

Keith's (RKO) (1,830; 35-55)—'Vigil Night' (RKO). Serious Carole Lombard should see good $10,000. Last week, 'Swiss Family' (RKO) and March of Time's Vatican reel, took same figure.

Met (WB) (1,600; 25-40)—'Girl Friday' (Col) (2d run). Back after big stanza at Earle and assured of good $5,000. Last week, 'Geronimo' (Par), nice $7,000 for eight days.

Palace (Loew) (2,242; 75-$1.10-$1.65)—'Gone' (M-G) (6th wk). Taking first hefty drop to still big $25,000. Last week, walloping $33,500.

Los Angeles, March 5.

Darryl Zanuck's 'folly' in filming John Steinbeck's 'Grapes of Wrath' is being dispelled locally, with opus day-dating in three houses, first time any picture has ever been simultaneously shown here in that number of houses, and registering strength at two of the three spots. Combined take will run around $37,500, with Loew's State accounting for more than 50% of that sum.

Other newcomers are 'Dr. Ehrlich's Magic Bullet,' at Warner Hollywood and Downtown, and 'Adventure in Diamonds,' at Paramount. 'Ehrlich' opened okay and will likely stick two weeks, or longer.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-$1.10-$1.65) — 'Gone' (M-G) (10th wk.). At pace opus is hitting looks like another easy 10 to 12 stanzas. Current week should add another $16,000 after ninth week ended with $17,100 in the till.

Chinese (Grauman-F-WC) (2,024; 30-40-55-65)—'Grapes' (20th). Coming through for good $11,000. Last week, 'Man Dakota' (M-G) and 'Congo Maisie' (M-G), fair $9,500.

Downtown (WB) (1,800; 30-40-55-65)—'Dr. Ehrlich' (WB) and 'Blondie Budget' (Col). Nothing sensational, but should hit profitable $9,500 on initial stanza. Last week, 'Castle Hudson' (WB) and 'Charlie McCarthy' (U), fair $8,000.

Four Star (UA-F-WC) (900; 30-40-55)—'Grapes' (20th). Run house is day-dating on current week with State and Chinese, but this will not prevent neat $7,200 on initial seven days. Last week (4 days on fourth week), 'Abe Lincoln' (RKO), on two-a-day basis, week $1,700.

Hollywood (WB) (2,756; 30-40-55)—'Dr. Ehrlich' (WB) and 'Blondie Budget' (Col). Looks like satisfactory $10,000, which warrants holdover. Last week 'Castle Hudson' (WB) and 'Charlie McCarthy' (U), just fair $7,000.

Pantages (Pan) (2,812; 30-40-55)—'Pinocchio' (RKO) (4th-final wk.). Will hit profitable $6,000 on six-day final stanza, after third week piled up lucrative $7,000.

Paramount (Par) (3,595; 30-40-55)—'Adventure in Diamonds' (Par) and stage show. Jimmy Lunceford orch on stage is drawing heavily from local Negro colony, and with regular clientele should bring profitable $14,000. Last week, 'Seventeen' (Par) and Arturo Godoy on stage, disappointing $13,500.

RKO (RKO) (2,872; 30-40-55)—'Pinocchio' (RKO) (4th-final wk.). Will add around $6,200 on final six-day week, after third full stanza brought very good $7,500.

State (Loew-F-WC) (2,414; 30-40-55-75)—'Grapes' (20th). Easily topping town on individual gross, despite triple day-date booking with Chinese and Four Star, and should have no trouble hitting big $18,500. Last week, 'Man Dakota' (M-G) and 'Congo Maisie' (M-G), okay $13,500, as predicted.

United Artists (F-WC-UA) (2,100; 83-$1.10-$1.65)—'Gone' (M-G) (10th wk.). Continues sensational with likely $17,000 this week, after $17,800 previous seven days. Should be good for four to six weeks more.

Wilshire (F-WC) (2,296; 30-40-55-65)—'Man Dakota' (M-G) and 'Congo Maisie' (M-G). Not very hot on moveover, as $3,700 attests. Last week, 'Broadway Melody' (M-G) and 'Man Wouldn't Talk' (20th), excellent $6,500.

TRACY STURDY $12,500 IN K. C.

Kansas City, March 5.

(Best Exploitation: Newman)

Bulk of biz is at the Midland with 'Northwest Passage' the reason. Only complaint here is length of bill, which runs well over three hours with 'Five Little Peppers' as a dual partner.

Orpheum is playing to solid trade, with 'Dr. Ehrlich's Magic Bullet' the main draw of a double bill. 'My Little Chickadee' is a holdover in both Uptown and Esquire, but plays only six days as 'Grapes of Wrath' is set to open tomorrow (Wednesday).

Newman has the best local tieup due to participation of Virginia McGill, Southwest high school pupil, in Paramount's exploitation campaign on 'Seventeen.' Manager Jerry Zigmond used girl opening days for personals, and film has had long advance ballyhoo via radio, papers and newsreel.

Weather over weekend damp and unpleasant, though extreme temperatures seem definitely past, at least for any protracted spell.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 1,200; 10-25-40) — 'Little Chickadee' (U) (2d wk.). Carrying through on steady biz, getting $4,000 for six days. Last week, good $8,500.

Midland (Loew's) (3,573; 10-25-40)—'Northwest Passage' (M-G) and 'Five Peppers' (Col). Tracy name, repute of book, and color production swinging this to fine $12,500. Last week, 'Girl Friday' (Col) and 'Convicted Woman' (Col), $11,000.

Newman (Paramount) (1,900; 10-25-40) — 'Seventeen' (Par) and 'Farmer's Daughter' (Par). Tarkington yarn has had valuable advance publicity and built over weekend after mediocre opening. Average $6,000. Last week, 'Light Failed' (Par), $5,200, fair.

Orpheum (RKO) (1,500; 10-25-40)—'Dr Ehrlich' (WB) and 'Thoroughbreds' (RKO). Robinson film the draw for $7,000, okay. Last week, 'Swiss Family' (RKO) and 'Saint's Double' (RKO), average $6,000.

Tower (Joffee) (2,110; 10-25) — 'Honeymoon Deferred' (U) with 'Rose Garden Revue' on stage. Back to house production policy and average $6,000. Last week, 'High School' (20th) with Major Bowes' unit, strong $8,000.

'Ehrlich' Neat $12,200 in Philly; 'Gone,' in 7 W'ks, Nearly $500,000

Philadelphia, March 5.
(Best Exploitation: Terminal)

Battery of high-powered product is reaping big b.o.'s at the first-run deluxers. Starting off in giant strides is 'Grapes of Wrath' at the Fox, with accolades on all sides for Zanuck's portrayal of Steinbeck's saga. Also on the coin side is 'Dr. Ehrlich's Magic Bullet' and the holdover of 'Northwest Passage.'

'Gone With the Wind' bows out at the Boyd this week after a socko seven-week run grossing colossal $196,000. It will continue indefinitely in three-a-day policy at the Earle, where the take for the seven rounds is hovering around the $300,000 mark, making the total gate for the Selznick super-special nearly $500,000 for its run to date.

Exploitation palm goes to the Terminal, a Stanley-Warner nabe which hypoed the showing of 'Rulers of the Sea' (Par) with personal appearances of Ralph Lewis and Arnold Garnet, members of the crew of the City of Flint. The men, both of whom live in the vicinity of the theatre, told of their experiences aboard the tanker during the hectic 112-day voyage in the clutches of the Nazis.

Estimates for This Week

Aldine (WB) (1,303; 32-42-57-68)—'Ehrlich' (WB). Started light, but word-of-mouth is bringing out the late-comers. Should bring neat $12,200. Last week, 'Swiss Family' (RKO), disappointment with $8,700.

Arcadia (Sablosky) (600; 32-42-57)—'Broadway Melody' (M-G) (2d run). Strictly lightweight stuff here with bare $3,200. Last week, 'Mice Men' (UA), nice $4,200 for second-run.

Boyd (WB) (2,350; 86-$1.14-$1.71)—'Gone' (M-G) (7th wk). Bows out with smashing $25,500 to make way for 'Abe Lincoln in Illinois' (RKO). Last week's gate hefty $28,300.

Earle (WB) (2,758; 75-$1.14)—'Gone' (M-G) (7th wk). Plenty of steam left with bullish $30,000 in sight. Sixth canto netted equally forte $30,000. Here for indefinite run.

Fox (WB) (2,423; 32-42-57-68)—'Grapes' (20th). With the crix falling over themselves in praise, the public is responding to the tune of grand $25,000. Last week, 'Castles Hudson' (WB), outclassed with so-so $12,000.

Karlton (WB) (1,066; 32-42-57-68)—'Castle Hudson' (WB) (2d run). Moveover from Fox hasn't helped much. Mediocre $3,000 this sesh. Last week, 'Little New York' (20th), little better with $4,100.

Keith's (WB) (1,970; 32-42-57-68)—'Swiss Family' (RKO) (2d run). Still in the weakie class with sad $3,000. Last week, 'Vigil Night' (RKO), only shade better with $4,000.

Stanley (WB) (2,916; 32-42-57-68)—'Northwest' (M-G) (2d wk). Tracy still potent on marquees, with neat $14,500 for round two. Opening week forte $22,300.

Stanton (WB) (1,457; 32-42-57)—'Double Alibi' (U). Competish from the other first-runners and panning by crix scuttling this whodunit to sad $4,000. Last week, 'Saint's Double' (RKO), so-so $4,200.

'B'way Melody' Fine $7,200 In Seattle

Seattle, March 5.

'Gone With the Wind' is taking its last whirl this week, making the run six weeks. It was hard to figure in advance, some enthusiasts having predicted twice as long a run.

Liberty has ended four weeks of 'His Girl Friday,' with usual dual policy back. Orpheum is doing an unusual for Hamrick-Evergreen houses, this week having a stage show. Latter is the 'French Follies' unit.

Palomar has another topflight solo film plus the usual vaude. It's 'Dr. Erlich.'

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42)—'Swiss Family Robinson' (RKO). Moveover from Paramount indicates only $2,000, slow. Last week 'Chicadee' (U) and 'Married Love' (RKO), $2,800, good.

Coliseum (Hamrick - Evergreen) (1,900; 21-32)—'Balalaika' (M-G) and 'Secret Dr. Kildare' (M-G) (2d run). Expect good $3,000. Last week 'Hardy and Son' (M-G) and 'Pack Troubles' (20th) (2d run), $2,500, okay.

Fifth Avenue (Hamrick - Evergreen) (2,349; 27-37-42)—'Northwest Passage' (M-G) (2d wk). Hitting along for big $6,000. Last week, same film, wonderful $11,000.

Liberty (J-vH) (1,650; 21-32-42)—'Lone Wolf Strikes' (Col) and 'Blondie Budget' (Col). Looking for okay $4,000. Last week 'Girl Friday' (Col) (4th wk), dandy $3,500.

Music Box (Hamrick-Evergreen) (850; 75-1.15-1.50)—'Gone' (M-G) (6th wk). This is the windup, with anticipated $4,000. Last week, same film, $5,200, good.

Orpheum (Hamrick - Evergreen) (2,600; 37-32-42)—'Double Alibi' (U) and 'Chump Oxford' (UA), plus 'French Follies' unit. Latter the draw and hence anticipates good $6,300. Last week 'Man Dakota' (M-G) and 'Young Feel' (20th), $5,000, good.

Palomar (Sterling) (1,350; 21-32-42)—'Dr. Ehrlich' (WB), plus vaude. Heading for $5,500, good. Last week 'McCarthy, Detective' (U), plus vaude, $4,700, good.

Paramount (Hamrick - Evergreen) (3,039; 37-37-42)—'Broadway Melody' (M-G) and 'Emergency Squad' (Par). Expected big $7,200. Last week 'Swiss Family' (RKO) and 'Saint's Double' (RKO), nice $6,700.

Roosevelt (Sterling) (800; 21-32)—'Geronimo' (Par) and 'Mr. Williams' (Col) (2d run). Holding 11 days. Expected okay $3,000. Last week 'Castle Hudson' (WB) three days of second week, no dice, $800.

Winter Garden (Sterling) (800; 16-32)—'Remember Night' (Par) and 'Invisible Stripes' (WB) (2d run). Indicate only $2,000, fair. Last week 'Four Wives' (WB) and 'Reno' (RKO) (2d run), good $2,300.

'GRAPES' JUICY $14,000 IN BALTO

Baltimore, March 5.

With wide critical acclaim 'Grapes of Wrath' is pointing to a record at the New. Of limited capacity, house is nevertheless well located in heart of downtown shopping center, and has a regular daytime femme following. Extra bullish nocturnal doings aiding toward indicated b.o. smash for Steinbeck film. There's also some fairish response for p.a. of Jimmie Fidler and sextette of Hollywood starlets, laboring mightily to offset weak sister film portion of 'Lone Wolf Strikes' at combo Hipp.

'Gone With the Wind' wound up a five-week stay at Loew's Century last week, and will continue indefinitely in the Valencia beginning Friday (8). Previously shuttered 1,100-seat loft will essay same policy of two continued performances during day and reserved seat single performance at night. Film will also be opened this week for colored patronage at the Harlem theatre at same scale and policy as ofay run.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-25-40)—'Broadway Melody' (M-G). Getting some fairish play at possible $8,000. Last week (75c-$1.10), fifth of 'Gone' (M-G), slipped to $26,000 after hang-up total of $147,000 for previous four stanzas. Will be continued in reopened upstairs Valencia Friday (8).

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66)—'Lone Wolf Strikes' (Col) plus p.a. of Jimmie Fidler and film starlets. Steady response to nice $14,000. Last week 'Vigil Night' (RKO) plus vaude headed by Red Skelton, attracted good $15,400 for eight days.

Keith's (Schanberger) (2,406; 15-25-35-40)—'Invisible Man Returns' (U). Opens tonight (Tues.) after two weeks of 'Little Chickadee' (U) to okay total of $14,800.

New (Mechanic) (1,558; 15-25-35-55)—'Grapes' (20th). Utilizing rather meager capacity to its utmost to hang up possible house record at $14,000; a tremendous figure here. Last week 'Take Woman' (M-G), mild $4,100.

Stanley (WB) (3,250; 15-25-35-40-55)—'Brother Rat Baby' (WB). Uneventful in this deluxer, with $7,000 the most looked for. Last week 'Child Born' (WB), got nowhere with $5,000.

'Grapes', $8,000, Looks Plenty OK in Montreal

Montreal, March 5.

'Gone With the Wind,' in third week, still pointing to smash $20,000, with little let-up in attendance.

'Grapes of Wrath,' at Palace, is first pic to show anything since 'Gone' came here. Should get very nice $8,000.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Grapes' (20th). Likely $8,000, very nice. Last week 'B'way Melody' (M-G), fair $6,000.

Capitol (CT) (2,700; 25-45-55)—'Vigil Night' (RKO). Not so hot with not much above $5,000 ahead. Last week 'Fighting 69th' (WB) and 'Information Please,' poor $4,500.

Loew's (CT) (2,800; 75-1.13) 'Gone' (M-G) (3d wk). Still going big with handsome $20,000, after smash $22,000 last week.

Princess (CT) (2,300; 25-34-50)—'Music Heart' (Col) and 'Beware Spooks' (Col). Sighting poor $2,500. Last week 'Invisible Stripes' (WB) and 'Young Feel' (WB), good $3,900.

Orpheum (Ind) (1,100; 25-40-50)—'Over Moon' (UA) and 'Mexican Spitfire' (RKO). May gross good $3,000. Last week repeat of 'Eternally Yours' (UA) and 'Chump Oxford' (UA), poor $1,800.

Cinema de Paris (France-Film) (600; 25-50)—'Roman d'un Tricheur.' Not apt to beat $1,500, fair. Last week, third of 'Quai des Brumes,' $800, poor.

St. Denis (France-Film) (2,300; 25-34)—'Mon Oncle et mon Cure' and 'La Visite Royale.' Not above $4,000, good enough for Lent. Last week 'Entente Cordiale' and 'Le Gagnant,' $3,800, fair.

STEINBECKERS, 12G, $7,500, PROV. CLICKS

Providence, March 5.
(Best Exploitation: Albee)

Better than average bills are showing proportionate boosts in b.o. Cornering most of the coin are 'Northwest Passage,' at Loew's State, 'Grapes of Wrath,' at Majestic, and 'Of Mice and Men,' at Albee.

Albee boosted its current attraction and those set for next three weeks through a combination radio and recording outfit which was set up in lobby. Patrons were asked opinion on 'Of Mice and Men' and if they could name three coming attractions which were prominently displayed in lobby. Correct answers earned passes. In meantime their opinions were recorded and at end of interview they were given the record. Other tieups included Providence Public Library distribution of 2,000 book marks; local markets' distribution of model baskets; book display tieups with local downtown stores, and all Zenith radio distributors were supplied with displays on Betty Field and her endorsement.

Estimates for This Week

Albee (RKO) (2,300; 25-35-50)—'Mice' (UA) and 'Chump Oxford' (UA). Good $7,500. Last week, 'Swiss Family' (RKO) and 'Married Love' (RKO), fair $6,500.

Carlton (Fay-Loew) (1,400; 25-35-50)—'Broadway Melody' (M-G) and 'Lone Wolf Strikes' (Col) (2d run). Should get good $3,000. Last week, 'Little New York' (20th) and 'Young Feel' (20th) (2d run), fair $2,500.

Fay's (Indie) (2,000; 25-35-40)—'Double Alibi' (U) and vaude. Slight falling off during Lenten period will keep take around fair $6,000. Last week, 'Earl Chicago' (M-G) and vaude, good $6,500.

Majestic (Fay) (2,200; 25-35-50)—'Grapes' (20th). Heavy play holding promise of hefty $12,000. Last week, 'Brother Rat Baby' (WB) and 'Chan Panama' (20th), weak $5,000.

State (Loew) (3,200; 25-35-50)—'Northwest Passage' (M-G) and 'Blondie Budget' (Col). A natural for nifty $17,000. Last week, 'Broadway Melody' (M-G) and 'Lone Wolf Strikes' (Col), nice $16,000.

Strand (Indie) (2,000; 25-35-50)—'Parole Fixer' (Par) and 'Knights Range' (Par). Weak sister, $4,000. Last week, 'Seventeen' (Par) and 'Wolf New York' (Rep), fair $6,000.

'Chickadee' Quite Loud In Portland at $7,000

Portland, Ore., March 5.
(Best Exploitation: Paramount)

'Grapes of Wrath' is topping the burg's grosses this week at the Paramount. The house even skipped its usual double-feature policy to single shot this pic, which was heavily exploited in all channels.

'Gone With the Wind' closed a socko fifth week at the Broadway at roadshow prices and moved to the Mayfair for an indefinite run at same raised admish. 'Northwest Passage' rated a second stanza at Parker's UA.

Paramount pulled an interest-getting and ducat-selling stunt in a tie-up with Radio KGW to stage a regular Monday eve half-hour quiz program in the theatre. Bill Ross, of KGW-KEX, is m.c., assisted by five other announcers who lug portable mikes throughout the house. Show is sponsored by a local Dodge agency, which gets in its plug on the side. Program series is expected to continue for 13 weeks.

Estimates for This Week

Broadway (Parker) (2,000; 30-35-40)—'Little Chickadee' (U) and 'British Intelligence' (WB). Natural winner and over the top for good $7,000. Last week (75-$1.50), 'Gone' (M-G), closed fifth week to $10,500 and moved to the Mayfair.

Liberty (Hamrick - Evergreen) (2,000; 30-35-40)—'Sidewalks London' (Par) and 'Mexican Spitfire' (RKO). Good enough $3,800. Last week, 'Vigil Night' (RKO) and 'City Chance' (20th), second week, nice $3,300.

Mayfair (Parker - Evergreen) (1,500; 75-$1.50) 'Gone' (M-G). Disappointing $4,000 following five socko weeks at Broadway. Last week, 'Invisible Man' (U) and 'Congo Maisie' (M-G), good $3,000.

Orpheum (Orpheum Co.) (1,800; 15-30-40)—'Fatal Hour' (Mono) and 'Llano Kid' (Par), with Harry Owens' Royal Hawaiians given top billing on vaude show. Scoring chiefly on vaude for $5,000. Last week, 'Roving Tumbleweeds' (Rep) and 'Legion Lost Flyers' (U), with vaude, average $4,200.

Paramount (Hamrick - Evergreen) (3,000; 30-35-40)—'Grapes' (20th). Single-billed and well-exploited. Great $8,000. Last week, 'Swiss Family' (RKO) and 'Flying Deuces' (RKO), fair $4,700.

United Artists (Parker) (1,000; 30-35-40)—'Northwest Passage' (M-G) and 'Granny Gun' (WB) (2d wk). Good $4,700. First week, good $6,800.

Buff. Kids Sitting Thru Extra Shows Holds Disney to 15G; 'Grapes' Fair 16G

Buffalo, March 5.
(Best Exploitation: Lakes)

Wicket receipts for the current stanza are fairly good. 'Grapes of Wrath' at the Buffalo is fair, while 'Pinocchio,' at the Lakes, is good, but short of hoped-for figures.

Great Lakes' exploitation of 'Pinocchio' was the big noise around town. Gala premiere with plenty social atmosphere gave newspapers a chance for full coverage. Opening day was officially designated 'Pinocchio Day' by the mayor, with photostats of his proclamation sent to several hundred clubs and social groups. Store window tieups were especially strong.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Grapes' (20th). Strong getaway but slowing up to probably around $16,000, fair. Last week, 'Broadway Melody' (M-G), took bad dip to under $12,000, poor.

Great Lakes (Shea) (3,000; 30-50)—'Pinocchio' (RKO). Kids sitting out more than one performance probably largely responsible for holding figure to good $15,000. Last week, 'Fighting 69th' (WB) and 'High School' (20th) (nine days), dandy $17,000.

Hipp (Shea) (2,100; 25-35)—'69th' (WB) (2d run) and 'High School' (20th). Maintaining bullish stride for around $8,500. Last week, 'Little New York' (20th) and 'Llano Kid' (Par), stout $8,000.

Lafayette (Hayman) (3,300; 25-35)—'Chickadee' (U) (2d wk) and 'Forgotten Woman' (U). Drooping to lame $6,000. Last week, 'Chickadee' (U) and 'Missing Evidence' (U), tall $11,000.

20th-Century (Dipson-Basil) (3,000; 30-60)—'Vigil Night' (RKO) and 'Isle of Destiny' (RKO). Heavy play for femme trade will run this over swell $10,000. Last week, 'Swiss Family' (RKO) and 'Saint's Double' (RKO), turned wobbly and finished with soft $7,000.

'GRAPES' GREAT $26,000 IN DET.

Detroit, March 5.

'Grapes of Wrath' is causing plenty of trampling in the Fox vineyard here. Rest of the houses seem to have bogged down and are weeking off mediocre product and hold-overs for average grosses, or below.

'Grapes' come in practically as a solo to the Fox, which has been using double bills. The only other attraction with it is revival of 'The Great Train Robbery,' advertised as a contrast of the progress made in 35 years of picture making. The same Fox hit big here a short while ago with a solo of 'Hunchback' but a heavy tie-up with General Motors on its 'Futurama' short.

In its sixth week, 'Gone With the Wind' shows little evidence of any great slump.

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'Little New York' (20th) (1st wk., 2d run) and 'Young Feel' (20th). Former picture moved here after good week at Fox and will bring an average $5,000. Last week, 'Big Guy' (U) and 'Little Peppers' (Col), same.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Grapes' (20th) and 'Train Robbery.' Headed for very big $26,000. Last week, 'Little N. Y.' (20th) and 'Lone Wolf Strikes' (Col), good $17,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Take Woman' (M-G) and 'Chump Oxford' (UA). Should come out with just fair $12,000. Last week, 'Brother Rat Baby' (WB) and 'Sidewalks London,' alright at $13,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Dr. X' (WB) and 'Castle Hudson' (WB). Good enough $7,500. Last week, 'Mice Men' (UA) (2d run) and 'Slightly Honorable' (UA) (2d run), $7,000.

United Artists (United Detroit) (2,000; 75-1.10-1.65)—'Gone' (M-G) (6th wk). Just keeps rolling along; fine $26,000. Last week, strong $27,000.

Wilson (2,000; 75-1.10-1.65)—'Gone' (M-G) (6th wk). Now on three-a-day basis and close behind companion house. Probable $24,000. Last week, $25,000.

'Intermezzo,' $2,000, No Panic in Lincoln

Lincoln, Neb., March 5.

Business may not be too flourishing this week, but holdovers are plentiful enough to make the extended-time clamorers chortle in their beards. 'Pinocchio' is stretching to 11 days, and 'Northwest Passage,' which was moved, goes 13 days.

Local coffers were choked with more money in the week just passed than at any time since Jan. 1.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Phantom Rancher' (Colony) and 'Outside Walls' (WB), split with 'Five Peppers' (Col) and 'Legion Lawless' (RKO). Fair enough, $800. Last week, 'West Bound Stage' (Mono) and 'Submarine D-1' (WB), split with 'Wife's Relatives' (Rep) and 'South Border' (Rep), best here this year, $1,000.

Liberty (Noble-Federer) (903; 10-25-40)—'Intermezzo' (UA). Weak $2,000. Last week, 'Castle Hudson' (WB), unimpressive $2,200.

Lincoln (Cooper - Paramount) (1,503; 10-25-40)—'Nick Carter' (M-G) with Major Bowes' 'Prize Winners 1939' unit, three days, got $3,200, swell. 'Grapes' (20th) opened Monday (4), set for 10 days. Prospect of $6,000 for stretch, very good. Last week, 'Northwest Passage' (M-G), after seven days here, moved to the Nebraska for extended time. Initial week, $5,300, super.

Nebraska (Cooper - Paramount) (1,236; 10-20-25)—'Northwest' (M-G). Moveover, plus Norvell, astrologer, on stage, likely to get $7,500 for 13 days, very good. Last week, 'Torchy Dynamite' (WB) and 'Young Feel' (20th), with Norvell, slapped down by extensive competition, got only $2,000, slim.

Stuart (Cooper-Paramount) (1,866; 10-25-40)—'Pinocchio' (RKO) (2d wk). Got four extra days after $5,800 first week, aided by Cliff Edwards personal appearance one day. Wound up Sunday (3) at $7,000, good, replaced by 'Vigil' (RKO) Monday (4).

Varsity (Noble-Federer) (1,117; 10-20-25)—'Blondie Budget' (Col) and 'Main Street Lawyer' (Rep). Better than average, due to 'Blondie,' $2,500. Last week, 'Miracle Main Street' (Rep) and 'Fatal Hour' (Mono), split with 'Scandal Sheet' (Col) and 'Five Peppers' (Col), so-so $1,500.

KEMP ORCH-'WOMAN' TEPID $10,200, INDPLS.

Indianapolis, March 5.

Indiana and Loew's are heading for a photo-finish this week, with top money evenly divided between both houses. Indiana is back to single-feature policy, showing 'Grapes of Wrath,' while Loew's is doubling 'Northwest Passage' and 'Lone Wolf Strikes,' latter pic being a handicap in hampering weekend turnover. Circle, located geographically between the two houses, is helped some by the overflow, but not enough to make 'Castle on Hudson' and 'Granny Gun' an important item at the bank. Apollo, holding over 'Take This Woman' and 'Marines Fly,' after first showing at Indiana is about average.

Lyric still feels audience apathy to band shows, with Hal Kemp orch., once a favorite here, coupled with 'Convicted Woman,' causing no crowding at the wickets.

Estimates for This Week

Apollo (Katz-Dolle) (1,100; 25-30-40)—'Take Woman' (M-G) and 'Marines Fly' (RKO). Moveover from Indiana; average $3,200. Last week, 'Chickadee' (U) and 'Honeymoon Deferred' (U), also a moveover, $3,300.

Circle (Katz-Dolle) (2,600; 25-30-40)—'Castle Hudson' (WB) and 'Granny Gun' (WB). Below par, $5,000. Last week, 'Sidewalks London' (Par) and 'Llano Kid' (Par), very poor $3,400.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Grapes' (20th). One of the town's winners with fine $11,000. Last week, 'Take Woman' (M-G) and 'Marines Fly' (RKO), okay $7,300.

Loew's (Loew's) (2,400; 25-30-40)—'Northwest Passage' (M-G) and 'Lone Wolf Strikes' (Col). Town's other winner with $11,000. Last week, 'Girl Friday' (Col) and 'Five Peppers' (Col), so-so $7,000.

Lyric (Lyric) (1,900; 25-30-40)—'Convicted Woman' (Col) and Hal Kemp orch. Not so good, $10,200. Last week, 'Barn Dance' (Rep) and N.T.G. revue on stage, okay $11,500.

NORTHWEST

Beats "Boys Town"
in Philadelphia

Beats "Boys Town"
in Harrisburg, Akron

Beats "Boys Town"
in Hartford

Beats "Boys Town"
in Springfield

PASSAGE

NORTHWEST PASSAGE
SPENCER TRACY

Beats "Boys Town"
in Portland

Beats "Boys Town"
in New Haven

Beats "Boys Town"
in Waterbury, Atlanta

Equals "Boys Town"
in Spokane, Seattle

Beats "The Women"
in Louisville, Salt Lake,
St. Paul, Syracuse

Beats "The Women"
in Boston, Bridgeport,
Providence, Frisco.

Beats "The Women"
in Reading, Canton,
Worcester, Rochester

Great in Cleveland,
Columbus, Minneapolis,
Chicago, Pittsburg,
Albany, etc.

TERRIFIC!

HELD OVER! Chicago, Minneapolis, Portland, St. Paul, Spokane, Boston (*State & Orpheum day and date!*) Harrisburg, New Haven, Frisco, Seattle, Worcester, Bridgeport, Philadelphia. More coming!

U.S. Cos. Vision New Quota Based On Coin Presently Spent in Britain; Plan Would Improve Quality of Pix

With several suggested changes in England's quota law set for discussion this month, move to realign the quota statute so it will be based only on the amount of money spent, is developing with American companies. Monetary quota, instead of one based on footage plus certain labor expenditure minimums, as presently, is advocated as more workable. Present British quota act winds up its second year March 31, and if it is altered for the third 12-month period, changes will have to be made before the third year starts April 1.

Exhibitor group in England is advocating certain changes also, which would lighten its load but would hit American companies more drastically. Among these is the demand for a certain number of pictures annually.

Monetary quota idea basically is that of permitting the American distributor-producer to decide on the type of picture it would make. This would mean that the U. S. company would concentrate funds on one or two pictures and live up to quota obligations in England instead of being hemmed in by a certain amount of footage each six months plus a certain expenditure for costs per film. Main talking point is that it would enable American companies to produce a vehicle which would add prestige to the British picture business and at the same time become a profitable production in the world market. Experience has shown that the less expensive, no-name productions, seldom make money, no matter how cheaply produced.

Details have not been worked out, but the monetary quota plan would be tied up with the number of features distributed in England presently. Thus a company handling 40 features for distribution in Great Britain might conceivably be asked to spend $800,000 on films to be made in the British Isles to comply with the quota law. Presently, the company handling this quantity of pictures must make eight features to live up to the quota if all are single-quota subjects. Or it can turn out two triple-quota pictures and two single ones. Under the new money quota, the same company would be able to make only one feature costing $800,000 or two costing $400,000. Because of the uncertainty about production schedules due to wartime conditions, American companies reputedly figure this to be a more just method of handling the quota situation.

New U. S. Headache In Antip Interference On Yank Investments

While negotiations are now going on regarding the freezing of U. S. film rental coin in Australia, foreign departments of major companies have learned that the newest, and what may prove the biggest headache, is that the Aussie government threatens to tell American distribs how they should invest this frozen coin.

Film company executives in N. Y. claim that it costs more to distribute pictures in Australia than any other foreign territory. They now anticipate that Aussie officials will freeze 50% of the rental money, after deducting operating expenses, being patterned after England's freezing setup. Last week there was a threat that the Australian government would freeze 75%.

Guizar's 2d Mex Starrer

Mexico City, March 5.

Tito Guizar is working in his second Mexican-made starring vehicle, 'Alla en el Tropico' ('Down in the Tropics').

Fernando de Fuentes is the producer-megger.

REISMAN'S C. A. GANDER

Phil Reisman, RKO's foreign chief, left Friday (1) on an inspection tour of offices in Central America and Cuba. His initial stop will be in Cuba.

Swing through Central America will be concluded about March 22.

Help!

London, Feb. 20.

Promoters of a musical operating in the West End approached the owners of the theatre to have the rental reduced.

'But,' said the owner, 'You have made $2,500 profit the first week.'

'Yes, but we expected to make $5,000,' replied the promoters.

Sabotage Probed In $450,000 Pathe Studio Fire, Paris

Paris, March 5.

Possibility of sabotage in the fire last Thursday (29) that destroyed six Pathe studios in Joinville, Paris' Hollywood, is being investigated by police. Fire, which destroyed all the stages, cameras and sound equipment, caused estimated damages of 20,000,000 francs (about $450,000).

Sabotage theory has been advanced because the fire started in the studio where Rene Alexander, of the Comedie Francaise, is starring in a film version of Herman Rauschning's book, 'Hitler Told Me,' which is practically complete. The films were found intact in fireproof containers.

Fire, which spread quickly through the cardboard sets, cuts short a deal between Pathe and the new film group, Societe Centrale Cinematographie, which was to produce in the former's studios. Thereafter, its films were to be released via the Pathe theatre circuit.

Seek New Foreign Artist Curb to Aid Australians

Sydney, Feb. 15.

Understood that labor officials will pressure federal politicians to prohibit importation of overseas artists unless latter receive a weekly salary of at least $100. Aussie artists should be given a bigger break in their home field in preference to imported talent on a low-scale salary, they say.

Legit and vaude-revue operators have stated that such a ban would hit the stage in Australia. General rule is to import fairly highly-paid talent for marquee worth, and to back the higherups with lesser-paid players. This mostly applies to the vaude-revue field, where units of imported acts are set to play a five weeks' run in Sydney and Melbourne, with the option of repeats.

British Eagle, New Co., Schedules Two Pictures

London, Feb. 20.

New film company just formed, British Eagle Productions, Ltd., of which Victor Hanbury and Charles Urry are the managing directors. Starts production with 'Gentleman Adventurer,' an adaptation of Roland Pertwee and John Hastings Turner's play of same name. Cast will be headed by Norah Swinburne and Wilfred Lawson. Shooting, at Joe Rock's studio, at Elstree, starts end of this month.

This will be followed by 'Walls Have Mouths,' the W. Macartney bestseller, which was originally intended to be a quickie, but will now be turned into an A feature.

Condemn Mexico City Studios

Mexico City, March 5.

Advancement of civic beautification programs has killed Mexico's first talker studios, La Nacional. Site and buildings condemned, with indemnification to the owners, to make way for a boulevard. Razing starts after Easter.

Antonio Moreno made Mexico's first talker in these studios in 1930.

Rowland's Four Double Lingo Pics in Mex. City

Hollywood, March 5.

William Rowland closed a deal to make four pictures, in Spanish and English, in Mexico City. First will be 'Magic Melody,' with music by Sigmund Romberg.

His latest film, 'Odio,' a Spanish languager, is being released by RKO.

Joe Hummel Encouraged By Biz in Latin America, Back After 4-Mo. Survey

Joseph S. Hummel, Warner's foreign chief, returned from a four-month tour of Latin American countries Friday (1) encouraged by improved business in this market. He said that Warners is getting wider distribution there than normally, and is in a position to benefit greatly from any general improvement in business in Central and South America. Offices in strategic spots throughout this territory would be responsible for this, he said.

Hummel stated that there is a misconception of the Latin American market by the average person, in that the biggest customers there are foreign nations, and thus far not the U. S.

An interesting development in Argentina is the fierce competish being provided by distributors of Spanish-language films in the interior of the country. Pictures include both native-made and Mexican produced films.

They have been booked in such large quantities that 35 weeks in a year's playing time has been taken up. This leaves only 17 weeks at best for American distribs.

ITALY-U.S. DISCORD STILL SAME DESPITE REPORTS

Despite new reports from Italy that American companies are going back into Italian distribution, there has been no change in the situation, according to latest reports at the Hays office. F. W. Allport, Motion Picture Producers & Distributors Assn. rep in Europe, currently is in London, having quit Rome some time ago when all U. S. negotiations for product re-entry in Italy failed.

American companies were willing to return to Italy, but only on their terms and not under the Italian film monopoly, whose provisions the Italian government demanded must be carried out as the price for American distribution in the country.

France's Blackout

Continued from page 2

356 film theatres have again unshuttered for business. Some 20 theatres are giving legit and revue shows, another dozen are putting on variety, about 25 deluxe and nabe cabarets are again holding forth while an equal number of dancehalls have been functioning since the final days of last year.

Restrictions

Restrictions in the form of limited audiences, midnight curfews, the blackout, reduced subway, bus and taxi service, limited talent and technical labor are the chief dampeners in keeping the revival from being complete. Stagnancy in the circulation of money and credits are the other important contributing factors in keeping the laugh biz still in the convalescent stage.

Legit has shown the best recovery to date, with almost half of the capital's theatres functioning. They play nightly to packed houses—conforming, however, to Government seating restrictions. Since theatres are generally smaller than film houses and are geared to playing to a few hundred clients nightly, the upbeat is understandable. Musichall is just as successful.

Quite the same picture cannot be painted for the French cinema industry. It is still tottering along, and only since the start of the year has the average of new picts released been as high as two weekly. Most of the films released have been grade B productions, as distributors are still holding on to the better jobs, still waiting for that elusive recovery and still further loosening of Government restrictions.

Mex Pic School

Mexico City, March 5.

Mexico's first school of the kind, a general and technical educational center, operated in accordance with the Government's new socialistic instruction program, has been opened here by the national pic workers union.

Similar school, sponsored by the Government, recently began operating in Italy.

War Outgrowth Crimps Aussie Legit Business

Sydney, Feb. 15.

Legit in Australia and New Zealand appears due for slim pickings unless conditions take a drastic turn for the better. War is beginning to crimp business and there are no new shows in prospect to provide a needed boost. Recent flop of 'Under Your Hat' here was a staggering blow to both Williamson-Tait, its sponsor, and the British principals in the cast.

According to report, W-T dropped $40,000 on the musical during its run in Melbourne and here. Management is understood to have lost $500,000 during 1939. Edwin Styles, Marjorie Gordon, Paul Vernon, Billy Holland and Eileen Murphy, who were brought here from England for 'Hat,' were cancelled when the show folded. They're reported considering legal action, but W-T was apparently covered by a war clause in the contracts, which had six more weeks to run.

Recent departure of 30,000 troops to Europe has already had some effect on theatre attendance, and the coming sailing of 30,000 more will probably hit business that much more. There's also an indirect effect through the loss of income of the men taken out of industry as well as the tendency of the public to forego costly entertainment as the war becomes more serious.

W-T currently has the Covent Garden ballet playing here, the Switzerland ice show touring New Zealand, the 'Aladdin' pantomime in Melbourne, and will open a Gilbert and Sullivan tour by an English company late in March. Nothing further is set.

According to Dorothy Stewart, W-T representative in New York, her company is considering an Australian company of 'The Man Who Came to Dinner,' but figures it would be too tough to cast at the present time. Name actor would have to be imported for the male lead. 'Life With Father' was sought, but that was unavailable, apparently because the authors fear an Australian showing might hurt prospects of a high price for the film rights. W-T is particularly anxious to get a Broadway musical, but nothing current is deemed suitable.

Sweden Won't Curb Export of Film Coin

Although Sweden has laid down restrictions on the export of currency, the Government has informed American picture companies in New York that it will not restrict the export of film rental coin. Ruling gives no definite date on how long it will be operative, the time limit remaining vague.

Move by Sweden to restrict currency was taken to keep all the funds possible inside its boundaries.

Michalove Due Back

Dan Michalove, National Theatres executive who has been in Australia to effect the merger of Greater Union Theatres and Hoyts circuits, is expected back in the U. S. March 14. National holds a substantial interest in Hoyts.

Michalove is reported to have a new plan, reputedly okayed by Greater Union and Hoyts, which will be submitted to New York officials for approval.

French Info Bureau Violently Attacked By Blum in His Demand for Its Reorg

Paris, Feb. 20.

France's already roundly denounced Commissariat of Information—in charge of press, radio and cinema—came in for the most violent criticism of its stormy six-month existence on the opening day of the censorship and propaganda debate at the Chamber of Deputies last week.

Leon Blum, leader of the French Socialist party, took up most of the first day's debate by demanding a total reorganization of the censorship and information service. He also deplored the country's radio and cinema makeup. He mentioned Jean Giraudoux, head of French censorship, by name, admitting that he had a 'justly-earned reputation,' but that he lacked complete authority of his job.

Xavier Vallat, rightist deputy, was the only other speaker. He criticized the application of press censorship on personal polemics. The debate, at which Premier Daladier was not present, was adjourned until Feb. 23.

Turning his attention to the radio service, Blum said that it was an instrument of propaganda and information. He added that literature, music, entertainment and even news broadcasts had nothing to do with propaganda and, as in England, should be separated at the earliest possible moment.

Charges Inefficiency

He charged the Commissariat of Information with inefficiency and claimed that it was suffering from 'incoherence, bad work and complete lack of coordination.' He added that as a result of the lack of well directed effort and the poor quality of radio programs, more and more French listeners systematically refused to listen to domestic broadcasts, and were turning to English and Italian stations.

To the Information Bureau's claim that there was no news to broadcast, Blum countered by saying 'this is not true. There is plenty, only you must look for it. If there isn't any, then you must reduce the length or number of news broadcasts and thereby eliminate repetitions, chatter and sketches which are shockingly notorious by their lack of tact and sensitivity.'

Commenting on France's foreign-language broadcasts, the Socialist speaker found them generally of higher level than domestic news broadcasts, except for German and Austrian programs. He demanded that actors and singers be mobilized for the government's radio service 'just as certain workers are mobilized in factories.'

Doesn't Spare Films

Blum did not spare the cinema industry, declaring that in spite of several attempts to lift it from the doldrums, nothing had yet been done. 'We have no propaganda pictures,' he added, 'and French production in general has fallen away to nothing when on the contrary it could have taken first place on the market.'

Most of the criticism was directed at the press censorship. Although admitting the necessity of censorship on military information, he demanded complete liberty of the press on the discussion of foreign affairs.

He accused the censorship of 'incompetence and partiality and exceeding the role attributed to it.' He explained that censorship cannot function as in other wars because of the radio, which cannot be dammed. To a round of applause, he said that France 'was sufficiently strong and intelligent to know the truth which somehow sooner or later got out.'

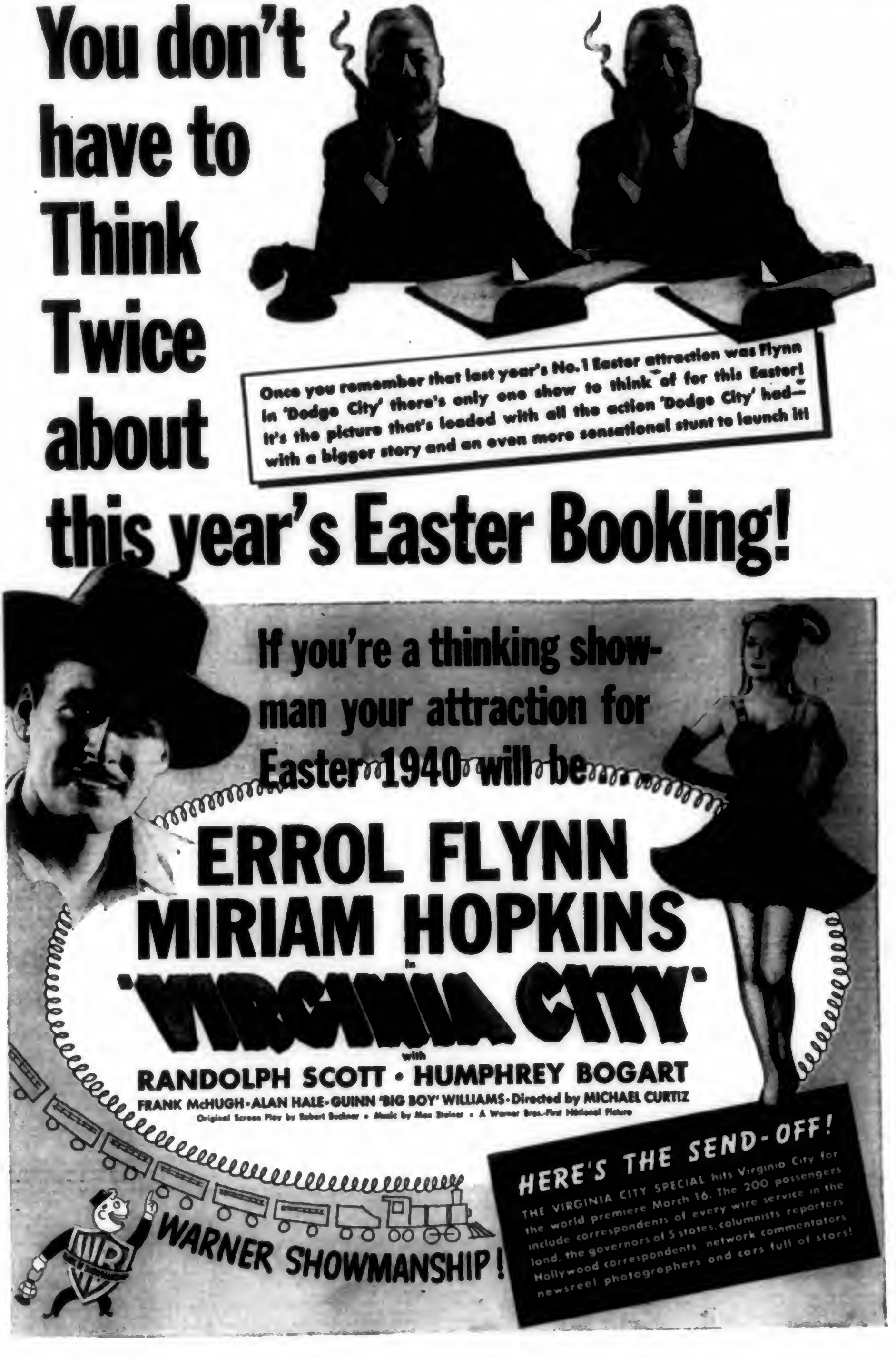
Blum cited a two-month survey of 20 American papers and demonstrated that German news occupied 31% of foreign dispatches, Britain 22%, Finland 13%, Russia 10%, Italy 7%, Japan 6% and France 5%. He said that foreign war correspondents complained at the delays of their dispatches, which he added 'grew whiskers' by the time they had been released for publication. Also caustically stated that one American correspondent has asked 'if France was not putting on a blockade of its own news.'

New London Click

London, March 5.

'Nap Hand' opened strong at the Aldwych here Saturday night (2), and indications are for a run.

It's an exceedingly funny farce about male quintuplets.



You don't have to Think Twice about this year's Easter Booking!

Once you remember that last year's No. 1 Easter attraction was Flynn in 'Dodge City' there's only one show to think of for this Easter! It's the picture that's loaded with all the action 'Dodge City' had—with a bigger story and an even more sensational stunt to launch it!

If you're a thinking showman your attraction for Easter 1940 will be

ERROL FLYNN
MIRIAM HOPKINS
in
"VIRGINIA CITY"
with
RANDOLPH SCOTT • HUMPHREY BOGART
FRANK McHUGH • ALAN HALE • GUINN 'BIG BOY' WILLIAMS • Directed by MICHAEL CURTIZ
Original Screen Play by Robert Buckner • Music by Max Steiner • A Warner Bros.-First National Picture

WARNER SHOWMANSHIP!

HERE'S THE SEND-OFF!

THE VIRGINIA CITY SPECIAL hits Virginia City for the world premiere March 16. The 200 passengers include correspondents of every wire service in the land, the governors of 5 states, columnists reporters Hollywood correspondents network commentators newsreel photographers and cars full of stars!

TOO MANY HUSBANDS

Columbia release of Wesley Ruggles production, directed by Ruggles. Stars Jean Arthur, Fred MacMurray, Melvyn Douglas. Screenplay by Claude Binyon, based upon play by W. Somerset Maugham; camera, Joseph Walker; editors, Otto Meyer and William Lyon; music, Frederick Hollander. Previewed at Pantages, Hollywood, March 4, '40. Running time, 80 MINS.

Vicky Lowndes	Jean Arthur
Bill Cardew	Fred MacMurray
Henry Lowndes	Melvyn Douglas
George	Harry Davenport
Gertrude Houlihan	Dorothy Peterson
Peter	Melville Cooper
McDermott	Edgar Buchanan
Sullivan	Tom Dugan

'Too Many Husbands' is a light, fluffy and amusing triangle with complications set up when a woman finds herself with two husbands on her hands as the first turns up after reportedly drowning a year previously in boat cruise. Picture is studded with explosive dialog and situations, with the two husbans pitted against each other in highly amusing episodes, while the wife becomes bewildered while enjoying the love and attention showered on her from two sides. As adult entertainment picture will give good account of itself at the wickets from the keys through subsequents. 'Husbands' is very light in texture but keeps going at a merry pace mainly through deft direction by Wesley Ruggles and intimate dialog and situations provided by scripter Claude Binyon. Finish is rather inconclusive with windup unable to provide a climax to the merry mad mixup of dual husbands displayed throughout.

After Fred MacMurray is reported dead on a boat cruise, wife Jean Arthur marries his publishing partner Melvyn Douglas. Couple are stunned when MacMurray turns up after being shipwrecked on a desert island and husband No. 1 moves in. Then follow rapid-fire antics of husbands advancing love and attention on their mutual wife, with latter overwhelmed by the unusual attention from both and refusing to decide between them while embarking on a dizzy flirtation adventure to keep the two on equal terms. When the husbands become pals for a night and walk out on her to provide a lesson she phones the cops to eventually result in a judicial verdict that MacMurray is her legal husband. But finish finds Douglas still hanging around, waiting for his chance to move in.

Under capable direction of Ruggles, Miss Arthur, MacMurray and Douglas are excellent in the three leads, each taking advantage of individual opportunities to score. Harry Davenport is fine as the wife's father, while Melville Cooper is a bewildered butler. Dorothy Peterson is okay in a brief bit at the start.

Picture is provided with top production mounting in all backlot departments, with photography by Joseph Walker generally excellent.

STRANGE CARGO

Hollywood, Feb. 28.

Metro-Goldwyn-Mayer release of Frank Borzage production; directed by Borzage. Produced by Joseph L. Mankiewicz. Stars Joan Crawford and Clark Gable; features Ian Hunter, Peter Lorre, Paul Lukas, Albert Dekker, J. Edward Bromberg, Eduardo Ciannelli. Screenplay by Lawrence Hazard, based on book by Richard Sale; camera, Robert Planck; editor, Robert J. Kern. Previewed at Westwood Village Feb. 28, '40. Running time, 111 MINS.

Julie	Joan Crawford
Verne	Clark Gable
Cambreau	Ian Hunter
M'sieu Pig	Peter Lorre
Hessler	Paul Lukas
Moll	Albert Dekker
Flaubert	J. Edward Bromberg
Telez	Eduardo Ciannelli
Dufond	John Arledge
Grideau	Frederic Worlock
Marfeu	Bernard Nedell
Fisherman	Victor Varconi

The marquee power of Gable and Crawford will have to shoulder burden of carrying this one through the regular runs for generally lukewarm and inconsistent returns. Film may get away to good openings, but will not be able to prevent tapering off. 'Strange Cargo' is a strange melodramatic concoction that endeavors to mix the adventures of an escaping group of convicts from a tropical island prison with religious preachment through inclusion of a mysterious stranger with Christ-like attributes. The attempt is not successful. Combined with this fault is a slow, ploddy technique on the directing side, overlong footage and many dragging passages.

In accentuating the individual spiritual redemptions of the various convict members of the escaping group, story builds up with some rather strong talk and ridicule of the Bible, its passages and teachings. To the religiously inclined, the eventual regeneration of each convict and acceptance of God within themselves, may not fully overcome the earlier attacks which tread on thin ice. General audiences may not catch the symbolism attempted by the author in projecting a man, living close to God into the convict group in order to convert the motley group of killers and thieves. What got across years ago on the stage in such plays as 'Servant in the House,' is not easy to bring down to levels for popular consumption of screen audiences.

The conditions and treatment of prisoners in what may be the French penal colony of Devil's Island, have apparently been toned down considerably to get the picture into the British and French markets. The prison head, Frederic Worlock, is characterized as particularly kindly in his treatment of prisoners, despite constrained sternness when absolutely necessary. His patience with the incorrigible Gable, whose escapades rate drastic discipline, is surprisingly confusing.

Story, in attempt to dovetail stark and dangerous adventure with a religious motif, does not jell to any degree of consistency. Shortly after establishing the prison setting, the convicts escape and struggle through jungle, swamp and sand to reach a hidden boat. Gable saves Miss Crawford from the clutches of a designing miner en route, and takes her along. It's a strange group aboard the small open sailboat, the stranger, Ian Hunter, dominating with his quiet though definite manner.

After many days, with hunger and thirst decimating the ranks, the boat finally reaches the mainland. But only four of the original eight survive. Yarn then swings through some tedious passages until Hunter convinces Gable to listen to the voice of conscience and do the right thing by returning to complete his prison sentence—and naturally the girl goes along happily, to stand by for his release a few years hence.

Miss Crawford is provided with a particularly meaty role as the hardened dance hall gal who falls hard for the tough convict. Role is a departure from those handed her during the past several years by the studio, and reminiscent of her earlier work that carried her to popularity originally. Although picture has its many deficiencies, the Crawford characterization will give studio execs idea of proper casting of her talents for the future.

Gable is vigorous in his portrayal of the self-appointed head of the escaping convicts, a far from sympathetic assignment, and he is overshadowed by the reserved but strong-willed Hunter as the redeemer of the tough souls assembled in the small boat for a liberty dash. Dekker, Lukas, Bromberg, Ciannelli, Arledge and Lorre are prominent in support. Lorre has a particularly despicable role, and pops out of shadows at such odd times that audiences will accept him as a ten-twent-thirt villyun.

Direction by Frank Borzage fails to hit the dramatic punches. His seems to be a delayed delivery that disappoints on the whole. He has not clearly defined the spiritual redemption angle which also adds to the audience confusion. The screenplay does not help Borzage out of his predicament.

DR. CYCLOPS

(COLOR)

Paramount release of Dave Van Every production. Features Albert Dekker, Janice Logan, Thomas Coley, Charles Halton, Victor Kilian, Frank Yaconelli. Directed by Ernest Schoedsack. Original screenplay by Tom Kilpatrick; camera, Henry Sharp; process photography, Farciot Edouart and Wallace Kelley; editor, Ellsworth Hoagland. Previewed at Paramount, L. A., March 4, '40. Running time, 75 MINS.

Dr. Thorkel	Albert Dekker
Dr. Mary Mitchell	Janice Logan
Bill Stockton	Thomas Coley
Dr. Bulfinch	Charles Halton
Steve Baker	Victor Kilian
Pedro	Frank Yaconelli
Silent Indian	Bill Wilkerson
Cab Driver	Allen Fox

Here is a fantastic melodrama that can generate only minor audience interest. Will disappoint as a solo or bill topper, with slight chance of exploitation assisting. Proper groove is for lower dual brackets where it will slip through mildly.

In detailing the discoveries of a madman scientist wherein he is able to reduce the size of men and animals to miniature pygmies, story and direction both fail to catch and hold interest. Achieved through continual use of process and trick photography, idea gets lost in a jumble and pancakes off for a dull effort.

Alfred Dekker, researching in the jungles of South America, finds a rich radium deposit from which he can draw concentrated energy for experimental use. He has already used the power to reduce animals to minute size, when a pair of mining engineers (Coley and Kilian) and two biologists (Miss Logan and Halton) arrive and soon discover his secret. Dekker gets the quartet, together with native Yaconelli, into the radium machine room and reduces the group down to beings of a foot tall. From there on, it's an unexciting adventure to escape the madman, with early expectation of his dropping into his bottomless well finally culminating. As effects of radium treatment wears off, the human guinea pigs gradually return to normal size for return to the outside world.

Picture introduces some fine and new innovations in trick and process photography in Technicolor. Print, as previewed, seemed to be out of focus and fuzzy in numerous spots, and camera work is far from high standard of other recent productions.

'DULCY' TO SIMON

Hollywood, March 5.

S. Sylvan Simon gets the directorial job on 'Dulcy,' starring Ann Sothern at Metro.

Picture rolls next week, with Edgar Selwyn producing.

Miniature Reviews

'Too Many Husbands' (Col). Bright romantic drama for nice business down the line.

'Strange Cargo' (M-G). Gable and Joan Crawford must carry this one. Meller fails to jell.

'Dr. Cyclops' (Par). So-so chiller of mediocre calibre.

'Millionaire Playboy' (RKO). Mildly amusing for the Penner fans, but destined only as a supporting dualler.

'Young As You Feel' (20th). Sixteenth 'Jones Family' picture, one of the best, a cinch in the nabes.

'Five Little Peppers and How They Grew' (Col). Second in series. Weak, nabes the only hope.

'Shooting High' (20th). Jane Withers and Gene Autry costarred in implausible western.

'Westbound Stage' (Mono). Tex Ritter maintains his so far unimpressive average with this sagebrusher.

'Saga of Death Valley' (Rep). Fair western starring Roy Rogers.

'Marines Fly High' (RKO). Routine meller about leatherneck daredevils, with Richard Dix and Chester Morris.

'Face Behind the Scar' (FA). English-made which will do all right in the States. Title may mean some b.o.

'Ants in His Pants' (Australian). Will Mahoney comedy starrer that's okay for Aussie and possibly England.

'Semmelweis' (Hungarian). Unpleasant theme limits appeal of biography on medico.

'Jeunes Filles En Detresse' (French). Dull yarn about a girls boarding school. Chances poor in France, none abroad.

Millionaire Playboy

RKO release of Robert Sisk production. Stars Joe Penner; features Linda Hayes, Russ Brown, Fritz Feld. Directed by Leslie Goodwins. Screenplay by Bert Granet and Charles E. Roberts; camera, Jack MacKenzie; editor, Desmond Marquette. Previewed in Projection Room, N. Y., Feb. 28, 1940. Running time, 64 MINS.

Joe	Joe Penner
Lois	Linda Hayes
Bob	Russ Brown
Gorta	Fritz Feld
Murph	Tom Kennedy
Pinfeed	Granville Bates
J. B. Zany	Arthur Q. Bryan
Eleanor	Adele Pearce
Hattie	Diane Hunter
Bertha	Mary Milford
Bellhop	Mantan Moreland

The script of this one on paper must have appeared a wow. Somewhere, however, between the typewriters and the developing laboratory it slipped. It is partially due to the direction, partially to the casting of Joe Penner's funnymen satellites, and mainly to general handling. 'Millionaire Playboy' has wound up as one of those things that those partial to the star's brand of comedy may find amusing.

Penner, because he is so definitely in that category of comics who are approved by one sector of the populace, abhorred by another, with virtually a vacuum in between, defies criticism. Producer Bob Sisk, however, has surrounded him with a cast which, aside from vis-a-vis Linda Hayes, is singularly unprepossessing. One at a time they might be all right. Tossed together they add little to the comedy effect and rob the film of much possible charm. Included in this group are Tom Kennedy, Granville Bates, Russ Brown and Fritz Feld. Gals who, aside from Miss Hayes, have minor roles are okay. Mantan Moreland, Negro bellhop, is strong in little more than a bit part.

Picture gets off on bad footing with silly shots of Penner in infant dress and later as a bare-kneed, velvet-trousered boy of eight. It's distasteful, but serves to set the premise that he is girl-shy and is seized with hiccups every time a femme kisses him. His wealthy father, Arthur Q. Bryan, hires Brown to cure him. Brown takes him to a lake resort run by Miss Hayes, which is full of hopeful gals and no young men. Unbeknownst to Penner, two of his father's agents, Kennedy and Bates, are trying to buy the place as site for a dam. They attempt to scare out the customers to encourage Miss Hayes to sell, but Penner takes care of that end by buying up and burning the notes on the place. Meantime, however, he sees rehearsals of a play—not realizing it is that—in which Brown is shot by Miss Hayes with blanks. Dummy is then stuffed in a sack which Penner tries to get rid of thinking he is protecting his love—he's cured of the hiccups by now—from the cops.

Although not new, there's plenty of situation gag stuff in all that. Most of it is missed, however, as genuinely funny comedy with the only real laugh coming from a shot with Penner skimming through the water hanging onto an outboard motor minus a boat. *Herb.*

YOUNG AS YOU FEEL

Lincoln, March 5.

20th Century-Fox release of John Stone production. Features Jed Prouty, Spring Byington, Joan Valerie, Russell Gleason. Directed by Malcolm St. Clair. Screenplay, Joseph Hoffman, Stanley Rauh, from play, 'Merry Andrew,' by Lewis Beach; camera, Charles Clarke; editor, Harry Reynolds; music, Samuel Kaylin. Reviewed at Nebraska, Lincoln, dual. Running time, 59 MINS.

John Jones	Jed Prouty
Mrs. Jones	Spring Byington
Bonnie	Joan Valerie
Herbert	Russell Gleason
Jack	Ken Howell
Roger	George Ernest
Lucy	June Carlson
Granny	Florence Roberts
Bobby	Billy Mahan
Sandra	Helen Ericson
Boris	George Givot
Tommy	Marvin Stephens
Dr. Ainsley	Harlan Briggs
Gillespie	Harry Shannon
Norcross	Jack Carson
Baron	Guy Repp
Ann Brown	Gladys Blake
Polly	Esther Brodelet
Brenda	Irma Wilson
Fire Chief	John Sheehan

Sixteenth adventure of the family Jones, 'Young as You Feel' has appeal for the entire household, and every possibility of reaching the best take, or bettering the average, of the 15 other scenarios brought to gelatinous life. 'Young as You Feel' shows the first replacement in the original stock company, Joan Valerie stepping into the spot formerly handled by Shirley Deane as the Jones' eldest daughter.

Performances of the remainder of the cast are sure, which comes with frequent repetition in similar roles. Jed Prouty, pharmacist, is induced by his family to give up his drugstore after 25 years, and take life easy. Becomes immediately apparent that Prouty takes his newfound relaxation uneasily instead, and he becomes a problem in housekeeping. It's only after the son, Ken Howell, calls home for money that he's saved from rot, because the gang decides immediately to go to New York and check up on the erring son and brother.

Kid is being put on by a bunch of phonies: George Givot, a pseudo-singer; Guy Repp, who loves to rumba, but can't signature a check; Helen Ericson, an eye-filling babe, who goes from courtship to court; and a few others. Prouty finds them out, but the family wants a fling, so he pays the way. It's only after he gets so tired of it, he goes out with another druggist and a couple of femmes on a binge, that the family wants to call it off and scram for home.

Joan Valerie's assignment in the cast gets her only a few feet of film and small dialog, but she gives the role a certain commonsense treatment, either by intent or script, which it never had before. Previously, the daughter, a young bride, then young mother, was on the harebrained side. George Givot and Helen Ericson do the bulk of the finagling with the family, Givot being at home with mistreatment of English, and the Ericson girl a winner from the time she pops a nip of a figure in a bathing suit. All the Joneses fill their respective bills.

Malcolm St. Clair's direction keeps the script moving, and although it has no particular heft, the writing job of Joseph Hoffman and Stanley Rauh, is always entertaining. Harry Reynolds did the editing, and part of the snappy tempo is due him, film having been trimmed to just under an hour. *Art.*

Five Little Peppers at Home

Lincoln, March 2.

Columbia production and release. Features Edith Fellowes, Dorothy Ann Seese, Clarence Kolb, Dorothy Peterson, Ronald Sinclair. Directed by Charles Barton. Screenplay, Harry Sauber from book by Margaret Sidney; camera, Allen G. Siegler; editor, Viola Lawrence; music, M. W. Stoloff. Reviewed at Varsity, Lincoln, dual. Running time, 67 MINS.

Polly Pepper	Edith Fellowes
Phronsie	Dorothy Ann Seese
Mr. King	Clarence Kolb
Mrs. Pepper	Dorothy Peterson
Jasper	Ronald Sinclair
Ben	Charles Peck
Joey	Tommy Bond
Davie	Bobby Larson
Martin	Rex Evans
Decker	Herbert Rawlinson
Aunt Martha	Laura Treadwell

Purity-leaguers will be very happy about 'Peppers at Home,' because it's as nearly the pattern of entertainment they've been demanding for the last few years as could be managed. But, whether or not the purity people, or anyone else, will go see it, remains to be seen. Boxoffice is doubtful, even for those who desire the saccharine type film. Outside of the nabe dates, it has no chance at all.

Columbia is nursing the 'Pepper' series along, this being the second of the Margaret Sidney books to gain a foothold at the studio, with more promised. Trouble with the films they make is that the books are about good, therefore uninteresting children. Hardly anyone, especially kids, will have any truck with the unsoiled child type in real life, and won't want to buy goody-goody stuff of this kind on the screen. More fatal about the second 'Pepper' story is its tediousness, and with one or two exceptions, the dullness of characters.

Edith Fellowes, once a harum-scarem, as leader of the 'Pepper' clan, never shirks, always does the right thing, and even likes to wash dishes. She appears anything but natural, and evidently feels the same as the camera finds her. Dorothy Ann Seese, youngest of the kids, moved from way down in feature billing in the first picture, to the next peg below former. She sets up most of the entertaining interludes. Clarence Kolb and Dorothy Peterson, as the oldsters, fighting against bankruptcy, do okay. Ronald Sinclair suffers at the hands of a namby-pamby, intellectual role. Herbert Rawlinson and Laura Treadwell, as well as Rex Evans, make the best of their short calls.

Story dallies along, waiting until the last couple of reels to get started, when the kids get trapped in a copper mine cavein. Otherwise, it hasn't much on the ball, except the slight worry of Kolb's financial problems. *Art.*

SHOOTING HIGH

(WITH SONGS)

Hollywood, March 1.

20th-Fox release of John Stone production. Stars Jane Withers and Gene Autry; features Marjorie Weaver, Robert Lowery, Katharine Aldridge, Hobart Cavanaugh, Frank M. Thomas, Jack Carson, Hamilton MacFadden. Directed by Alfred E. Green. Original screenplay by Lou Breslow and Owen Francis; camera, Ernest Palmer; editor, Nick De Maggio. Previewed at Uptown, March 1, '40. Running time, 65 MINS.

Jane Pritchard	Jane Withers
Will Carson	Gene Autry
Marjorie Pritchard	Marjorie Weaver
Bob Merritt	Robert Lowery
Evelyn Trent	Katharine Aldridge
Clem Perkle	Hobart Cavanaugh
Calvin Pritchard	Frank M. Thomas
Gabby Cross	Jack Carson
J. Wallace Rutledge	Hamilton MacFadden
Hod Carson	Charles Middleton
Mort Carson	Ed Brady
Bob Carson	Tom London
Andy Carson	Eddie Acuff
Sam Pritchard	Pat O'Malley
Charles Pritchard	George Chandler

Jane Withers and Gene Autry are co-starred in this one, the first western he has made off his home lot, Republic. The idea indicated smart showmanship, but the execution as demonstrated in the finished picture is a complete misfire.

Shoddy and implausible story, which includes silly and ridiculous situations and amateurish dialog, can best be compared with the type of yarns concocted by quickie producers 20 years ago, when audiences were easy to please. Even the juvenile trade will laugh at—rather than with—the hysterical dramatics presented in a jumbled form.

Story provides plenty of kitchenware type of situations in its unfolding. There's an old feud between two families of the western town, with Autry in love with the daughter of the opposition leader. A picture troupe arrives to make a film based on Autry's hero grandfather, with ultimate result that he is inducted to play the lead. But a gangster trio turns up and pulls a bank robbery instead of the phoney stickup as provided by the script. Autry follows the high-powered car over hills on straightaways aboard his trusty steed, finally catching the culprits in most convenient fashion. This saves the picture, the town bank and the girl.

It's all strained and incredulous. Autry is cast as a synthetic cowboy of mail-order calibre. Jane Withers, daughter of the rival leader, is Autry's pal and Cupid-inspiring motivation. Marjorie Weaver is the romantic interest; Robert Lowery and Katherine Aldridge the visiting film stars, and Hobart Cavanaugh is the town's barber-sheriff.

Autry sings four songs during the running, two as duos with Miss Withers. They are adequately spotted, but not too important for pop appeal. Alfred Green does the best he can with the innocuous story material provided, but his is an impossible task.

Picture will not raise the standings of either Autry or Miss Withers, and will have to depend entirely on the juvenile trade for bookings.

WESTBOUND STAGE

(WITH SONGS)

Lincoln, March 1.

Monogram Pictures release of Ed Finney production. Stars Tex Ritter. Directed by Spencer Gordon Bennet. Screenplay, Robert Emmett; story, John Foster; camera, Marcel LePicard; editor, Fred Bain; music, Frank Sanucci; songs, Johnny Lange and Lew Porter. Reviewed at Colonial, Lincoln, dual. Running time, 58 MINS.

Tex	Tex Ritter
Nevada	Nelson McDowell
Joan	Muriel Evans
Lane	Nolan Willis
Hutch	Steve Clark
Parker	Tom London
Greer	Reed Howes
Spider	Frank Ellis

Fully six minutes of 'Westbound Stage' get away before its star, Tex Ritter, comes into camera range, a departure from formula in the sage sagas, where the hero must come early, come riding hard, or come shooting.

Ritter tosses two tunes to the sound track, neither too well vocaled. Furthermore, he mugs with both mouth and tonsils.

John Foster's story, mapped for camera by Robert Emmett, has him as a trail scout, tracking Reed Howes, a jailbird and leader of a band of road agents. Latter had preyed upon an army train and looted it, killing most of the crew attached. Ritter baits the trap to catch the gang by using a simulated

(Continued on page 18)

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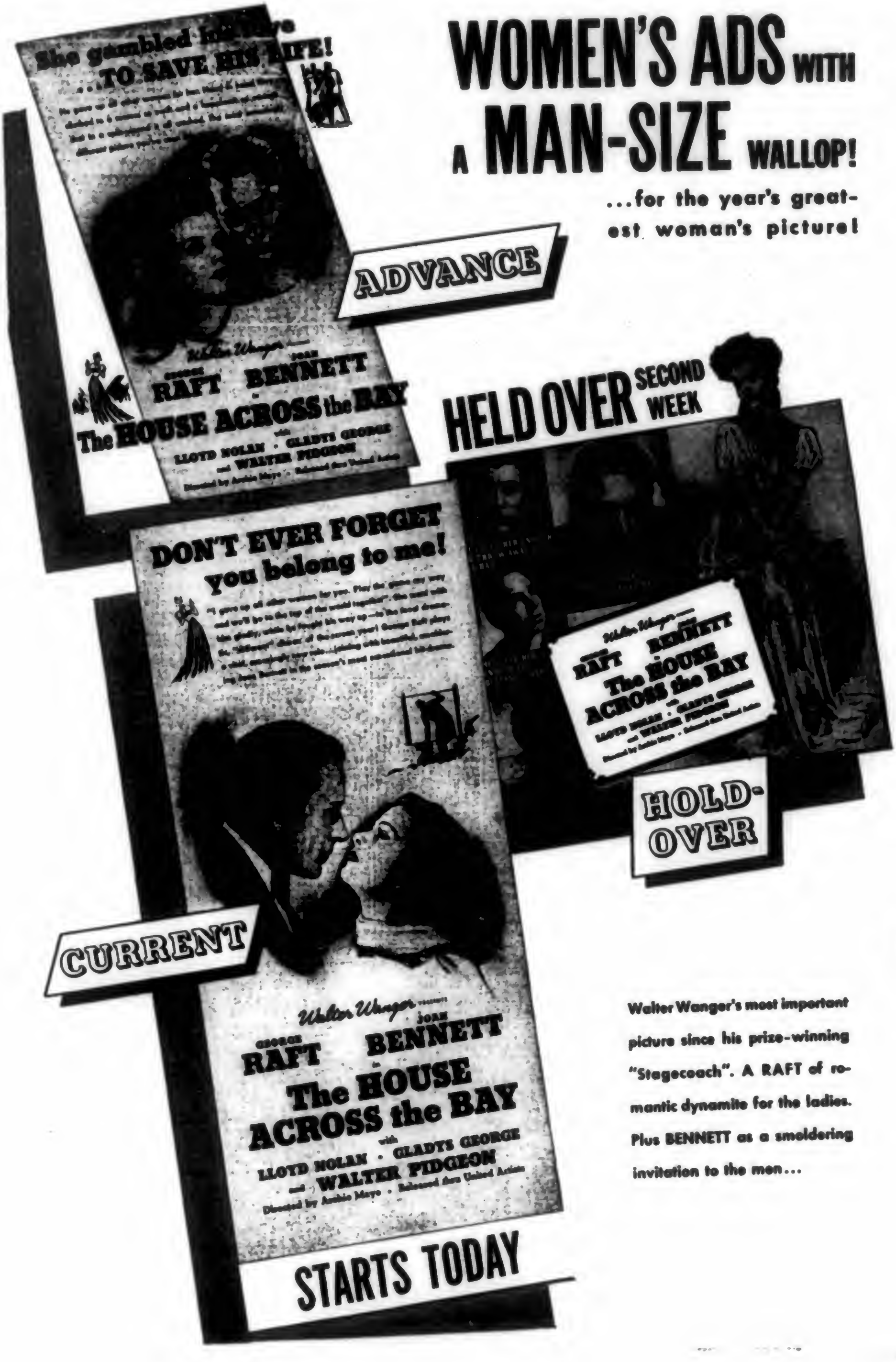

She gambled her love TO SAVE HIS LIFE!

Walter Wanger presents GEORGE RAFT JOAN BENNETT in The HOUSE ACROSS the BAY with LLOYD NOLAN · GLADYS GEORGE and WALTER PIDGEON

Directed by Archie Mayo · Released thru United Artists

ADVANCE

HELD OVER SECOND WEEK

Walter Wanger presents GEORGE RAFT JOAN BENNETT in The HOUSE ACROSS the BAY with LLOYD NOLAN · GLADYS GEORGE and WALTER PIDGEON

Directed by Archie Mayo · Released thru United Artists

HOLD-OVER

DON'T EVER FORGET you belong to me!

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Walter Wanger presents GEORGE RAFT JOAN BENNETT in The HOUSE ACROSS the BAY with LLOYD NOLAN · GLADYS GEORGE and WALTER PIDGEON

Directed by Archie Mayo · Released thru United Artists

STARTS TODAY

Walter Wanger's most important picture since his prize-winning "Stagecoach". A RAFT of romantic dynamite for the ladies. Plus BENNETT as a smoldering invitation to the men...

WESTBOUND STAGE

(Continued from page 16)

gold shipment via stage, and it works.

Cast gets most work out of Nelson McDowell, packhorse handler and straight for Ritter; Muriel Evans, better than the run of western feminine players; Reed Howes, who broke out of Kansas penitentiary to harass the trails, and Tom London, who uses the double-X whenever it serves him best to do it.

Director Spencer Gordon Bennet could have laid on the lash at various times, but evidently was afraid of getting the film done too soon. Story stretches too far out for what it has to tell. Cameraman didn't pay proper attention to light in many places. No worse, and no better, than Ritter has done before. *Art.*

Saga of Death Valley

Republic release of Joseph Kane production. Stars Roy Rogers; features George 'Gabby' Hayes, Donald Barry, Doris Day, Frank M. Thomas. Story, Karen De Wolf; adaptation, Stuart Anthony and Karen De Wolf; editor, Lester Orlebeck; photography, Jack Marta. At Criterion, N. Y., dual, week Feb. 29, '40. Running time, 58 MINS.

Roy	Roy Rogers
Gabby	George 'Gabby' Hayes
Jerry	Donald Barry
Ann Meredith	Doris Day
Tasker	Frank M. Thomas
Rex	Hal Taliaferro
Brace	Jack Ingram
Roy (as a boy)	Tommy Baker
Jerry (as a boy)	Lee Buckley

Not the best western ever made, but one that rates suitably in filling average demands, whether or not Roy Rogers is a local pull. He is one of Rep's youthful western stars, while Donald Barry, who plays his brother in this picture, is also stepping out shortly on his own as a boy above the title.

Familiar plot figures in this Rogers starrer. Cutting off of the water supply by an unscrupulous group, in order to extort from the ranchers, forms the fulcrum of the story. A little kidnaping is also thrown in, as kid brothers, the latter kidnaped. They grow up, unknown to each other, until at the finish, when the villain reveals the identity. In this one they bump off Barry.

Rogers is not a very forceful type, nor in the he-man division does he rate as importantly as others. The girl is a pop-eyed ingenue. Doris Day, who shows nothing special. George 'Gabby' Hayes accounts for strong support, as always. *Char.*

MARINES FLY HIGH

RKO release of Robert Sisk production; executive producer, Lee Marcus. Stars Richard Dix, Chester Morris, Lucille Ball; features Steffi Duna, John Eldredge. Directed by George Nicholls, Jr., and Ben Stoloff. Story by A. C. Edington; screenplay by Jerry Cady and Lt. Commander A. J. Bolton; musical director, Roy Webb; editor, Frederic Knudtson; camera, Frank Redman. At Rialto, N. Y., week March 4, '40. Running time, 68 MINS.

Lt. Darrick	Richard Dix
Lt. Malone	Chester Morris
Joan Grant	Lucille Ball
Teresa	Steffi Duna
John Henderson	John Eldredge
Col. Hill	Paul Harvey
Monk O'Hara	Horace MacMahon
Corp. Haines	Dick Hogan
Lt. Hobbs	Robert Stanton
Mrs. Hill	Ann Shoemaker
Fernandez	Nestor Paiva
Barnes	Ethan Laidlaw

Despite the presence of screen vets Richard Dix and Chester Morris this is mighty thin fare. Implausible action, silly situations and inane direction of a routine meller about the military is largely responsible. Entirely for the double-bracket trade, and then not likely to enhance the popularity of the two male stars.

An attempt to develop the barren officer-versus-officer for one girl's hand theme is snowed under when the marines go into action while ambushed in a Central American village. Later the idea is dragged in again for a climax, possibly as the only way to end the film. Interest is focused on two leatherneck airplane pilots, Dix and Morris, both lieutenants, in their effort to track down a marauding guerilla who's been pillaging the cocoa planters.

There's much of this 'yes- sir' maneuvering and duty to the service. But most of it is mawkishly stilted. When a group of marines finally swing into action against old Vengador's bandit crew, the incredulous happens thick and fast. The marines are outnumbered about 10 to 1 but manage to hold out until distant help arrives—or at least supposedly arrives because the picture never clearly shows this. It merely depicts the plane carrying off the heroine and two wounded men.

Richard Dix is simply Richard Dix excepting that he wears marine garb in this picture. Chester Morris several times shows indications of rising above the strange happenings. He doesn't fit the leather-neck role particularly well. Lucille Ball again demonstrates that she's an up-and-coming young actress though there are far too many closeups. Horace MacMahon steals the few laughs and better action scenes while John Eldredge has been seen to better advantage. Steffi Duna makes a likeable dancing native girl. Ethan Laidlaw again has a typical villain role.

Dialog is nearly as trite as the yarn. Frank Redman's photography is first-rate. The production is impressive, the background music always telegraphs impending developments, as if the audience didn't know. *Wear.*

Face Behind the Scar

(BRITISH-MADE)

Film Alliance release of Premier-Stafford production. Features Griffith Jones, Rosalyn Boulter, Cecil Ramage, James Harcourt. Directed by W. Victor Hanbury. Story, Alan Tobey; adaptation, Reginald Long; no other credits. At Central, N. Y., dual, week Feb. [illegible], '40. Running time, [illegible] MINS.

James Martin	Griffith Jones
Carol	Rosalyn Boulter
Lady Wall	Ellis Jeffreys
Sir Patrick Wall	Athole Stewart
John Forbes	Cecil Ramage
Hume	James Harcourt
Mari	Sylvia Marriott

A good boxoffice title, 'The Face Behind the Scar' is far superior to most English-mades and on all counts shapes up satisfactorily for the American market. Only the accents of the tight little isle tip its origin, but they are not too pronounced.

The story is a workmanlike job, including the dialog. Latter is not in redundance, as sometimes happens, since there is plenty of action to keep the film from standing still. Plot, of which the construction is good, builds from a quickly-planted premise and involves a set of situations which not only holds the interest well, but also sustains the suspense effectively.

Concerned are a young chemist and the daughter of a peer. Their attempt to get married, against parental wishes and the machinations of a rival, end in a murder charge being pinned on the man who fiddles with the test tubes. Played by Griffith Jones, a capable actor though not an especially romantic type, he flees to South Africa and under another name advances rapidly in his profession. A laboratory explosion that is a bit theatrical mars his face, and he feels safe in accepting a job offered him in London. Although the scars fail to disguise him sufficiently to expect they would elude the more amateurish of police, the implication is that he accepts because the offer comes from the man who married the gal left behind him years before. Also, because he wants to see the girl once more.

He is recognized by the boss and his wife, ultimately being tipped to the police at about the same time he himself informs the police who he is. He's cleared for the desired finish, as expected.

Strongly supporting Jones, seen for the first time in America according to the press book, are Rosalyn Boulter, Ellis Jeffreys, Athole Stewart, Cecil Ramage and Sylvia Marriott. Ramage stands away out as the married man living with an unhappily-hitched wife. He is a character type rather than a leading man. Miss Boulter, London romantic interest, and Miss Marriott, South African love-interest, are both better than the average. *Char.*

THE FIGHT FOR LIFE

U. S. Film Service release of Pare Lorentz production, written and directed by Lorentz. Adapted from Paul de Kruif's book, 'The Fight for Life'; score, Louis Gruenberg; orchestra conductor, Alexander Smallens; camera, Floyd Crosby. Reviewed in Projection Room, N. Y., Feb. 29, '40. Running time: 68 MINS.

Interne	Myron McCormick
Dr. Ballou	Storrs Haynes
Dr. Hanson	Will Geer
Head Doctor	Dudley Digges
Young Woman	Dorothy Adams
Grandmother	Dorothy Urban
Receptionist	Effie Anderson

Pare Lorentz, whose 'Plough That Broke the Plains' and 'The River' for the U. S. Government drew enthusiastic critical praise and also won substantial boxoffice success, has produced a third picture, this one feature-length. Made for the Office of Education of the Federal Security Agency, it is another documentary and, like its predecessors, offers evidence to favor conservation. But where 'Plough' and 'River' dealt with natural resources, 'Fight' is concerned with conservation of human resources. Titled 'The Fight for Life,' it has been adapted from chapters in Paul de Kruif's book of the same name.

Specifically, the picture shows the activities of the Maternity Center in Chicago, of its work in obstetrics among the poor of the slums and tenements, as well as its training of young internes and prenatal care and education of mothers. In a larger sense, however, 'Fight' is an enormously engrossing, illuminating and impelling study of the question of public health service, of medical care, diet, housing, and the whole broad problem of social betterment.

Like any factual document, it is propaganda. But its stern avoidance of preaching or argument, its objective realism, stark matter-of-factness and manifest honesty, give it extraordinary eloquence and dramatic impact. From the opening scene, in which the woman dies of childbirth in the hospital operating room, to the choking finale of another mother brought safely through a hemorrhage after a precarious all-night fight by the doctors in the dingy tenement, the picture moves with steadily rising interest.

The technique of repetition so effectively used in 'The River,' is again employed with telling force. This time the Maternity Center receptionist is shown over and over again answering the phone and asking: 'Has she had a baby, or is she having a baby? What is your name? Where do you live? Is she in pain? Don't worry; the doctor will come right away.' And so on and on, suggesting how the Center carries on its work hour after hour, day and night, week after week. Similarly, the continuous line of expectant mothers entering the Center, or the succession of visits by the doctors to the various homes in the slums, each with its brief, grim, exciting, life-and-death struggle.

The cast is small; just a handful of actors and the doctors, nurses, patients, etc., of the Maternity Center and the people of the tenements. Most of them, who never faced a camera before, retain their naturalness. The professional actors, on the other hand, play so skillfully that they seem not to be acting at all. Even Myron McCormick contrives somehow to suggest the mounting intensity of the successive scenes without betraying the actor underneath. It is a brilliantly colorless achievement. Storrs Haynes and Will Geer also underplay eloquently.

Naturally, the major credit for the picture's success must go to Lorentz, who wrote the adaptation, produced and directed the work, as well as supervised the editing. It is an expert job on all counts, even topping his work with 'Plough' and 'River.' And despite the picture's doubtful subject matter, from a commercial standpoint, it is so superlatively done that it merits a wide audience and boxoffice appeal. Certainly it can't fail to win glowing critical reaction. Louis Gruenberg's score is unusually expressive, while Floyd Crosby's photography brings out the lifelike quality of the subject.

Most of 'Fight' was shot silently in Chicago, with isolated scenes taken in Detroit, Cleveland and other mid-western industrial cities. One or two bits were filmed on the Coast, and the dubbing and cutting were also done there.

No national release has been set for the picture so far. 'River' was released on a gratis basis through Paramount, but 'Fight' will probably be distributed by the U. S. Film Service itself. It opens an indefinite test run today (Wednesday) at the Belmont, N. Y. *Hobe.*

ANTS IN HIS PANTS

(WITH SONGS)

(AUSTRALIAN-MADE)

Sydney, Feb. 15.

British Empire Films release of Cinesound production. Stars Will Mahoney. Directed by William Freshman. Screenplay, William Freshman; camera, George Heath; special music, Will Mahoney and Bob Geraghty. At Capitol, Sydney. Running time, 78 MINS.

Barney O'Hara	Will Mahoney
Eve Cameron	Shirley Ann Richards
Pat	Jean Hatton
Kate Kelkin	Evie Hayes
'Killer'	Alec Kellaway
John Wynyard	John Fleeting
Worthington Howard	Sidney Wheeler
Mac	Ronald Whelan
Colonel Cameron	Guy Hastings
Sharkey	Harry Abdy
Signor Rudolpho	Lou Vernon
Sir James Hall	Harold Meade
Pressman	Bob Geraghty

'Ants,' originally titled 'Come Up Smiling,' is just happy hokum designed for centers where easy laughs count most. Will Mahoney, a fave here for months on vaude-revue loops, is no celluloid nifty, but he times his stuff neatly to gain best results.

The American's best bet is an impersonation of Al Jolson in a 'Mammy' number. Here he uses a flock of sheep for 'Mama' atmosphere and panics the mob. Mahoney, too, pleases with his dancing quality and other vaude-revue antics.

William Freshman, a scripter from Elstree, was given the directing job by Ken G. Hall, who usually does the directing for Cinesound. Freshman paces the pic nicely and keeps laughs coming freely. Pic, apart from Mahoney's paycheck, does not look costly and should experience little difficulty in fitting top spot on duals for okay boxoffice returns. Not much chance of U. S. sales, but pic may make out fine in England, where Mahoney's name means something through his long association there with vaude.

Jean Hatton is a very promising juve with a sweet, fresh voice and considerable charm. Youngster indicates Hollywood possibilities because, apart from a splendid singing voice, she knows how to handle dialog in a refreshing way. Evie Hayes, Mahoney's English wife, makes the most of a small part. Rest of cast quite adequate. Camera work is of high standard, and sets by Eric Thompson show originality.

There's little to the story. Mahoney, partner in a sideshow on a carnival runaround, is drawn into a boxing bout in order to win money so that girl's voice can be saved. Finally wins out and lass is given coin to go abroad and obtain services of renowned specialist. Fight sequences are genuinely funny and build pic to a smash laugh finale. Musical numbers, too, hold attention. *Rick.*

Welles Starts June 1?

Hollywood, March 5.

Studio's not saying so positively, but starting date for Orson Welles' first picture at RKO probably will be June 1.

Nature of the film is a deep, dark mystery. Welles originally had on his slate 'Heart of Darkness' and 'Smiler With a Knife,' but it can't be ascertained whether either will actually be used as his initialer.

SEMMELWEIS

(HUNGARIAN-MADE)

Budapest, Feb. 18.

Hunnia release of Mester Film production. Directed by Andre Toth. Screenplay by Joseph Babor, Laszlo Bihary, Laszlo Kalmar and Sandor Nagymihalyi, adapted from Dr. William Mueller's book; scenario, Marton Vitez; music, adaptations from Beethoven and original numbers by Charles Froehlich; camera, Istvan Eiben. At Radius and Casino, Budapest. Running time, 80 MINS.

Semmelweis	Theodore Uray
Prof. Rokitansky	Arthur Somlay
Prof. Markusovszky	Lajos Vertes
Semmelweis' father	Julius Gozon
Semmelweis' mother	Julia Ligeti
Mitzi	Elizabeth Simor
Maria	Margit Arpad
Willie	Theodore Bilicsi
Prof. Klein	Bela Mihalyffi
Landlady	Margit Vago
The Head Bursar	Gustav Partos

No expense and trouble has been spared to make this, the first screen biography in Hungarian, a truly representative picture worthy of its subject, Dr. Semmelweis, who wiped out childbed fever. The central character is of universal interest, the story has its dramatic highlights, the period background—middle of nineteenth century—is attractive, and Theodore Uray's presentation of the tragic figure is exceptionally fine. Yet, 'Semmelweis' fails to come up to expectations. It is essentially an unpleasantly themed film, and accordingly lacks boxoffice power for that reason. However, the yarn suggests possibilities for adaptation purposes on Hollywood standards.

Story belongs more or less in the realm of imagination, and this is the weakest part of the picture. Semmelweis' work in the obstetrics ward of the university clinic, where young mothers die by the score from an unknown fever, forms the crux of the yarn. Professor Klein, his superior, along with medical authorities the world over, contends that it is a contagious disease and nothing can be done about it. Semmelweis does not believe this, discovers that patients only handled by midwives, and not doctors, manage to survive.

When one of his colleagues, showing the same symptoms as the women who die of childbed fever, succumbs to blood poisoning, Semmelweis knows that it is the doctors themselves who bring infection to the women, carrying death on their hands when they go to the obstetrics wards straight from dissecting corpses. Accidentally, he stumbles upon the remedy, makes students and assistants disinfect their hands by washing them in chloride of lime. Although this simple measure brings down fever death figures to almost nil, all the big guns laugh at his ideas. Saving women's lives by washing hands is too simple, they laugh, but Semmelweis is too busy keeping women alive to heed them. Only a few believe in him, but his work is nearly doomed to frustration when, after temporarily finding recognition as a university professor and head of a large hospital, he winds up behind asylum bars, a victim of his own unselfish labors and years of humiliation.

Uray is first rate, and so are most of the men, above all Arthur Somlay as Professor Rokitansky. But Elsie Simor as Mitzi, although pretty, is uninteresting as Uray's former sweetheart, and Margit Arpad, as the faithful Maria, who becomes Mrs. Semmelweis, also has little appeal. *Jacobi.*

Jeunes Filles En Detresse

('Girls in Distress')

(FRENCH-MADE)

Paris, Feb. 20.

Lux release of Globe production. Stars Andre Luguet, Jacqueline Delubac; features Marcelle Chantal, Louisa Carletti, Micheline Presle, Marguerite Moreno. Directed by G. W. Pabst. Screenplay, Peter Quinn; dialog, Tristan Bernard; camera, Michel Kelber. At Imperial, Paris. Running time, 86 MINS.

G. W. Pabst's last megging effort in France, before hoofing it back to Nazi Germany just before the outbreak of war, is a dull, uninspired work full of inconsequentials. There are b.o. names to help dress provincial marquees, but it is slated for early demise in the capital, with chances abroad nil.

It seems vaguely inspired by 'Maedchen in Uniform' and other pics of the same ilk, with a girl's pension as background. Divorce and how to put an end to it, however, is the underlying theme. The technical handling of the film is German rather than French, with fine photography. Aside from that, it is Pabst at his worst.

The major part of the reeling is set in the pension. Some 95% of the students are girls deposited there by divorced parents who do not know what to do with them, including stage actress Jacqueline Delubac's daughter played by Louisa Carletti. Micheline Presle is an exhibit piece because her parents are together. This state of things does not last very long, however, for her lawyer-father (Andre Luguet) is introduced to Miss Delubac during a school visit, which gives birth to an affair. Her mother (Marcelle Chantal), a doctor, consequently leaves Luguet.

Divorce is about to result when Micheline Presle and her schoolmates visit Miss Delubac and convince her to give up her man. Meanwhile, Louisa Carletti attempts suicide after learning that her mother is about to break up her friend's home. All ends according to Hoyle, with Luguet, Chantal and Presle on one hand, and Delubac and Carletti on the other all reunited.

All the grownups act without conviction although the bevy of girls in their teens act as if they were getting plenty of fun out of it. Luguet and Miss Chantal rate highest with Miss Delubac turning in another dull appearance. Mme. Moreno, as the dean, is average, with most of the routines at the school below standard. Miss Carletti turns in the best appearance among the girls and may be heard from later. She physically resembles Simone Simon. Miss Presle does a workmanlike job. *Rene.*

500 Films

Continued from page 1

providing an additional 15. Present indications are that it will turn out 31 in the studio instead of 37. Of the 15 indies, nine have been completed or are in the cutting room, until next season, giving the company a total of 40.

There appears a possibility at Universal, too, of a cut because of the high number to which the studio is committed this season, although there has been no official word. Promised were 57, of which 40 were features, seven Arlen-Devine actioners, seven westerns and three by Harry Edington's Famous Productions. Edington delivered one and has since left the studio.

United Artists slated 40, although it appears fairly certain that that total won't be reached, partially because of what the war has done to Alexander Korda's production and the death of Douglas Fairbanks. Several new producers have been added, however, and others are in prospect so that, if anything, UA will contribute more next year than in the past.

Republic and Monogram are both likely to produce the same number as this year. Rep has scheduled 24 features and 24 westerns while Mono's slate includes 32 features and 16 westerns.

Despite the failure of the studios to cut the quantity next season, most of them, from present indications, appear to be going through with plans for reclassification of budget groups. Everyone is promising more A's and few if any B's, although, of course, such talk is accepted only with a shakerful of salt at this season of the year.

Reason for the lack of cuts was made clear by Joe Schenck a few weeks ago. Former prez of the Producers' Association, Schenck declared that every studio would like to cut its number, but feared to do so if other companies didn't do likewise. He said it was impossible to get them together on it, and as the European financial pinch is not badly hurting, the previous quantities are being adhered to.

Orchs' Pace

Continued from page 1

handles the same chore on Miller's Chesterfield commercial. Late evening shows, when Dorsey had to be with his own crew, were directed at various times by Gene Krupa, Dick Stabile and Charlie Barnet. Krupa's band is almost next door at the Fiesta Danceteria, Stabile's is at the Essex House, and Barnet's is also nearby at the Lincoln Hotel. Dorsey's own band follows Miller's at the theatre, coming in March 13.

Calloway's 3-in-1

Cab Calloway plays what may be a record number of one-nighters in the space of 24 hours when his band gathers in three single stands in a day's stretch March 25. And the last one is 142 miles away from the first, which means the outfit will grab what rest it can aboard a bus.

First stand is a midnight hop because of a blue law prohibiting Sunday shindigs. Starts at midnight and ends at 4 a.m. in the Danville Armory, Danville, Va. Next begins at 11 a.m. and ends at 3 p.m. 72 miles away at Winston-Salem, N. C. It's a luncheon hop. Third is at Durham, N. C., another 70-mile jump, from 9 p.m. to midnight.

Charley Christian, Benny Goodman guitar player, collapsed between shows at the Chicago theatre, Chicago, last week, and was removed to the hospital with a fever of 103.

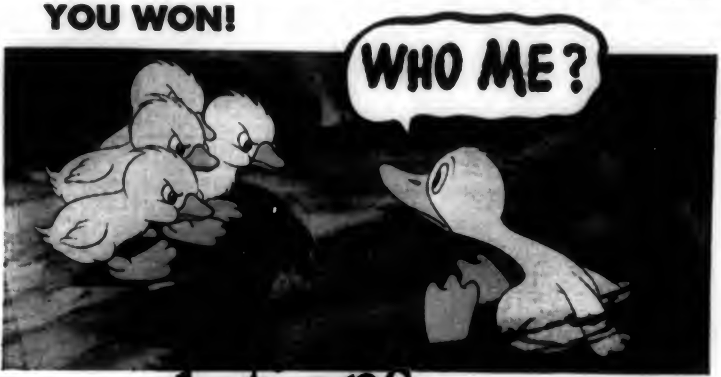
Oily Ballyhoo

Houston, March 5.

Bring 'Boom Town' to Houston for its world premiere contend the organizers of a campaign to bring Clark Gable, Spencer Tracy, Hedy Lamarr and Claudette Colbert to the oil capital for opening of the Metro picture.

'What's Atlanta got that we haven't got?' They ask. 'We've got oil.'

YOU WON!



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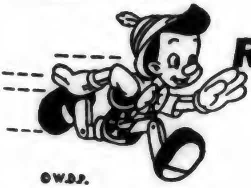

RUN . . . don't walk
to your nearest
RKO Radio Pictures EXCHANGE!

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Advance Production Chart

Hollywood, March 5.

Despite war crises, labor difficulties and other bugaboos besetting Hollywood since start of the 1939-40 season, majority of the major plants find themselves in a better position than ever before as to product completed and now shooting to meet distribution demands.

Warners, usually well ahead on pictures, has outdone itself during current stanza and needs only one more feature to hit cameras before completing a promise of 48.

Twentieth-Fox is also near the finish with three more to hit starting line to round out a promised 52. Paramount is well in front with four to go, although studio sliced its season's commitment to 53 instead of originally announced 58. Metro continues its march, running heavy on number in work (eight), and needing only seven more to finish the 52 promised. Universal, shooting a total of 61, is only 13 behind, and United Artists, usually a laggard on completing product announced, lacks only 16 before total of 60 is reached. RKO will undoubtedly trim total of 58 at which it was originally shooting. Instead of 37 features and six westerns, studio expects to make 31 features, plus prairie dramas, with the possibility features may be further sliced. Outside production units are scheduled to take care of the 15 other pictures needed to total the 52.

Currently shooting lists 37 pictures, with another 61 in the cutting rooms and total of 167 still to go before promise of 517 made by 10 studios is fulfilled.

Columbia

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	60	18	3	2	17	17
Westerns	16	8	0	0	8	8
Serials	4	1	0	0	3	3
Totals	80	26	3	2	28	28

Pictures now in the cutting rooms or awaiting release are:

'PASSPORT TO ALCATRAZ,' meller; produced by Larry Darmour; directed by Lewis Collins; no writing credits released; photographed by James S. Brown, Jr. Cast: Jack Holt, Noah Beery, Jr., C. Henry Gordon, Cecilia Callejo, Guy Usher, Clay Clement, Robert Fiske, Harry Cording, Maxie Rosenbloom, Al Bridges, Lee Phelps, Ben Weldon, Jack Adair.

'ESCAPE FROM THE BIG HOUSE,' formerly titled **'MEN WITHOUT SOULS,'** meller; producer, Irving Briskin; director, Nick Grinde; screen play, Robert Andrews and Joseph Carole; original by Harvey Gates; photographer, Benjamin Kline. Cast: John Litel, Barton MacLane, Rochelle Hudson, Glenn Ford, Richard Fiske, Cy Kendall, Dick Curtis, Eddie Laughton, Johnny Tyrell.

Columbia Pix Now in Production

'THE DOCTOR TAKES A WIFE,' comedy-drama; produced by William Perlberg; director, Alexander Hall; screen play, George Seaton and Ken Englund; original by Aleen Leslie; photography, Sid Hickox. Cast: Loretta Young, Ray Milland, Gail Patrick, Reginald Gardiner, Edmund Gwenn, Gordon Jones, Hal K. Dawson, Frank Sully, Chester Clute, Stanley Brown, Frank Orth, Frank Darien, Charles Halton, Don Beddoe, Charles Lane, Olin Howland, Emma Tansey, Sumner Getchel, Renie Riano, Dix Davis, Gertrude Sutton, Eddie Laughton.

'THE MAN WHO WOULD NOT DIE,' meller; produced by Wallace MacDonald for the Irving Briskin unit; directed by Nick Grinde; no writing credits released; photographed by Benjamin Kline. Cast: Boris Karloff, Joan Sayres, Roger Pryor, Stanley Brown, Hal Taliaferro, Byron Foulger, Walter Soderling, John Dilson, Ernie Adams, Lee Willard.

'OFFENDERS OF THE LAW,' meller; produced by Larry Darmour; directed by Lewis D. Collins; original screen play, Albert DeMond; photography, James S. Brown, Jr. Cast: Jack Holt, Marian Marsh, Philip Terry, Robert Barrat, Dennis Moore, Russell Hicks, Jack LaRue, George Offerman, Jr., John Hamilton.

Metro

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	51	31	8	5	7	7
Selznick-Int'l	1	1	0	0	0	0
Totals	52	32	8	5	7	7

Pictures now in the cutting rooms or awaiting release are:

'FLORIAN,' romantic-drama; produced by Winfield Sheehan; directed by Edwin L. Marin; original novel by Felix Salten; photographed by Karl Freund. Cast: Robert Young, Helen Gilbert, Reginald Owen, Rand Brooks, Lee Bowman, Irina Baronova, Lucille Watson, Joe Yule.

'NEW MOON,' Sigmund Romberg operetta; produced by Robert Z. Leonard; directed by W. S. Van Dyke II; no writing credits released; photographed by Oliver Marsh. Cast: Jeanette MacDonald, Nelson Eddy, Billie Burke, Bunty Cutler, Buster Keaton, Nat Pendleton, Mary Boland, Richard Purcell, John Miljan, Grant Mitchell, Claude King.

'FORTY LITTLE MOTHERS,' comedy-drama; produced by Harry Rapf; directed by Busby Berkeley; no writing credits released; photographed by Charles Lawton, Jr. Cast: Eddie Cantor, Ralph Morgan, Rita Johnson, Bonita Granville, Diana Lewis, Martha O'Driscoll, Charlotte Munier, Louise Seidel, Margaret Early.

'DR. KILDARE'S GIRL,' drama; no production credit; director, Harold Bucquet; no writing credits released; photography, John Seitz. Cast: Lionel Barrymore, Lew Ayres, Laraine Day, Shepperd Strudwick, Samuel S. Hinds, Emma Dunn, Nat Pendleton, Alma Kruger, John Eldredge, Walter Kingsford, George Reed, Frank Orth, Paul Porcasi, Marcia Mae Jones.

'TWO GIRLS ON BROADWAY,' drama with music; producer, Jack Cummings; director, S. Sylvan Simon; no writing credits released; photography, George Folsey. Cast: George Murphy, Lana Turner, Joan Blondell, Richard Lane, Wallace Ford, Kent Taylor.

Metro Pix Now in Production

'PRIDE AND PREJUDICE,' drama; producer, Hunt Stromberg; director, Robert Z. Leonard; from novel by Jane Austin; photography, Karl Freund. Cast: Greer Garson, Laurence Olivier, Maureen O'Sullivan, Heather Angel, Ann Rutherford, Frieda Inescort, Karen Morley, Mary Boland, Marsha Hunt, Edward Ashley, E. E. Clive.

'WATERLOO BRIDGE,' drama; producer, Sidney Franklin; director, Mervyn LeRoy; from play by Robert Sherwood; photography, Joseph Ruttenberg. Cast: Robert Taylor, Vivien Leigh, Virginia Field, Maria Ouspenskaya, Steffi Duna, Eleanor Stewart.

'EDISON, THE MAN,' biographical drama; producer, John Considine; director, Clarence Brown; no writing credits released; photography, Hal Rosson. Cast: Spencer Tracy, Rita Johnson, Lynn Overman, Henry Travers, Felix Bressart, Charles Trowbridge, Peter Godfrey, Arthur Aylsworth, Regis Toomey.

'THE MORTAL STORM,' meller; produced by Sidney Franklin; directed by Frank Borzage; based on novel by Phyllis Bottome; photographed by William Daniels. Cast: Margaret Sullavan, James Stewart, Frank Morgan, Robert Young, Dan Dailey, Jr., Scotty Beckett, Gus Glassmire.

'AND ONE WAS BEAUTIFUL,' drama; produced by Frederick Stephani; directed by Robert Sinclair; no writing credits released; photographed by Ray June. Cast: Jean Muir, Laraine Day, Robert Cummings, Billie Burke.

'SUSAN AND GOD,' drama; producer, Hunt Stromberg; director, George Cukor; from play by Rachel Crothers; photography, Robert Planck. Cast: Joan Crawford, Fredric March, Rita Hayworth, Ruth Hussey, Rita Quigley, Bruce Cabot, John Carroll, Rose Hobart, Nigel Bruce.

'ANDY HARDY MEETS A DEBUTANTE,' family comedy-drama; no production credit; director, George Seitz; screen play, Analee Whitmore, Tom Cellers; photography, Sid Wagner. Cast: Mickey Rooney, Judy Garland, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford, Sara Haden.

'20-MULE TEAM,' western drama; producer, J. Walter Ruben; director, Richard Thorpe; no writing credits released; photography, Clyde De Vinna. Cast: Wallace Beery, Leo Carrillo, Arthur Hohl, Noah Beery, Jr., Douglas Fowley, Anne Baxter, Clem Bevans.

Monogram

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	30	14	1	1	16	16
Westerns	16	3	1	2	10	10
Totals	46	17	2	3	26	26

Pictures in the cutting room:

'MIDNIGHT LIMITED,' meller; produced by R. T. Williams; directed by Howard Bretherton; original screen play by Charley Williams and Harrison Carter; photographed by Harry Neumann. Cast: John King, Marjorie Reynolds, Edward Keane, Pat Flaherty, Herb Ashley, George Cleveland, Monte Collins, Warren Jackson, Stanford Jolley, Rita Chevret, Ray Bennett, Buck Woods.

'THE CHEYENNE KID,' western; producer, Harry Webb; director, Raymond K. Johnson; original screen play, Tom Gibson; photography, Edward Kull. Cast: Jack Randall, Louise Stanley, Kenneth Duncan, Frank Yaconelli, Reed Howes, Charles King, George Chesebro, Forrest Taylor.

'RHYTHM OF THE RIO GRANDE,' western with music; producer, Edward Finney; director, Al Herman; original screen play, Robert Emmett; photography, Marcel A. Le Picard. Cast: Tex Ritter, Suzan Dale, Frank Mitchell, Warner Richmond, Martin Garralaga, Tristram Coffin, Slim Andrews, Juan Duval, Forrest Taylor, Glenn Strange.

Mono Pix in Production

'COVERED WAGON TRAILS,' western; producer, Harry Webb; director, Raymond K. Johnson; original screen play, Tom Gibson; photography, Edward A. Kull. Cast: Jack Randall, Sally Cairns, Steve Clark, Glenn Strange, John Elliott, Ken Duncan, Dave Sharpe.

'SON OF THE NAVY,' drama; producer, Grant Withers; director, William Nigh; screen play, Marion Orth and Joseph West; original by True Boardman and Grover Jones; photography, Harry Neumann. Cast: James Dunn, Jean Parker, Martin Spellman, William Royle, Selmer Jackson, Dave O'Brien, Sarah Padden, Craig Reynolds, Charles King, Gene Morgan.

Paramount

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Studios	44	26	3	11	4	4
Harry Sherman	9	5	0	4	0	0
Totals	53	31	3	15	4	4

Pictures now in the cutting rooms or awaiting release are:

'BUCK BENNY RIDES AGAIN,' comedy; produced and directed by Mark Sandrich; no writing credits released; photographed by Charles Lang. Cast: Jack Benny, Virginia Dale, Eddie Anderson, Phil Harris, Andy Devine, Merriel Abbott Dancers, Ellen Drew, Lillian Cornell, Kay Linaker, Theresa Harris, Dennis Day, George Guhl, Billy Bletcher, Allen Wood, Monte Collins, Harry Baldwin, James Burke, Edgar Dearing, Eddie Acuff, Marie Faust, Eddie Chandler, Dick Rush, Roger Gray, Willie Fung, Sonny Chorre.

'SAFARI,' drama; GMO production; directed by Edward H. Griffith; no writing credits released; photographed by Ted Tetzlaff. Cast: Douglas Fairbanks, Jr., Madeleine Carroll, Tullio Carminati, Lynn Overman, Muriel Angelus, Fredrik Vogeding, Clinton Rosemond, Thomas Louden, Fred Godoy, Jack V. Carr, Billy Gilbert, Hans Von Morhart, Darby Jones, Henry Rowland, George Melford, James Davis, Al Duval, John B. Washington, Ben Carter, Hassan Said, Major Sam Harris, Jesse Graves, Ernest Whitman.

'GOLDEN GLOVES,' drama; G. M. O. production; associate producer, William C. Thomas; directed by Edward Dmytryk; no writing credits released; photographed by Henry Sharp. Cast: Robert Ryan, Jean Cagney, Richard Denning, Robert Paige, William Frawley, Edward Brophy.

'STAGE COACH WAR,' formerly titled **'HOLD YOUR HORSES,'** western; produced by Harry Sherman; directed by Leslie Selander; screen play by Norman Houston, based on a story by Clarence E. Mulford; photographed by Russell Harlan. Cast: William Boyd, Russell Hayden, Britt Wood, Harvey Stephens, J. Farrell MacDonald, Julie Carter, Rad Robinson, Frank Lackteen, Edward Waller, Jack Rockwell.

'OPENED BY MISTAKE,' drama, produced by GMO; associate producer, Stuart Walker; director, George Archainbaud; screen play by Stuart Palmer and Garnett Weston; based on a story by Hal Hudson and Kenneth Earl; photography by Theodor Sparkuhl. Cast: Charles Ruggles, Janice Logan, Robert Paige, William Frawley, Florence Shirley, Byron Foulger, Cy Kendall, Sam Ash, C. L. Sherwood, Walter Soderling, John Hartley, Lawrence Grossmith, James Burke, George McKay, Lloyd Corrigan, Al Stewart, James T. Mack, Jack Norton, Edward Marr, Scotty Groves, Kay Deslys, John Gallaudet, Dick Rush, Douglas Kennedy.

'UNTAMED' (Technicolor); produced by Paul Jones; directed by George Archainbaud; screen play by Frederick Hazlitt Brennan and Frank Butler; based on 'Mantrap' by Sinclair Lewis; photographed by Leo Tover. Cast: Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley, Esther Dale, Jane Darwell, Babe Denetdeel, Charlene Wyatt, Gertrude Hoffman, J. Farrell MacDonald, Sibyl Harris, Clem Bevans, Fay Helm, Darryl Hickman, Roscoe Ates.

'DOWN WENT McGINTY,' drama; produced by Paul Jones; directed by Preston Sturges; no writing credits released; photographed by William Mellor. Cast: Brian Donlevy, Muriel Angelus, Akim Tamiroff, William Demarest, Allyn Joslyn, Harry Rosenthal, Libby Taylor, Thurston Hall, Steffi Duna, Esther Howard, Donnie Kerr, Mary Thomas, Walter Soderling, Harry Hayden, William Edmunds, Dorothy Vernon, Sylvia Andrew, Kay Stewart, Jean Phillips.

'THE BISCUIT EATER,' drama; produced by Jack Moss; director, Stuart Heisler; screen play by Stuart Anthony and Lillie Hayward; based on a story by James Street; photography by Leo Tover. Cast: Billy Lee, Helene Millard, Richard Lane, Lester Mathews, Snowflake, Cordell Hickman.

'THE WAY OF ALL FLESH,' drama; GMO production; associate producer, Eugene Zukor; directed by Louis King; no writing credits released; photographed by Theodor Sparkuhl. Cast: Akim Tamiroff, William Henry, Gladys George, Muriel Angelus, Norma Nelson, James Seay, Roger Imhof, Berton Churchill, Douglas Kennedy.

'THOSE WERE THE DAYS,' formerly titled **'AT GOOD OLD SIWASH,'** drama; produced and directed by Ted Reed; screen play by Don Hartman; based on the stories by George Fitch; photographed by Victor Milner. Cast: William Holden, Bonita Granville, Ezra Stone, Vaughan Glaser, Judith Barrett, Phillip Terry, Richard Denning, James Seay, John Laird, John Hartley, Douglas Kennedy, John Arledge, Jean Phillips, Audrey Maynard, Kay Stewart, Paula De Cardo, Kathleen McCormick, Jimmy Dodd, Harry C. Bradley, Dick Winslow, Michael Gale, Lane Allen, William Orr, Dave Dunbar, Aldrich Bowker, Kent Rogers, Frank Coghlan, Jr., Robert Scott, Alan Ladd, Gaylord Pendleton, James Flavin, Stanley Blystone, Lux McBride, Hal Brazeale, Richard Clayton, Bradley Clark, Billy O'Brien.

'HIDDEN GOLD,' formerly titled **'THE MAN FROM BAR-20,'** western; produced by Harry Sherman; directed by Lesley Selander; no writing

(Continued on page 22)

20th Budget

Continued from page 1

Shaw, Irving Mass, Leslie Whelan, Harvey Day; while district managers were Tom Bailly, Boston; Edgar Moss, Philadelphia; George A. Roberts, Cleveland; J. P. O'Loghlin, Toronto; M. A. Levy, Minneapolis; Harry Ballance, Atlanta; Ward E. Scott, Kansas City; Jack Lorentz, Milwaukee; Clyde W. Eckhardt, Chicago; Lester Sturm, Detroit; plus Harry Buxbaum, eastern district mgr., headquartering at New York, and Joseph J. Lee, N. Y. branch manager.

Zanuck OK's 19 Yarns At 20th Before Vacash

Hollywood, March 5.

20th-Fox has 19 stories in various stages of preparation for the 1940-41 production campaign. Darryl F. Zanuck gave them his approval before he left for his vacation in Sun Valley. Seven of the 19 are ready for shooting.

Joe Moskowitz, eastern studio rep for 20th-Fox, trained suddenly to the Coast, Friday (1), for story parleys with Zanuck before the latter's departure. Other 20th execs who had planned heading Coastward have delayed their departure because of the necessity of testifying in the Government's anti-trust suit. They are slated to be heard during the week of March 18. Herman Wobber, distribution chief, was to leave the past weekend, but has delayed his departure indefinitely.

Joseph M. Schenck, chairman of the board, who has been east several weeks, likewise postponed the trip back. He flew to Florida instead on Saturday (2) and will return today (Wednesday) or tomorrow.

Charles Goetz, of the 20th talent department, returned from the Coast last week after a three-week combination business-vacation trip.

Jan. Under '39

Continued from page 4

pass through the b.o. Figures include take at Loew's State, which is not actually a first-run, but shows second runs with stage shows.

Accounting for a handsome portion of the increase this year, of course, was 'Gone With the Wind,' which during the first two months of 1940 took the town for slightly more than $780,000. Of this, the Capitol garnered about $590,000 and the Astor $190,000. Selznick epic had played two weeks less one day prior to the New Year, during which it grabbed about $150,000 at the Capitol and $40,000 at the Astor. This means its grand total up to Feb. 29 was just short of $1,000,000.

Counting also in the Broadway increase during 1940 was the fact that during almost six weeks of January and February there was an additional first-run house open. Hollywood theatre unshuttered on Jan. 19 to roadshow 'The Bluebird' and closed on Feb. 8. Considerably more important was the reopening of the Center on Feb. 8 with 'Pinocchio,' which, up to the end of the month, had grossed better than $125,000.

Regular Broadway houses figured in the aggregate are the Astor, Capitol, Criterion, Globe, Palace, Paramount, Music Hall, Rivoli, Rialto, Roxy, State and Strand. Their total gross for the two months, minus the $143,000 of the Hollywood and Center, was $3,331,000. Compared with the $2,830,000 sunk into the coffers of the same 12 houses last year, the increase is approximately 18%.

Aside from 'Gone,' two other pictures have counted heavily in the 1940 tilt. They are 'Grapes of Wrath' at the Rivoli and 'Fighting 69th' at the Strand. 'Grapes,' still running, in the five weeks from its opening on Jan. 24 until the end of February, had accumulated about $170,000. 'Fighting 69th's' four weeks from Jan. 26 to Feb. 22, aided by Paul Whiteman's orch on the stage, got about $180,000.

Other important assets to the Broadway scene were 'Gulliver's Travels' at the Paramount, which, in four weeks including the Xmas-New Year holiday period, took $180,000 (Glen Gray on stage); 'Remember the Night' at the Par, with Enoch Light's and Bob Chester's band on the stage, plus the Four Inkspots, about $100,000 in three weeks; and 'His Girl Friday' and 'Shop Around the Corner,' both at the Music Hall for two weeks $155,000 each.

WORLD PREMIERE

RADIO CITY MUSIC HALL

TOMORROW---MARCH 7!

☆ THE MERRIEST MARITAL MIXUP IN TOO MANY YEARS!

From a great director comes this uproarious picturization of the grand play about a gorgeous creature who's knee-deep in a pair of husbands...and head-over-heels in love with *both* of them! Legal or illegal ...it's a comedy triumph!

WESLEY RUGGLES'

Too Many Husbands

JEAN ARTHUR

FRED MACMURRAY ★ MELVYN DOUGLAS

Directed by WESLEY RUGGLES • Screen play by CLAUDE BINYON

Based on the play by W. Somerset Maugham • A COLUMBIA PICTURE

WATCH IT TAKE ITS PLACE HIGH UP IN THE LIST OF NOTABLE COLUMBIA COMEDIES!

"It Happened One Night" ★ "Mr. Deeds Goes To Town" ★ "The Awful Truth" ★ "You Can't Take It With You" ★ "Mr. Smith Goes To Washington" ★ "His Girl Friday"

GENERAL RELEASE

March 21st

Advance Production Chart

(Continued from page 20)

credits released; photographed by Russell Harlan. Cast: William Boyd, Russell Hayden, Ruth Rogers, Britt Wood, Roy Barcroft, Minor Watson, Lee Phelps, Ethel Wales.

'THE LIGHT OF WESTERN STARS,' western, produced by Harry Sherman; director, Leslie Selander; screenplay by Norman Houston, original by Zane Gray; photographed by Russell Harlan. Cast: Victor Jory, Jo Ann Sayers, Russell Hayden, Morris Ankrum, Noah Beery, Jr., Ruth Rogers, J. Farrell MacDonald, Esther Estrella, Alan Ladd, Georgia Hawkins, Earle Askam, Tom Tyler.

'THE SHOWDOWN,' formerly titled 'FOUR ACES,' formerly titled 'GUN CHORES,' Hopalong Cassidy western; produced by Harry Sherman; directed by Howard Bretherton; screen play by Harold and Daniel Kusell; original story by Jack Jungmeyer; photographed by Russell Harlan. Cast: William Boyd, Russell Hayden, Britt Wood, Morris Ankrum, Jane Clayton, Wright Kramer, Donald Kirk, Roy Barcroft, Kermit Maynard, Walter Shumway.

'TYPHOON,' meller (Technicolor); GMO production; directed by Louis King; screen play by Allen Rivkin; based on story by Steve Fisher; photographed by William Mellor. Cast: Dorothy Lamour, Robert Preston, Lynne Overman, J. Carrol Naish, Paul Harvey, Norma Gene Nelson, Jack Carson, Al Kikume.

'QUEEN OF THE MOB,' formerly titled 'THE WOMAN FROM HELL,' meller; GMO production; associate producer, Edward T. Lowe; director, James Hogan; screen play, Horace McCoy and William R. Lipman, from J. Edgar Hoover's 'Persons in Hiding'; photography, Theodor Sparkuhl. Cast: Ralph Bellamy, Richard Denning, Paul Kelly, William Henry, J. Carrol Naish, Jean Cagney, James Seay, John Miljan, Jack Carson, Paul Stanton, Blanche Yurka, Tommy Conley, Charles Moore, Raymond Hatton, Mary Treen, Frank M. Thomas, Ed Gargan, Howard Mitchell, John Laird, Neil Hamilton, Robert Ryan, Hedda Hopper, Mary Gordon, Leona Roberts, Harry C. Bradley, Lloyd Corrigan, Betty McLaughlin, Laura Treadwell, Roy Gordon, Charles Lane, Charlotte Wynters, Hobart Naish, James Flavin, Sonny Dupe, Walter Fenner, Bruce Mitchell, Edward Cooper, Hilda Plowright, May Beatty.

Paramount Pix now in Production

'THE GHOST BREAKERS,' comedy-mystery; producer, Arthur Hornblow, Jr.; director, George Marshall; no writing credits released; photography, Theodor Sparkuhl. Cast: Bob Hope, Paulette Goddard, Paul Lukas, Richard Carlson, Anthony Quinn, Pedro de Cordoba, Willie Best, Tom Dugan, David Durand.

'DESTINY,' drama; producer, George Arthur; director, Tim Whelan; no writing credits released; photography, Ted Tetzlaff. Cast: Basil Rathbone, John Howard, Martin Kosleck, Ellen Drew, Barbara Jo Allen, Ralph Morgan, Kitty Kelly, Hugh Sothern, Howard Mitchell, Charles McAvoy, Billy Benedict, Henry Victor, Douglas Kennedy, Frances Raymond, Harry Hayden, Harry Bailey, John Laird, James Seay, Don Taggart, Ned Norton, Max Wagner, Edward Earle.

RKO-Radio

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Studios	21	14	2	2	24	24
Westerns	6	2	0	0	4	4
Sol Lesser	2	2	0	0	0	0
The Play's the Thing	4	1	0	0	2	2
Plays & Pix Corp.	2	1	0	0	1	1
Major Pictures (English)	1	0	0	1	0	0
Harold Lloyd	1	0	0	0	1	1
Stephens-Lang	2	1	0	1	1	1
Boris Morros Prod.	1	1	0	0	0	0
Walt Disney	1	1	0	0	0	0
Totals	52	23	3	7	34	34

Pictures now in the cutting rooms or awaiting release are:

'LITTLE ORVIE,' drama; produced by William Sistrom; directed by Ray McCarey; screen play by Lynn Root and Frank Fenton from the novel by Booth Tarkington; photographed by Roy Hunt. Cast: John Sheffield, Ernest Truex, Dorothy Tree, Ann Todd, Daisy Mothershed, Ray Turner, Fay Helm, Dell Henderson.

'THE PRIMROSE PATH,' drama; produced and directed by Gregory La Cava; no writing credits released; photographed by Joseph August. Cast: Ginger Rogers, Joel McCrea, Marjorie Rambeau, Henry Travers, Vivian Osborne, Miles Mander, Queenie Vassar, Joan Carol, Carmen Morales.

'MY FAVORITE WIFE,' drama; produced by Leo McCarey; directed by Garson Kanin; screen play by Sam and Bella Spewack; photographed by Rudolph Mate. Cast: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Ann Shoemaker, Scotty Beckett, Mary Lou Harrington, Donald MacBride.

'THE COURAGEOUS DR. CHRISTIAN,' drama (Stephens-Lang Prod.); producer, William Stephens; director, Bernard Vorhaus; no writing credits released; photography, John Alton. Cast: Jean Hersholt, Dorothy Lovett, Robert Baldwin, Tom Neal, Vera Lewis, Maude Eburne, Reginald Barlow, Sylvia Andrew, Earle Ross, Barlow Borland, Bobette Bentley, Dick Rush, Frank LaRue, Mary Arden.

'IRENE,' romantic comedy with music; produced and directed by Herbert Wilcox; screen play by Alice Duer Miller from the James Montgomery play; photographed by Russell Metty. Cast: Anna Neagle, Ray Milland, Roland Young, Alan Marshal, May Robson, Billie Burke, Arthur Treacher, Isabel Jewell, Doris Nolan, Tommy Kelly, Ethel Griffies, Marsha Hunt, Stuart Robertson, Juliette Compton.

'BILL OF DIVORCEMENT,' drama; produced by Robert Sisk; directed by John Farrow; screen play by Dalton Trumbo from the stage play by Clemence Dane; photographed by Nick Musuraca. Cast: Maureen O'Hara, Adolphe Menjou, Fay Bainter, Herbert Marshall, Dame May Whitty, Patric Knowles, C. Aubrey Smith, Ernest Cossart, Kathryn Collier, Lauri Beatty.

'MILLIONAIRE PLAYBOY,' comedy; produced by Robert Sisk; directed by Les Goodwins; screen play by Charles Roberts; photographed by Jack McKenzie. Cast: Joe Penner, Linda Hayes, Russ Brown, Fritz Feld, Tom Kennedy, Granville Bates, Arthur Q. Bryan.

RKO Pix Now in Production

'CURTAIN CALL,' romantic drama; producer, Howard Benedict; director, Frank Woodruff; screen play, Dalton Trumbo; original, Howard J. Green; photography, Russell Metty. Cast: Barbara Read, John Archer, Alan Mowbray, Helen Vinson, Donald MacBride, Effie Parnell, Frank Faylen, Tom Kennedy, Ralph Forbes, Ann Shoemaker, J. M. Kerrigan, Tommy Kelly.

'YOU CAN'T FOOL YOUR WIFE,' formerly titled 'THE ROMANTIC MR. HINKLIN,' comedy-drama; producer, Cliff Reid; director, Ray McCarey; original by Ray McCarey and John McClain; adapted by Jerry Cady; photography, Roy Hunt. Cast: Lucille Ball, James Ellison, Robert Coote, Emma Dunn, Virginia Vale, Elaine Shepard, Ferike Boros, Charles Lane.

'THE SAINT TAKES OVER,' mystery-meller; produced by Howard Benedict; directed by Jack Hively; based on the Leslie Charteris character. Cast: George Sanders, Wendy Barrie, Morgan Conway, Paul Guilfoyle, James Burke.

Republic

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	24	10	0	2	12	12
Westerns	24	8	2	1	13	13
Serials	4	3	0	0	1	1
Totals	52	21	2	3	26	26

Pictures now in the cutting rooms or awaiting release are:

'THE DARK COMMAND,' meller; associate producer, Sol C. Siegel, directed by Raoul Walsh; no writing credits released; photographed by Jack Marta. Cast: John Wayne, Claire Trevor, Roy Rogers, Walter Pidgeon, Porter Hall, Joseph Sawyer, Marjorie Main, George Hayes.

'FORGOTTEN GIRLS,' meller; producer, Robert North; director, Phil Rosen; original, Frank McDonald; adapted by George Bock; screen play by Joseph Moncure March and F. Hugh Herbert; photography, Ernest Miller. Cast: Louise Platt, Donald Woods, Wynne Gibson, Robert Armstrong, Jack LaRue, Eduardo Ciannelli, Barbara Pepper.

'PIONEERS OF THE WEST,' western; producer, Harry Grey; director, Lester Orlebeck; original screen play by Jack Natteford, Karen DeWolf and Gerry Geraghty; based on characters created by William Colt MacDonald; photography, Jack Marta. Cast: Robert Livingston, Raymond Hatton, Duncan Renaldo, Noah Beery, Beatrice Roberts, George Cleveland, Lane Chandler, Hal Taliaferro, Yakima Canutt, John Wilson, Jos. McGuinn, Earl Askam.

Republic Pix Now in Production

'RANCHO GRANDE,' western with music; producer, William Berke; directed by Frank MacDonald; no writing credits released; photographed by William Nobles. Cast: Gene Autry, Smiley Burnette, June Storey, Mary Lee, Rex Lease, Dick Hogan, Ferris Taylor, Ellen E. Lowe, Joseph Stefani.

'GHOST VALLEY RAIDERS,' western; producer-director, George Sherman; original screen play, Bennett Cohen; photography, Ernest Miller. Cast: Donald Barry, Lona Andre, Leroy Mason, Tom London, Jack Ingram, Ralph Peters, Curley Dresden, Bud Osborne, John Beach, Yakima Canutt.

20th Century-Fox

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Totals	52	38	4	7	3	3

Pictures now in the cutting rooms or awaiting release are:

'VIVA CISCO KID,' western; producer, Sol M. Wurtzel; director, Norman Foster; no writing credits released; photography, Charles Clarke. Cast: Cesar Romero, Jean Rogers, Chris-Pin Martin, Minor Watson.

'I WAS AN ADVENTURESS,' drama; produced by Nunnally Johnson; directed by Gregory Ratoff; no writer credits released; photographed by Leon Shamroy. Cast: Zorina, Richard Greene, Erich von Stroheim, Peter Lorre.

'SAILOR'S LADY,' drama; producer, Sol M. Wurtzel; director, Allan Dwan; no writing credits released; photography, Ernest Palmer. Cast: Nancy Kelly, John Hall, Joan Davis, Katharine Aldridge, Dana Andrews, Wally Vernon, Gladys Blake, Charles D. Brown, Selmar Jackson.

'EARTHBOUND,' drama; producer, Sol M. Wurtzel; director, Irving Pichel; screen play by John Howard Lawson and Samuel J. Engle; based on a story by Basil King; photography, Lucien Andriot. Cast: Warner Baxter, Andrea Leeds, Lynn Bari, Henry Wilcoxon, Charley Grapewin, Elizabeth Patterson, Russell Hicks.

'CHARLIE CHAN'S CRUISE,' mystery-meller; producer, John Stone; director, Eugene Forde; no writing credits released; photography, Virgil Miller. Cast: Sidney Toler, Marjorie Weaver, Lionel Atwill, Sen Yung, Robert Lowery, Charles Middleton, Claire Du Brey, Leo Carroll, Don Beddoe.

'SHOOTING HIGH,' drama; produced by Sol M. Wurtzel; directed by Alfred Green; no writing credits released. Cast: Jane Withers, Gene Autry, Marjorie Weaver, Katharine Aldridge, Jack Carson.

'DANCE WITH THE DEVIL,' drama; produced by Harry Joe Brown; directed by Henry Hathaway; no writing credits released. Cast: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan, Charley Grapewin, Lionel Atwill.

20th-Fox Pix Now in Production

'STAR DUST,' formerly titled 'TWINKLE, TWINKLE, LITTLE STAR,' drama; producer, Kenneth Macgowan; director, Walter Lang; screen play, Robert Ellis and Helen Logan; based on a story by Jesse Malo, Kenneth Earl and Ivan Kahn; photography, Peverell Marley. Cast: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood, William Gargan, Harry Green, Mary Beth Hughes, Mary Healy, Donald Meek, Robert Lowery, George Montgomery, Jessie Ralph, Joan Valerie.

'LILLIAN RUSSELL,' drama; producer, Gene Markey; director, Irving Cummings; no writing credits released; photography, Leon Shamroy. Cast: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Lynn Bari, Nigel Bruce, Una O'Connor, Helen Westley, Ernest Truex, Weber and Fields, Eddie Foy, Jr., Miles Mander, Dorothy Peterson.

'ON THEIR OWN,' Jones Family drama; producer, John Stone; director, Otto Brower; no writing credits released; photography, Arthur Miller. Cast: Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Henry Arnetta.

'MARYLAND,' drama in Technicolor; producer, Gene Markey; director, Henry King; no writing credits released; photography, George Barnes and Ray Rennahan. Cast: Walter Brennan, John Payne, Brenda Joyce, Fay Bainter, Marjorie Weaver, Charlie Ruggles, Hattie McDaniel, Sidney Blackmer, Ben Carter, Zack Williams, Robert Lowery.

United Artists

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Samuel Goldwyn	4	2	0	1	0	0
Selznick	4	1	0	1	2	2
Walter Wanger	6	4	0	0	2	2
Chaplin	1	0	1	0	0	0
Roach	2	2	1	1	1	1
(Laurel-Hardy)	4	1	0	1	2	2
Alexander Korda	8	1	0	0	4	4
Edward Small	6	1	1	1	2	2
Lesser-Lubitsch	3	0	1	0	2	2
Douglas Fairbanks	1	0	0	0	1	1
David L. Loew	1	0	0	0	1	1
Totals	40	12	4	6	18	18

Pictures now in the cutting rooms or awaiting release are:

'THE WESTERNER,' western drama; produced by Samuel Goldwyn; directed by William Wyler; no writing credits released; photographed by Gregg Toland. Cast: Gary Cooper, Walter Brennan, Fred Stone, Doris Davenport, Dana Andrews, Tom Tyler, Virginia Gilmore, Paul Hurst, Lupita Tovar, Forrest Tucker, Chill Wills, Charles Halton.

'REBECCA,' meller; produced by David O. Selznick; directed by Alfred Hitchcock; from novel by Daphne du Maurier; photographed by George Barnes. Cast: Lawrence Olivier, Joan Fontaine, Judith Anderson, Reginald Denny, George Sanders, Gladys Cooper, Philip Winter, Nigel Bruce, Edward Fielding, Florence Bates.

'CRACKPOTS,' formerly titled 'TWO'S COMPANY,' feature-length comedy; produced by Hal Roach; directed by Gordon Douglas; no writing credits released; photographed by Arthur Lloyd. Cast: Laurel and Hardy, Jimmy Finlayson, Eddie Conrad, Claire James.

'MY SON, MY SON,' drama; produced by Edward Small; directed by Charles Vidor; no writing credits released; photographed by Harry Stradling. Cast: Madeleine Carroll, Brian Aherne, Louis Hayward, Frances Dee, Josephine Hutchinson, Henry Hull, Sophie Stewart, Bruce Lester, Lionel Belmore.

'1,000,000 B. C.,' produced by D. W. Griffith; directed by Hal Roach; screen play by Mickell Novak and George Baker from an original by Eugene Roche; photographed by Norbert Brodine. Cast: Victor Mature, Lon Chaney, Jr., Carole Landis, John Hubbard, Mamo Clark, Jacqueline Dahlia, Inez Palange, Edgar Edwards, Gale Fisher.

UA Pix Now in Production

UNTITLED COMEDY; production, direction and screen play by Charles Chaplin; photography by Karl Struss and Rollie Totheroh. Cast: Charles Chaplin, Paulette Goddard, Henry Daniell, Emma Dunn, Maurice Moscovitch, Max Davidson, Nellie V. Nichols, Esther Nicholson.

'OUR TOWN,' drama; producer, Sol Lesser; director, Sam Wood; no writing credits released; based on play by Thornton Wilder; photography

(Continued on page 28)

A.F.M. Pledges Philly Support Vs. Warner Chain

Philadelphia, March 5.

Joe Weber, national president of the American Federation of Musicians, on Thursday (29) pledged all help 'humanly possible' to aid Local 77 in its fight against the Stanley-Warner chain.

Just what steps Weber will take was not specified in his letter to Frank P. Liuzzi, local president. The missive was prompted by the recent action of the local membership in passing a resolution condemning the 'dilatory tactics' of the national AFM officers in failing to call out musicians employed in all Warner-operated houses in sympathy with the local musicians.

Local leaders are marking time awaiting Weber's action. They are having a hard time keeping the rank-and-file in line. Two weeks ago there was a strong movement afoot to secede from the AFM and possibly join with the CIO unless national support was forthcoming.

It was revealed here last week that the International Alliance of Theatrical Stage Employees had ignored a request by Weber to walk out in sympathy strike nearly two months ago. IA officials are said to have told Weber that they could not be expected to sacrifice their own members, of whom more than 85% are employed by Warners here, in view of the fact that AFM members were still on the job in other Warner houses and in the Warner production studios.

The Philly AFM local has been picketing the Earle, Fox and six WB nabes since Dec. 1, when the circuit dropped all its musicians in a controversy over a new contract.

Pathe's Bullishness Predicated on DuPont

Recent activity in Pathe Film Corp. stock on the N. Y. Stock Exchange reveals that trading interest is predicated on the realization that Pathe now is a holding company, with a heavy stake in DuPont Film Mfg. Co., a company which showed $188 per share earnings last year. Pathe's new status results from realignment of corporate setup whereby the parent company became a holding corporation and actual operations were transferred to the new company, Pathe Laboratories.

Pathe Film hit a new high for 1940 last week and was one of the most active stocks on the big board.

Pathe Film is clearing up reorganization costs and bank loans and hence will show only about 35-40c per common share for 1939, where 80c might have been possible without these writeoffs. Pathe also is considering a proposal to retire its small outstanding preferred stock, which would mean a saving in interest of around $50,000 annually.

Coburn, Filmites Start Summer Drama Series

Hollywood, March 5.

Ralph Morgan heads a committee to cooperate with the U. of California at Los Angeles in the organization of an annual summer drama series similar to the Mohawk Festival at Union College, Schenectady, N. Y. First program opens July for six weeks.

Committee includes Charles Coburn, director of the Mohawk Festival; Ralph Freud, of the U.C.L.A. drama department; Clarence Brown, John Cromwell, Joe E. Brown, Frank Craven, Kenneth MacGowan, Winfield Sheehan, Kenneth McKenna, Lucille Gleason, Gene Lockhart, Thomas Mitchell, Pedro de Cordoba and Kenneth Thomson.

More New Ones in Pa.

Reading, Pa., March 5.

Steidel Bros., owner of new theatre in Ephrata, Lancaster county, having plans prepared for a new brick and steel film theatre in Lewisburg, Pa., university town.

Joseph L. Emashowski, of Edwardsville, Pa., will build concrete block theatre in Larksville, near Wilkes-Barre, Pa.

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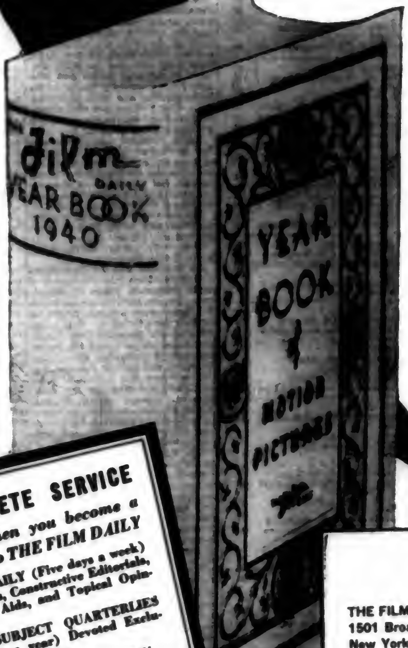
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FILM BOOKING CHART

(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 reviews as given in Variety and the running time of prints are included.)

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Rev. in Var.—Reviewed in Variety

R. T.—Running Time

Key to Type Abbreviations

M—Melodrama; C—Comedy; CD—Comedy-Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical

WEEK OF RELEASE	Rev. in Var.	TITLE AND COMPANY	TYPE	TALENT	R. T.
1/5/40	1/10	TWO-FISTED RANGERS (Col)	W	C. Starrett-I. Meredith	60
	1/2	THE EARL OF CHICAGO (M-G)	C	R. Montgomery-E. Arnold-R. Owen	85
		EMERGENCY SQUAD (Par)	RD	W. Henry-L. Campbell-R. Denning	60
	2/28	LEGION OF LAWLESS (RKO)	W	G. O'Brien-V. Vale	59
	12/27	SWANEE RIVER (20th)	RD	D. Ameche-A. Leeds-A. Jolson	86
	1/17	A CHILD IS BORN (WB)	RD	G. Fitzgerald-J. Lynn	78
1/12/40	1/10	MUSIC IN MY HEART (Col)	M	T. Martin-R. Hayworth-E. Fellows	69
	1/10	SHOP AROUND CORNER (M-G)	CD	M. Sullivan-J. Stewart-F. Morgan	97
		DANGER AHEAD (Mono)	M	J. Newill	
		THE SECRET FOUR (Mono)	D	F. Lawton-H. Sinclair-A. Lee	
	11/22	GERONIMO (Par)	W	P. Foster-E. Drew-A. Devine	89
	1/17	SANTA FE MARSHAL (Par)	W	W. Boyd-R. Hayden-G. Hayes	66
	12/13	MEXICAN SPITFIRE (RKO)	RD	L. Velez-D. Woods-L. Errol	67
	1/17	HEROES OF THE SADDLE (Rep)	W	R.Livingston-R.Hatton-P.L.Parsons	59
	1/24	CITY OF CHANCE (20th)	M	L. Bari-C. Aubrey Smith-D. Woods	56
	1/17	INVISIBLE MAN RETURNS (U)	M	V. Price-N. Grey-J. Sutton	81
	1/3	OF MICE AND MEN (UA)	D	B.Meredith-B.Field-L.Chaney, Jr.	104
	1/10	BROTHER RAT AND BABY (WB)	C	J. Bryan-P. Lane	87
1/19/40	1/10	HIS GIRL FRIDAY (Col)	CD	C. Grant-R. Russell	92
	1/17	CONGO MAISIE (M-G)	C	A. Sothern-J. Carroll-R. Johnson	69
	1/17	THE FATAL HOUR (Mono)	M	Boris Karloff	67
		HIDDEN ENEMY (Mono)	D	W. Hull-K. Linaker	
	1/10	REMEMBER THE NIGHT (Par)	RD	B.Stanwyck-F.MacMurray-B.Bondi	93
	2/7	MARRIED AND IN LOVE (RKO)	RD	A. Marshall-B. Read-P. Knowles	59
	1/17	HE MARRIED HIS WIFE (20th)	C	J. McCrea-N. Kelly-R. Young	80
		WEST OF CARSON CITY (U)	W	J. M. Brown-B. Baker-F. Knight	
	1/31	LION HAS WINGS (UA)	D	M. Oberon-R. Richardson	76
	2/14	BRITISH INTELLIGENCE (WB)	M	M. Lindsay-B. Karloff	60
1/26/40	1/24	LONE WOLF STRIKES (Col)	M	W. William-J. Perry	66
		LAMBETH WALK (M-G)	C	L. Lane-S. Gray-S. Hicks	
	2/7	PIONEER DAYS (Mono)	W	Jack Randall	50
	1/24	WOLF OF NEW YORK (Rep)	M	E. Lowe-R. Hoert-J. Cowan	69
	2/14	SAINT'S DOUBLE TROUBLE (RKO)	M	G. Sanders-H. Whitney-J. Hale	69
	1/10	HIGH SCHOOL (20th)	C	J.Withers-L.Brown,Jr.-C.Edwards	74
	1/24	GREEN HELL (U)	D	D. Fairbanks, Jr.-J. Bennett	87
	1/10	FIGHTING SIXTY-NINTH (WB)	D	J. Cagney-P. O'Brien	89
2/2/40	2/28	CONVICTED WOMAN (Col)	M	R. Hudson-G. Ford-F. Inescort	65
	1/31	I TAKE THIS WOMAN (M-G)	RD	S. Tracy-H. Lamarr-W. Pidgeon	99
	1/31	CHASING TROUBLE (Mono)	D	Frankie Darro	64
	2/7	PAROLE FIXER (Par)	M	W. Henry-V. Dale-R. Paige	57
	1/31	VILLAGE BARN DANCE (Rep)	RD	R. Cromwell-D. Day-G. Barler	80
	2/6	THE MARINES FLY HIGH (RKO)	D	R. Dix-C. Morris-L. Ball	67
	1/17	MAN WHO WOULDN'T TALK (20th)	M	L. Nolan-J. Rogers-R. Clarke	72
		DANGER ON WHEELS (U)	D	R. Arlen-A. Devine	
	2/14	CALLING PHILO VANCE (WB)	M	J. Stephenson-M. Stevenson	60
2/9/40	2/6	LITTLE PEPPERS AT HOME (Col)	C	E. Fellows-C. Kolb	67
	2/7	BROADWAY MELODY OF '40 (M-G)	MU	F. Astaire-E. Powell-G. Murphy	100
	2/21	EAST SIDE KIDS (Mono)	M	Vince Barnett	62
	12/27	LIGHT THAT FAILED (Par)	D	R. Colman-J. Huston	90
	2/7	VIGIL IN THE NIGHT (RKO)	D	C. Lombard-B. Aherne-A. Shirley	93
	2/7	LITTLE OLD NEW YORK (20th)	RD	A. Faye-F. MacMurray-R. Greene	99
	2/14	MY LITTLE CHICKADEE (U)	C	M. West-W. C. Fields	83
	1/10	GRANNY GET YOUR GUN (WB)	CD	M. Robson-H. Davenport	56
2/16/40	2/21	MAN FROM DAKOTA (M-G)	RD	W. Beery-D. Del Rio-J. Howard	74
		MURDER ON THE YUKON (Mono)	M	James Newill	
	1/24	SIDEWALKS OF LONDON (Par)	D	C. Laughton-V. Leigh	84
	2/7	SWISS FAMILY ROBINSON (RKO)	D	T. Mitchell-F. Bartholomew	92
	2/6	YOUNG AS YOU FEEL (20th)	C	J. Prouty-S. Byington-J. Valerie	58
	2/21	HONEYMOON DEFERRED (U)	D	E. Lowe-M. Lindsay-E. Rinden	59
	2/21	A CHUMP AT OXFORD (UA)	C	S. Laurel-O. Hardy	63
	2/28	CASTLE ON THE HUDSON (WB)	RD	J. Garfield-A. Sheridan-P. O'Brien	76
2/23/40	2/28	BLONDIE ON A BUDGET (Col)	C	P. Singleton-A. Lake	72
	2/14	NORTHWEST PASSAGE (M-G)	D	S. Tracy-R. Young-W. Brennan	125
	2/21	KNIGHTS OF THE RANGE (Par)	W	R. Hayden-J. Parker-H. Humphrey	70
	1/31	PINOCCHIO (RKO)		Cartoon	87
		THEY CAME BY NIGHT (20th)	M	W. Fyffe-A. Hulme-P. Calvert	
		FRAMED (U)	C	C. Moore-J. Downs	
3/1/40	2/14	BULLETS FOR RUSTLERS (Col)	W	C. Starrett-L. Gray	57
	2/21	SEVENTEEN (Par)	C	J. Cooper-B. Field-O. Kruger	78
	2/6	STRANGE CARGO (M-G)	D	J. Crawford-M. Douglas-C. Gable	111
		LITTLE ORVIE (RKO)	CD	J. Sheffield-E. Truex-D. Tree	
		EARTHBOUND (20th)	RD	W. Baxter	
	2/21	CHARLIE CHAN IN PANAMA (20th)	M	S. Toler-J. Rogers-L. Atwill	67
		DOUBLE ALIBI (U)	M	W. Morris-M. Lindsay	
	2/28	HOUSE ACROSS THE BAY (UA)	RD	J. Bennett-G. Raft-L. Nolan	89
	2/7	DR. EHRLICH'S MAGIC BULLET (WB)	D	E. G. Robinson-R. Gordon-M. Love	103
3/8/40		OUTSIDE 3-MILE LIMIT (Col)	M	J. Holt-I. Ware	64
	2/28	GHOST COMES HOME (M-G)	C	A. Rutherford-F. Morgan-B. Burke	78
		HUMAN MONSTER (Mono)	M	B. Lugosi	
		SHOWDOWN (Par)	W	W. Boyd-R. Hayden-B. Wood	
		ISLE OF DESTINY (RKO)	D	W. Gargan-W. Ford-J. Lang	
		ZANZIBAR (U)	D	J. Craig-L. Lane	
3/15/40		MEN WITHOUT SOULS (Col)	D	R. Hudson-J. Litel-B. MacLane	
	2/14	YOUNG TOM EDISON (M-G)	RD	M. Rooney-F. Bainter-G. Bancroft	80
		MIDNIGHT LIMITED (Mono)	M	J. King-M. Reynolds	
	2/14	WOMEN WITHOUT NAMES (Par)	M	E. Drew-R. Paige-J. Barrett	69
	2/6	MILLIONAIRE PLAYBOY (RKO)	C	J. Penner-L. Hayes	64
		PIONEERS OF THE WEST (Rep)	W	R. Livingston-R. Hatton-N. Beery	
	1/31	GRAPES OF WRATH (20th)	D	H. Fonda-J. Darwell-J. Carradine	97
		MAKING EYES AT ME (U)	MU	C. Moore-T. Brown-R. Carle	
		REBECCA (UA)	M	J. Anderson-L. Olivier-J. Fontaine	
		3 CHEERS FOR IRISH (WB)	CD	P. Lane-T. Mitchell-D. Morgan	
3/22/40	2/6	TOO MANY HUSBANDS (Col)	C	J. Arthur-F. MacMurray	80
		FLORIAN (M-G)	RD	R. Young-H. Gilbert-R. Owen	
	2/28	ROAD TO SINGAPORE (Par)	MU	B. Crosby-D. Lamour-B. Hope	84
		PRIMROSE PATH (RKO)	D	G. Rogers-J. McCrea-M. Rambeau	
		FORGOTTEN GIRLS (Rep)	D	L. Platt-D. Woods-W. Gibson	
	1/24	THE BLUEBIRD (20th)	RD	S. Temple-S. Byington-N. Bruce	83
		IT'S A DATE (U)	RD	D. Durbin-K. Francis-W. Pidgeon	
		VIRGINIA CITY (WB)	W	E. Flynn-M. Hopkins	
3/29/40		DR. KILDARE'S GIRL (M-G)	RD	L. Barrymore-L. Ayres-L. Day	
		SON OF THE NAVY (Mono)	C	J. Parker-J. Dunn-M. Spellman	
	2/14	THE FARMER'S DAUGHTER (Par)	C	M. Raye-C. Ruggles-R. Denning	60
		IRENE (RKO)	MU	A. Neagle-R. Milland-R. Young	
		GHOST VALLEY RAIDERS (Rep)	W	D. Barry-L. Andre-L. Mason	
		RANCHO GRANDE (Rep)	W	G. Autry-S. Burnette-J. Story	
		FREE, BLONDE AND 21 (20th)	C	L. Bari-J. Davis-H. Wilcoxon	75
	11/2	OVER THE MOON (UA)	C	M. Oberon-R. Harrison-M. Sellon	78
4/5/40		BLAZING SIX SHOOTERS (Col)	W	C. Starrett-I. Meredith	
		NEW MOON (M-G)	MU	J. MacDonald-N. Eddy-M. Boland	
		TOMBOY (Mono)	D	J. Moran-M. M. Jones	
	1/24	ADVENTURE IN DIAMONDS (Par)	M	G. Brent-I. Miranda-J. Loder	72
		COURAGEOUS DR. CHRISTIAN (RKO)	D	J. Hersholt-D. Lovett-T. Neal	
		THE DARK COMMAND (Rep)	W	C. Trevor-J. Wayne-W. Pidgeon	
		STAR DUST (20th)	CD	L. Darnell-J. Payne-R. Young	
		HALF A SINNER (U)	D	H. Angel	
		1,000,000 B. C. (UA)	D	L. Chaney, Jr.-V. Mature-C. Landis	

U.S. Suit Set Back

Continued from page 6

somewhat wary and, taking advantage of their right not to reveal anything publicly, decided most of the answers be kept confidential. The only exception was Warner Bros., which, together with its affiliates, filed those answers which were not confidential in the clerk's office of the Federal court. There is little of worth even to Warners' answer, as figures are decidedly confidential here also. The only possibility of any of these answers ever being made public will be the decision of the Government as to whether or not to use them at the trial of the suit. If not used, the Department of Justice will be the only one, outside of the companies themselves, to know what the answers contain.

Depinet Uncommunicative

On Monday (4), Ned E. Depinet, RKO v.p. and general sales manager, was examined before trial by Robert L. Wright, special assistant to the attorney general. Less was secured from Depinet than from any of the other witnesses. He was unable to remember or deny any statement made by Wright, which might have been embarrassing to him or his company.

Wright started a long and somewhat boring examination into where RKO sells first runs in 36 key cities. Depinet told him.

'What Benefits Has RKO Pix From RKO Theatres?'

Depinet declared that the general principles which determined whether or not to give a theatre a first run were the amount of the rental paid, the theatre's location, reputation, etc. Then came the most important question of the day:

'What benefits has RKO Radio Pictures derived from its affiliations with RKO theatres?' Wright asked the witness. After numerous objections, mostly pertaining to the fact that the question was the ultimate issue of the suit, the witness answered: 'RKO Radio Pictures has a very good customer in RKO theatres, a customer which has presented our pictures properly in the finest theatres and with showmanship. Our pictures are well advertised, and our returns are above the average of other theatres.

'RKO's affiliated theatres are willing to pioneer with us, which the average exhibitor is hesitant to do, and they are always willing to cooperate, and as a result of our mutual ownership we secure more benefits than if they were unaffiliated.'

The witness also declared that the same was true of the First National theatres and Warner Bros.

Today (Wednesday) Barney Balaban will take the stand.

On Thursday (29) the Department of Justice tossed into the laps of a much astonished group of defendants a 30-page list of 'material which the Government believed should be subjects for stipulation.' This somewhat unique document lists almost the entire bill of complaint, carrying through paragraph 215 of that document, and blithely proposes that the defendant film companies come into court and stipulate the 'facts' contained therein. Should the majors do so, there would be no trial—none would be necessary—as a consent decree could be the only natural outcome.

The Government's proposals, together with a request for as speedy a pre-trial as possible, were handed to Federal Judge Henry W. Goddard yesterday (Tues.) as one of the several applications the judge heard. Pre-trial conferences were scheduled to start March 1, but Judge Goddard is so busy cleaning up the balance of his calendar that he has not as yet had time to start them. The Department of Justice's request is that the judge set the date for the beginning of the conferences as early as possible, and that the submitted list is the U. S. idea of what the defendants should agree to. It is divided into eight sections and subdivisions, and bears the title 'Proposals for the Simplification of Issues at Trial.'

A week ago today, on Wednesday (28), the Department of Justice served notice on the major film companies that it would not serve its answers to the consolidated set of 50 interrogatories of the majors on March 1, as it had promised to do, but would reserve the answers until Judge Goddard had decided whether the Government witnesses could be protected by court order from reprisals. The department served affidavits by three of its witnesses and another by William P. Farnsworth, special attorney in charge of the N. Y. prosecution of the action, to bear out its contention of need of protection. This application was argued yesterday (Tues.) before Goddard.

The application was made earlier in the week, and referred by Judge Alfred C. Cone, who signed the show cause order, to Judge Goddard.

Joe Conway's Affidavit

The affidavit of Farnsworth is just a statement backing up his witnesses. The claims of these three men, all independents, are much alike. The first, Joseph Conway, operating the Egyptian theatre, Bala Cynwyd, Pa., and a member of the Allied Independent Theatre Owners of Eastern Pennsylvania, declares that 65% of all features, and more than that percentage of quality features, are produced by the defendants. To operate successfully, he declares, an exhibitor must show the features of three or more of the majors. In and around Philadelphia, the Warner circuit predominates.

Generally speaking, the affidavit declares, Warner theatres enjoy priority in all competitive matters, and the remaining independents exist by the sufferance of Warners, and if the moral restraints imposed by this suit are removed, such independents face extinction. It is not going too far to say, the statement continues, that the eight majors hold the power of life and death over the businesses and investments of every independent exhibitor. Film rentals have steadily increased during the past 10 years, and the situation of the independent exhibitor has steadily grown more desperate. Therefore, independent exhibitors, much as they need relief, and would like to cooperate with the Government in measures for the amelioration of this condition, are afraid to do so, lest the defendants institute reprisals against them by increasing film rentals and imposing more burdensome terms and conditions, and discriminating against them and in favor of competing theatres. 'I am convinced,' declares Conway, 'that unless the Court shall, by order, protect exhibitor witnesses against all possible forms of retaliation by the defendants, the independent exhibitors will be most reluctant to testify fully and freely as to the active conditions in the film industry. Without such an order, the dependence of an independent exhibitor on the defendant will intimidate the witness, even in the absence of threats or intimations of reprisals.'

Col. Cole and Yamins Voice Their Squawks

H. A. Cole, independent, operating two theatres in Greenville, Texas, and president of the Texas Theatre Owners Association, backs Conway's statements, and adds on his own that independent exhibitors in Texas are aware that any action taken contrary to the wishes of the majors may result in retaliation. He cites the Rubin Freis case as an example. Freis, an indie of Victoria, Texas, and a good Paramount customer, took that company to court. Since then he has been denied Paramount product. Austin Keough of Paramount, while testifying in another action, admitted that Paramount had ceased supplying Freis with product because he was 'an ungrateful customer.'

Last independent to file an affidavit is Nathan Yamins, who operates three theatres in Fall River, Mass. Yamins is also president of the Independent Exhibitors of New England, Inc. He backs up both of the previous statements, and then declares that he had had trouble with George J. Schaefer, then with Paramount. He had been Paramount's customer in Fall River, but that company desired to operate there, and wished to buy him out. If he refused, his testimony declares, Paramount threatened to close down on product, and build in opposition.

Pierre D'Ennery Called To France for Service

Pierre D'Ennery, French actor who came to the U. S. some 15 years ago and has appeared in films and legit, has been called for military service by the French government. Sails this week, with the name of ship and departure date unrevealed. He'll be one of about 1,000 Frenchmen returning to their native country for war service.

Actor's last Broadway appearance was in Elmer Rice's 'American Landscape'.

Parsons Heads U in K.C., Benjamin's Mono V.P.; Other Exchange Moves

Kansas City, March 5.

G. C. Parsons is in at Universal as new exchange manager. Formerly with Republic and Metro on the Coast and came here from San Francisco. He succeeds Roy Miller, who is moved along the line. Miller was formerly U's branch manager in Omaha for a five-year spell and has been in charge of the K. C. office past two years.

Peter Dana, U divisional manager, returned to his desk last Monday after a vacation sojourn with his family in Florida.

William Benjamin, resigning as midwest district manager for Republic at Kansas City, has hooked up with Monogram as v.p. and sales manager of the local exchange. George West, also financially interested in the K. C. franchise, was here a week ago from N. Y.

Kerasotes Adds Two

St. Louis, March 5.

Contracts will soon be let for construction of first drive-in theatre in St. Louis county.

The Palace and Sunset, Chillicothe, Ill., disposed of by Frank J. Rolan to the Kerasotes Bros. Circuit of Springfield, Ill. Luther Worley, former assistant manager of the Varsity, Peoria, Ill., will manage both houses.

Honesty, Etc.

Milwaukee, March 5.

Herman Wolfgram, for many years a Pathe salesman in this territory, staked an upstate exhib to $25 back in 1915 to tide him over a rough spot. Theatre was a bloomer, man disappeared and Wolfgram, in those lush times, forgot the incident.

Last week he chanced upon the forgotten man's name in VARIETY, dropped him a line of greeting, and by return mail received a most cordial reply enclosing a postoffice money order for $50 'to cover the loan and accumulated interest, and thanks a million.' He, too, had forgotten, for 25 years.

D. E. (Doc) Williams has taken over management of Hermo, 250-seater, Hermann, Mo.

Frisina Circuit opened the new Ritz, 350-seater, in St. Charles, Mo. Another house with the same tag has been shuttered.

The Main, 300-seater, Okawville, Ill., a health resort, shuttered for 10 years, has been unpadlocked.

William Pyle, Mexico, Mo., planning to open 400-seater to be tagged The Milky Way. The only other house in town, the 700-seater Rex, is closed.

N. Y. Personality Notes

Harry Buxbaum, accompanied by the missus, left for Florida Monday (4).

Warner Bros.' two division managers, Roy Haines and Ben Kalmenson, returned to their desks Monday (4) after being out of town several weeks each.

Bill Rodgers trained in Monday (4) from the Coast after studio huddles and a tour of the Metro Pacific exchanges.

Oscar Doob grounded at Nashville on way in by plane from Coast.

Dave Levy, Universal's N. Y. branch manager, hits the trail for Miami on Friday (8).

Leaving New York Saturday (2), Oscar Morgan is making a tour of his southern exchange points for Paramount.

T. X. Jones, in charge of the theatre accounting department of Paramount under M. F. Gowthorpe, is in Miami.

Bridgeport's New Duo

Bridgeport, March 5.

Louis L. Seidman, representing New York syndicate has bought large tract for construction of 1,000-seat theatre, super-market, stores and apartments. Building skedded for completion Aug. 1.

A. M. Schuman, manager of Black Rock theatre, has applied for permit to build a new theatre-store layout in same section. Enlarged and revamped Fine Arts, Westport, opens tomorrow (28) with benefit preem for Finnish relief. George Comden is managing owner. F. A. was dark two months for alterations.

Cunningham's Acquisition

Los Angeles, March 5.

Ted Cunningham bought the Brentwood, in Brentwood, from W. C. Reitz.

Harry Rackin bought an interest in the new Monica theatre, 600-seater in Hollywood.

C. L. James and Markley Morgan start construction this week on 400-seater in Beaumont.

Wisteria, 350-seater, opens in Sierra Madre, March 15, operated by J. Slate and Milton Webber.

Jack Drum and Ray Robbins leased a site in Venice for new 800-seat film theatre, construction to start within 30 days.

Maynard Nelson Shifts

Lincoln, March 5.

Maynard Nelson, manager of the Granada, Norfolk, Neb., moved to Kearney, Neb., to boss the World, replacing Nevins Lynn. Lynn went to the Iowa end of the Harry Warren-Central States Theatres, Inc.

J. A. Clark, Walt Disney representative, after checking the 'Pinocchio' opening here and in Oklahoma City, handling the Cliff Edwards personal appearances in both towns, heads back to New York.

Goldsmith's Schine Post

Buffalo, March 5.

Harry H. Goldsmith, manager of two Schine nabes here, appointed district manager for western New York, with headquarters at the Granada.

Marvin Kempner, Syracuse representative of 20th-Fox, resigned.

Empire, Syracuse, formerly operated by Morris Fitzer, taken over by Martina Circuit, reopening scheduled for end March.

New Shea's Niagara may be ready for opening March 15.

Circle renovated and reopened by Paul Grummit.

Gommel's Stadium taken over by M. Endres, who also operates Little German theatre. Stadium will inaugurate foreign feature policy.

Keith's, Buffalo, downtown last runner, reverted to Tony Perlina, former operator of house.

Harvard, Syracuse, taken over from George Smith by George Larkin.

Masque, southside nabe, being enlarged and remodeled by Andrew Sanella.

Sam Sunness, operator of the Grand and Jarvis, Binghamton, announces his new downtown Binghamton theatre will be ready for opening May 1.

Jack Berkowitz and Bernie Mills formed Screencraft Pictures, Inc., for State-right distribution. Berkowitz and Mills formerly held Monogram and Republic franchises in the Buffalo and Albany territory.

Shea's Hippodrome to be re-seated this spring.

Austin's Two Houses

Fairmont, W. Va., March 5.

Jack Roth, manager of the Fairmont for the last 15 months, transferred to the Capitol, Steubenville, O. Frank Austin, manager of Virginia, will have charge of both Warner houses in future.

Schine's Addition

Schine last week closed with Cumberland Amus. Co., of Cumberland, Md., to take over operation of the Strand there.

Not Razing 7th St., Mpls.

RKO denies the Seventh St. theatre, Minneapolis, is being torn down, as reported from the Minnesota city.

Home office states house will continue its present policy, with Billy Elson in charge locally.

Lake, Rochester, Relights

Rochester, N. Y., March 5.

Lake, Schine nabe, relights March 7 after repairs made necessary by $5,000 fire six weeks ago. House will continue four-day-week policy, and Gene Chiramonte returns as manager.

Yippee!! On to Dallas!!

FOR THE

VARIETY CLUB

National CONVENTION

In DALLAS
Apr. 18-19-20
1940

ARE YA GONNA be one of the few people in Show Business who won't have anything to talk about during the Summer? No Memories! No Regrets! . . . No Fond Recollections! . . . ARE YA?

ARE YA GONNA be one of the Stay-at-Homes . . . and miss the Fun of the PIONEER DAYS' CELEBRATION! . . . THE MEXICAN FIESTA . . . THE STREAMLINED BANQUET! . . . ARE YA?

ARE YA GONNA be one of the Lads behind the Eight Ball for the rest of the year . . . OR . . . Are ya gonna rub shoulders and lift elbows with the Big Shots . . . and the Little Shots . . . The Famous people of the These United States . . . and the glamour Boys and Girls from out Hollywood way! . . . ARE YA?

ARE YA GONNA be one of the few boys who didn't wear a ten-gallon hat? . . . Who Didn't bask in the splendor of the Texas Sunshine in April! . . . Who never saw ten million blue bonnets, cape jasmines and magnolias in one room . . . Who never shouted, "Woo Woo!" when the far-famed Texas Red-Heads . . . and the exotic Senoritas from South of the Border paled Mr. Kleigs' well-known lights into insignificance with their beauty! . . . Are Ya?

ARE YA GONNA let your grandchildren point their fingers at you and say, "For Shame, Grandpappy, you missed the VARIETY CLUB NATIONAL CONVENTION IN DALLAS IN 1940!"

OR . . . ARE YA GONNA be bright and stay happy and send in your Rooms Reservation right now . . . and be here when the Fun begins?

WELL, ALL RIGHT, ALL RIGHT! . . . . What are you waiting for? . . . . What's the Delay? . . . . Can't you make up your mind . . . . Or . . . . Are you going to give us a surprise?

EVERYBODY ELSE IS COMING, so WHY NOT YOU?

The "Fatted Calf" has been killed and is ready for the sumptuous feast! . . . . We've got the hotels sewed up (waiting for your reservations) . . . The scenery is bought and the Show has been rehearsed! . . . . ALL we need to make the Convention the grand success it deserves to be is . . . . YOU!

OKEY! You're Sold! Now cut out the stalling! Grab your alleged fountain pen . . . . Fill out the Rooms Reservation below and prepare your Soul, your conscience and your stomach for the time of your life!

THERE'S GONNA BE A HELLUVA CROWD, So Don't take a chance! WRITE! WIRE! but, Don't Phone . . . Tell us how you like to live and we'll fix it . . . So you won't have to sleep in the streets . . . and DON'T FORGET TO GIVE YOUR HAT SIZE

Hat Size. . . . .

VARIETY CLUB National CONVENTION, 203 Melba Theatre Bldg. Down in Dallas . . . "Where the Fun Begins."

Please reserve for me. . . . . .Rooms!

I will arrive April. . . . ., 1940

Name. City. . . . . .Tent No. . . . .

Advance Production Chart

(Continued from page 22)

by Bert Glennon. Cast: William Holden, Martha Scott, Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee, Stuart Erwin, Frank Craven, Ruth Toby, Douglas Gardiner.

'PAGO PAGO,' drama; producer, Edward Small; director, Alfred E. Werker; no writing credits released; photography, Russell Harlan. Cast: Victor McLaglen, Jon Hall.

'TURNABOUT,' comedy; producer-director, Hal Roach; based on the Thorne Smith novel; photography, Norbert Brodine. Cast: John Hubbard, Carole Landis, Adolphe Menjou, William Gargan, Verree Teasdale, Mary Astor, Franklin Pangborn, Donald Meek, Polly Ann Young, Inez Courtney, Joyce Compton, Margaret Roach.

Universal

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	60	23	4	5	9	9
Arlen-Devine Actions	7	3	0	0	2	3
Westerns	7	5	0	0	2	2
Serials	4	4	0	1	0	0
Famous Productions	3	1	0	0	2	1
Totals	81	37	4	6	15	15

Pictures now in the cutting rooms or awaiting release are:

'BLACK FRIDAY,' meller; produced by Burt Kelly; directed by Arthur Lubin; no writing credits released; photographed by Elwood Bredell. Cast: Boris Karloff, Bela Lugosi, Stanley Ridges, Anne Nagel, Murray Alper, Ellen Lowe.

'FLASH GORDON CONQUERS THE UNIVERSE' (1940-41 release), serial; produced by Henry MacRae; directed by Ford Beebe and Ray Taylor; screen play by George H. Plympton, Basil Dickey and Barry Shipman, based on the Alex Raymond cartoon strip; photographed by Jerry Ash and William Sickner. Cast: Larry 'Buster' Crabbe, Carol Hughes, Anne Gwynne, Charles Middleton, Frank Shannon, Roland Drew, Shirley Dean, Victor Zimmerman, Don Rowan, Donald Curtis, Michael Mark, Sigurd Nilssen, Lee Powell, Edgar Edwards, Ben Taggart, Ray Mala, Chief Yowlachie, Harry C. Bradley.

'ZANZIBAR,' formerly titled 'RIVER OF MISSING MEN,' formerly titled 'RIGADOON,' meller; produced by Ben Pivar; directed by Harold Schuster; no writing credits released; photographed by Milton Krasner. Cast: Lola Lane, James Craig, Eduardo Ciannelli, Tom Fadden, Henry Victor, Robert C. Fischer, Clarence Muse.

'THE HOUSE OF SEVEN GABLES,' drama; producer, Burt Kelly; director, Joe May; screen play, Lester Cole; photography, Milton Krasner. Cast: Margaret Lindsay, George Sanders, Vincent Price, Nan Grey, Dick Foran, Alan Napier, Gilbert Emery, Cecil Kelleway, Miles Mander, Margaret Fealy, Ruth Rickaby, Russ Powell, Harry Cording, Robert Dudley, P. J. Kelly, Colin Kenny.

'ENEMY AGENT,' meller; produced by Ben Pivar; directed by Lew Landers; screen play by Sam Robins and Edmund L. Hartman; original story by Sam Robins; photography by Jerry Ash. Cast: Richard Cromwell, Helen Vinson, Robert Armstrong, Jack LaRue, Jack Carson, Jack Arnold, Marjorie Reynolds, Fritz Van Dongen, Bradley Page, Charles Williams, Abner Biberman, James Craig, Milburn Stone.

'ALIAS THE DEACON,' comedy; front office production; director, Christy Cabanne; screen play, Nat Perrin and Charles Grayson; photography, Stanley Cortez. Cast: Bob Burns, Peggy Moran, Dennis O'Keefe, Mischa Auer, Virginia Brissac, Spencer Charters, Bennie Bartlett, Thurston Hall, Guinn Williams, Ed Brophy, Mira McKinney, Jack Carson, Janet Shaw, Aileen Carlyle.

'MA! HE'S MAKING EYES AT ME,' drama; producer, Joseph Sanford; director, Harold Schuster; screen play, Harry Clork and Paul Gerard Smith; original by Ed Sullivan and Charles Grayson; photography, Elwood Bredell. Cast: Tom Brown, Constance Moore, Richard Carle, Anne Nagel, Fritz Feld, Elisabeth Risdon, Frank Mitchell, Peggy Chamberlain, Vivien Fay, Jerome Cowan, Larry Williams, Henry Roquemore.

Universal Pix Now in Production

'IT'S A DATE,' formerly titled 'IT HAPPENED IN KALOHA,' drama with music; produced by Joe Pasternak; directed by William Seiter; screen play by Norman Krasna; photographed by Joe Valentine. Cast: Deanna Durbin, Kay Francis, Walter Pidgeon, Eugene Pallette, Lewis Howard, Cissy Loftus, Samuel S. Hinds, Szoke Szakal, Fritz Feld, Henry Stephenson, Harry Owens and orchestra, Virginia Brissac, Romaine Callender, Fay McKenzie, John Day.

'SANDY IS A LADY,' drama; produced by Burt Kelly; directed by Charles Lamont; original story and screen play by Charles Grayson; photography by Milton Krasner. Cast: Baby Sandy, Mischa Auer, Nan Grey, Billy Lenhart, Kenneth Brown, Eugene Pallette, Billy Gilbert, John Sutton, Edgar Kennedy.

'IF I HAD MY WAY,' musical drama; producer-director, David Butler; original story and screen play, William Conselman; photography, George Robinson. Cast: Bing Crosby, Gloria Jean, El Brendel, Claire Dodd, Nana Bryant, Donald Woods.

'LA CONGA NIGHTS,' drama with music; producer, Ken Goldsmith; director, Lew Landers; original screen play, Jay Dratler, Harry Clork and Paul Gerard Smith; photography, Elwood Bredell. Cast: Hugh Herbert, Constance Moore, Dennis O'Keefe, Eddie Quillan, Armida, Joe Brown, Jr., Ferike Boros, Frank Orth, Sally Payne, Richard Keene.

Warners

(1939-40)

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Totals	48	37	5	5	1	3

Pictures now in the cutting rooms or awaiting release are:

'VIRGINIA CITY,' western drama; produced by Robert Fellows; executive producer, Hal B. Wallis; directed by Michael Curtiz; original screen play by Robert Buckner and Howard Koch; photographed by Sol Polito. Cast: Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Donald Crisp, Frank McHugh, Victor Jory, Moroni Olsen, Henry O'Neill, John Litel, Granville Bates, Charles Middleton, Brandon Tynan, Harold Hickman, Charles Trowbridge.

'IT ALL CAME TRUE,' produced by David Lewis; directed by Lew Seiler; from the Lewis Bromfield novel; photographed by Ernest Haller. Cast: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, ZaSu Pitts.

'TILL WE MEET AGAIN,' formerly titled 'WE SHALL MEET AGAIN,' drama; produced by David Lewis; directed by Edmund Goulding; no writing credits released; photographed by Tony Gaudio. Cast: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald, Binnie Barnes, Jane Gilbert, Frank Wilcox, Marie Wrixon, John Ridgeley, Marjorie Gateson, Herbert Anderson, George Reeves.

'SATURDAY'S CHILDREN,' formerly titled 'MARRIED, PRETTY AND POOR,' comedy-drama; produced by Henry Blanke; directed by Vincent Sherman; based on a play by Maxwell Anderson; photographed by James Wong Howe. Cast: John Garfield, Anne Shirley, Claude Rains, Una Merkel, Dennie Moore, Frank McHugh, Elisabeth Risdon, Gertrude Nils.

'FUGITIVE FROM JUSTICE,' meller; produced by Bryan Foy; director, Terry Morse; original story by Leonard Neubauer, screenplay by Alex Gottlieb; photographed by Arthur L. Todd. Cast: Roger Pryor, Lucille Fairbanks, Don Douglas, Morgan Conway, Sheila Bromley, Eddie Foy, Jr., John Gallaudet, Lottie Williams, Joe Devlin, Stevan Darrell, John Harmon, Robert E. O'Connor, Thomas Jackson, Eddy Chandler, Ed Keane, Willis Claire, Gus Glassmire, Bernice Pilot, George Lloyd.

Warners Pix Now in Production

'THE SEA HAWK,' drama; producer, Henry Blanke; director, Michael Curtiz; from novel by Rafael Sabatini; photography, Sol Polito. Cast: Errol Flynn, Brenda Marshall, Flora Robson, Claude Rains, Henry Daniell, Alan Hale, Una O'Connor, Montagu Love, Donald Crisp, Ian Keith, James Stephenson, William Lundigan, Ian MacLaren, Guy Bellis, Francis McDonald, Frank Wilcox, Halliwell Hobbes.

'ALL THIS AND HEAVEN, TOO,' drama; producer, David Lewis; director, Anatole Litvak; based on Rachel Field novel. Cast: Bette Davis, Charles Boyer, Jeffrey, Lynn, Barbara O'Neill, Virginia Weidler, June Lockhart, Ann Todd, Phyllis Hamilton.

'ANGEL FROM TEXAS,' comedy; produced by Robert Fellows; directed by Ray Enright; screen play by Wally Klein and Bertram Milhauser from original by Klein; photography by Arthur Todd. Cast: Eddie Albert, Wayne Morris, Rosemary Lane, Ronald Reagan, Jane Wyman, Ruth Terry, Ann Shoemaker, Hobart Cavanaugh, John Deering.

'TORRID ZONE,' drama; produced by Mark Hellinger; directed by William Keighley; screen play by Richard Macaulay and Jerry Wald; photography by James Wong Howe. Cast: James Cagney, Pat O'Brien, Ann Sheridan, Andy Devine, Jerome Cowan, George Reeves, George Tobias.

'FLIGHT EIGHT,' drama; producer, Edmund Grainger; director, Lew Seiler; original screen play, Jerry Wald and Richard Macaulay; photography, Lou O'Connell. Cast: Wayne Morris, Virginia Bruce, Ralph Bellamy, Dennis Morgan, Jane Wyman, Jane Clayton.

Terry Kilburn Back West, Recovered From the Flu

Kansas City, March 5.

Terry Kilburn, player on RKO roster, departed for Hollywood after a 10-day siege with the flu. Moppet was forced to cancel a Thursday (22) personal at the Orpheum in conjunction with 'Swiss Family Robinson' (RKO) in which he appears.

Kilburn's illness forced cancellation of a string of personals in the middlewest, including dates in St. Louis, Oklahoma City, Dallas and other cities.

New Aud for L. A.

Sacramento, March 5.

Governor Olson signed a bill providing for the establishment of a municipal auditorium in Los Angeles.

Chief exec also inked his approval of a $350,000 appropriation to reopen the San Francisco Fair.

STORY BUYS

Hollywood, March 5.

Universal purchased 'No Exit,' by Elizabeth Troy.

Paramount took up its option on 'Country Lawyer,' novel by Bellamy Partridge.

LaGuardia Blasts H'wood

Continued from page 1

the City of New York to achieve its just claims.

'They can't kid me with their phony sympathies,' continued the Mayor, 'and as a matter of fact even if we could blast them out of their self-satisfied strongholds in California, I'm not so sure that we want them.

Includes All Industries

'But this drive isn't aimed just at the movies. It's aimed at all industry. I want to see more and more businesses headquartered in New York because that makes for more employment, and that means more prosperity at the source where the market is richest. The United States has its Chamber of Commerce; the various states and cities have their's. I don't see why New York City, the greatest in the world, shouldn't encourage more and more business to its confines. Already it's been our experience that when factories figure they can get cheaper sites in Jersey or Connecticut, or they move south to the Carolinas or Georgia, what they may save in realty values they certainly dissipate in administration overhead through many costly telephone calls, railroad or plane travel, shipping, being away from the financial capital of America, and so on.'

Getting back to the eastern-production situation, now that he has had several weeks' opportunity to review the entire scheme of things after deputizing Clendenin J. Ryan, Jr., to personally take hold of it, Mayor LaGuardia realizes that there are many hurdles.

'But I've gradually overcome quite a few. I assure you—and you can tell it to the entire amusement industry through the columns of VARIETY—that I have labor's assurance of adequate and fair cooperation. I have the banks' similar assurance.

'Sure, you say, that the banks have made it too tough for certain would-be producers. But what did they have? Why kid ourselves. They were promoting on the proverbial shoestring. For instance I straightened out Georgie Jessel and Ben Hecht.' (Told that Jessel only that very week complained he couldn't go ahead with the initial Hecht-Jessel film, because he couldn't get 'a Herbert Marshall type for the lead,' Mayor LaGuardia, shrugging his shoulders, declared, 'Well, I can't go out and get them actors, also.')

No Lack of Talent

'But,' he continued, 'there is no lack of artistic talent, whether producers, directors, actors and writers. That I'm sure of. I'm not sure of the type of Hollywood producers who would come east because, after you add up their achievements in the last 15-20 years, what are they? Just opportunists who were lucky.' Here the mayor delivered himself of a host of uncomplimentary remarks anent some of the West Coast film gentry.

'I've had them all down to see me now. But wait till something really worthwhile happens and they'll stop being so superior and supercilious about producing in New York, just because their 'interests,' as they put it, are anchored in Hollywood.'

Asked about the Playwrights Producing Co., Mayor LaGuardia enthused, 'Now, there we have something. They'll show 'em how and what to do. That Elmer Rice, there's a man who knows. And that Wharton (meaning John D., attorney for the Playwrights group), there's a bright young fellow.'

LaGuardia is seeing the Playwrights bunch this or next week. He spoke broadly of financing and labor co-operation. He was surprised at the information that the motor drone of plane traffic has been known to interfere with film production at certain studios in Hollywood, Glendale, Burbank, Westwood and/or Culver City; and parried that even though the new LaGuardia Airport is near the proposed Cinema City at the New York Fairgrounds in Flushing, L. I., that's a problem that could easily be rectified by moving to any of the other five boroughs.

Asked if he thought 'a conspiracy by Hollywood to keep eastern production from getting started' existed, he was vehemently affirmative, and declared himself anew anent the alleged stranglehold by the Coast interests.

As for the Coast contingent, outside of a grudging palm to Thalberg and Capra, the mayor has no delusions about their prestige or illusion about their art. When this reporter emphasized that Hollywood still produces the greatest and cheapest mass entertainment in the world, he again brushed them off as to their standing in the community or in business; that they've been lucky; that, even citing anything signally outstanding ('Gone With the Wind,' etc.), they lack in other respects.

'Doesn't Care' About Terms

Asked if the distributing companies perhaps were making their releasing terms too tough, the mayor said he didn't care about that. Furthermore, he was not cognizant of that trade ramification, just as he was frankly surprised at the proffered information that the banks wanted to hypothecate indie-made production almost wholly before advancing any money. That, he felt, was again the basic fault of those would-be independent producers in New York who lacked the proper substance, but that for those who had something tangible to offer, that problem wasn't important, as witness the Playwright group.

New York Theatres

THERE'S A BETTER SHOW AT THE RKO THEATRES

RADIO CITY MUSIC HALL
"TOO MANY HUSBANDS"
Spectacular Stage Productions

Regular Popular Prices, Continuous Performances Broadway & 51st Street
Capitol
"NORTHWEST PASSAGE"
in Technicolor
starring SPENCER TRACY
A Metro-Goldwyn-Mayer Picture

HELD OVER
"THE GRAPES OF WRATH"
UNITED ARTISTS RIVOLI Broadway at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

LOEW'S State B'way at 45
Last Times Wed. "HIS GIRL FRIDAY" In Person Richard Himber and Orch.
Starts Thurs., March 7th "JUDGE HARDY AND SON" In Person GEORGE HALL and Orch. Others

2ND WEEK
PARAMOUNT
"SEVENTEEN" A Paramount Picture with JACKIE COOPER BETTY FIELD
IN PERSON GLENN MILLER AND HIS BAND ANDREWS SISTERS
Midnite Screen Shows

GONE WITH THE WIND
ASTOR B'way & 45th All Seats Reserved
Twice Daily, 2:30, 8:30 p.m. Mats. (ex. Sat., Sun., Hol.) 75c, 85c & $1.10. Eve. $1.10, $1.65 & $2.20. Sat., Sun. & Hol. Mats. 75c to $1.65. Prices include tax.
While this engagement is limited, GWTW will not be shown except at advanced prices...at least until 1941.

COMING FRIDAY
3 CHEERS for the IRISH
with PRISCILLA LANE
STRAND B'way and 47th St.

George Sussman Upped

George Sussman upped from print department of 20th-Fox headquarters in New York to head booker of the Buffalo exchange.

He is the brother of William Sussman, eastern division salesmanager.

PAN-AMERICAN RADIO TIEUP

Chain Income From Time Sales

COLUMBIA

	1940	1939	1938	1937
January	$3,588,989	$2,674,057	$2,679,945	$2,378,620
February	3,330,627	2,541,542	2,680,334	2,264,317
Total	$6,919,616	$5,215,599	$5,360,279	$4,642,937

MUTUAL

	1940	1939	1938	1937
January	$317,729	$315,078	$269,894	$213,748
February	337,649	276,605	253,250	231,286
Total	$655,378	$591,683	$523,144	$445,034

NBC-RED

	1940	1939	*1938	*1937
January	$3,496,393	$3,211,161	$2,634,763	$2,374,033
February	3,226,983	2,975,258	2,507,123	2,273,973
Total	$6,723,376	$6,186,419	$5,141,886	$4,648,006

NBC-BLUE

	1940	1939	*1938	*1937
January	$908,815	$622,739	$1,150,753	$1,167,306
February	905,101	773,437	989,930	1,021,869
Total	$1,813,916	$1,396,176	$2,140,683	$2,189,175

*Different system for allocating billings to the red and blue networks prevailed these years.

CBS UP 31% IN STRONG FEB.

All networks were up on their time billings last month as compared to February, 1939. The biggest percentage increase was again scored by Columbia, namely 31%. NBC as a whole was better off by 10.2%, with the blue accounting for a margin of 17% and the red link, 8.5%. Mutual's tilt figured 22.1%.

NBC's tally for this February was $4,132,084, with $3,226,983 allocated to the red network and $905,101 to the blue. CBS gross was $3,330,627, while Mutual got $337,649.

On the first two months of the year CBS has an edge of 32.7% over 1939. Similar comparison for Mutual rates it a plus 10.8%.

Cowboy Loye Running For Sheriff in West Va.

Fairmont, W. Va., March 3.

Loye D. Pack, known to radio audiences as 'Cowboy Loye,' will run for the Democratic nomination for sheriff of Marion county.

Singer has been in radio since 1929 and is known in the east and central west. He has been with station WMMN (named for Senator Neely—last three letters) since 1932. Loye has played every hamlet in the county which has a hall and has a wide acquaintance and a big following. He sells various kinds of merchandise over the radio and has a big storeroom.

Mort Lewis

Continued from page 2

Thomas, the Solialist candidate (any year), will be an end-man March 19. Personages like Giovanni Martinelli and Lauritz Melchior have expressed an interest in doing Negro dialect.

For the getaway program, the From Hunger Quartet, a weekly gag, will include Milton Cross, Graham McNamee, Howard Petry and Harry Von Zell. Also Nat Shilkret and Sammy Kaye will do a solo each on the kazoo. NBC house orchestra will be under Norman Cloutier.

Will go over the blue web at 9:30 p.m.

Ruppel's Tour

Lou Ruppel, director of publicity for CBS, left Friday for a six-week trip, bound for Mexico City via New Orleans and San Antonio. Will visit the Pacific on return trip.

Due back in N. Y. in April. Ted Weber carries on.

BOB BUCKLEY QUITS RADIO

Going Into Ludlow Typograph Co. in Chicago

Bob Buckley has resigned from the CBS time sales staff to go into business with his wife's family, owners of the Ludlow Typograph Co. in Chicago. He draws his last Columbia paycheck March 15.

Buckley came to the network three years ago from the Bill Rambeau organization. Watson Lee, formerly advertising director of the Women's Home Companion, is taking his place.

WSAY Wouldn't Touch Newspaper Guild Coin; Latter Seeks Ruling

Rochester, N. Y., March 5.

Refusal of WSAY to sell time to Rochester Newspaper Guild to air its controversy with Gannett management has been referred to local CIO council by the Guild and passed on to National CIO body.

Although Guild and management finally agreed to arbitrate differences over dismissal of a Guild member during organizing campaign, local labor groups want ruling that will permit similar broadcasts in future clashes.

ANOTHER QUIZ

Silver Theatre a Schoolroom Over the Summer

Silver theatre (CBS) will probably have a quiz show pinchhitting for it during the summer. The stanza will have experts on the receiving end. Young & Rubicam is the agency.

Jack Benny's Sunday night spot (NBC) will be filled during the summer by 'The Aldrich Family,' which is currently on the blue link Thursday nights. The serial performed the same service last summer.

New Phyllis Parker Script

Mrs. Phyllis Parker is readying a new daily 15-minute dramatic serial. She's finished the preliminary scripts and will submit them to an unrevealed agency next week. She originated and collects a royalty from the 'Meet Miss Julia' serial for Standard Oil of N. J. and also has three serial outlines being considered for film production by a Hollywood studio.

She's been a radio writer for about a year.

Bruce Powell, formerly of the Wilson, Powell and Hayward agency, has joined Columbia artists bureau to handle radio talent.

SPANISH SCRIPTS WRITTEN AT CBS

Cordell Hull Endorses CBS Prestige Gesture — Native Councils for 'Advice' to Be Set Up in Cooperating Republics

STARTS NEXT SEPT.

By SAM X. HURST

St. Louis, March 5.

Last week's convention here of the American Association of School Administrators heard from Sterling Fisher, director of education for the Columbia Broadcasting System, the modus operandi CBS intends to follow on its proposed 'Pan-American School of the Air' as from next September. Basic idea is to provide free scripts in Spanish based on CBS production experience so that the radio or school systems in Latin republics can, if interested, have a working outline for their own duplication of the 'School of the Air,' a morning program which CBS has broadcast in the United States for the past 10 years at a present annual budget to itself of $130,000.

The scripts will be sent to any qualified personages in Central or South American countries expressing a wish to be serviced. While much of the educational material used on the American series will be duplicated in Spanish translation the Fisher plan calls for the setting up of committees or councils of cooperation so that the scripts will be in line with native needs and wishes and will not run any risk, through ignorance of national quirks, of antagonizing rather than pleasing listeners. The project has the enthusiastic blessing of Cordell Hull, Secretary of State, who was quoted by Fisher to the educational convention here as follows:

'It would be difficult to devise a form of international cooperation which holds more promise for the

(Continued on page 30)

NBC Symph May Sail

NBC's newest gesture to South America may take the form of sending its symphony orchestra under Toscanini to the lower hemisphere. Deal is reported close to consummation with the financial details largely, if not wholly, adjusted.

Trip would begin May 17, if jelling.

Revise 'I Love a Mystery'

Carleton Morse Script Gave Junior the Jitters and Latin Republic Felt Maligned

Hollywood, March 5.

Standard Brands has finally decided to keep 'I Love a Mystery' on the air but will cut it from five quarter-hour periods a week to one 30-minute session. Carlton Morse whodunit series has been the target of criticism from parents and reps of Latin American republics, the latter claiming some of the episodes have had a bad effect on tourist trade.

Complaint of parents was that junior's sleep has been disturbed by nightmares after hearing the broadcast. On its new Thursday time 'Mystery' will be aired in the east at 8:30 p.m. and an hour later on the Coast repeat, after the youngsters have been tucked away for the night.

See Pages 2 and 3

Additional news of interest to, or bearing upon, the radio business will be found on pages two and three.

This applies in particular to important personality stories.

Palange Carries On; Salesmen for Fyr-Pro Get Pep Talk via Air

Fyr-Pro Corp., makers of a new type fire extinguisher, has bought time on WMCA, New York, each morning to broadcast daily meetings of its sales staff to receive assignments, etc., before starting out on the day's rounds. Airings run Monday through Friday 8:45-9 p.m.

Broadcasts emanate from the main office of the company in New York and are presided over by sales manager James Elliot. Music and 'inspirational' talks are part of the programs. They're under the direction of Angelo Palange, who is now radio director of Fyr-Pro.

$5 NOT KEEPING THE FOLKS BY TELEPHONE

Providence, March 5.

Kay's (Jewelers) Pot-of-Gold Sunday p.m. show changed to a Monday evening spot when successive Sabbath afternoon shows failed to raise more than a couple telephone answerers for free $5 bills.

Aired over WEAN, program's emcee managed to rouse only one or two persons out of average six calls squeezed in weekly.

FIGHT FOR HONOR

WFBR Asserts It, Not WDAF, First to Cancel 'Pot o' Gold'

Baltimore, March 5.

Hope H. Barroll, Jr., executive v.p. of WFBR, has taken issue with NBC's statement last week that WDAF, Kansas City, was the only affiliate that had to date dropped the 'Pot o' Gold.'

Barroll stated that WFBR carried the first 'Pot' program Sept. 26, 1939, and made that one the last.

Ted Enns, national sales manger for KRNT-KSO, Des Moines, returns this week from a five weeks' business trip to New York, Detroit and Chicago.

10,000 Phonograph Discs to Stores Trailerize Rexall's 1c Sales Drive

Some 10,000 phonograph records will be shipped to the managers of Rexall drug stores in advance of the release of the latest series of radio transcriptions plugging the semi-annual one-cent sale. The discs trailerizing the entertainment series have two side son a regular 12-incher. One side is a sales spiel for the local manager to play for his clerks. Other side is a sample preview of Tony Martin singing, Glen Gray's Casa Loma orchestra playing, the Radio Rogues being comical, and the Rexall Man, Basil Ruysdael, getting down to cases.

Rexall's general sales manager, John Considine, and general merchandising manager, A. C. Bond, also participate in the recording.

Discs were made by Street & Finney agency under Walter Craig's supervision and probably represent the first time a trailer of this kind has appeared in radio.

LORD & THOMAS OF LONDON HANDLES EMI

Lord & Thomas' London office has obtained the Electrical & Music Industries, Ltd., account.

Combine includes His Masters Voice, Columbia Gramaphone and Marconi communications.

L. & T. in America handles RCA Victor account, affiliated with EMI.

Al Rose Leaves Radio

Al Rose, who has been sales promotion director at WMCA, N. Y., for five years, is leaving the station and also the radio business. He becomes sales promotion director for 'Electrical Manufacturing,' a trade paper.

Goes into new berth March 18.

IRONIZED MAY GO NBC BLUE

Ironized Yeast's 'Good Will Hour' may switch over to the NBC blue at the expiration of the account's current contract with Mutual. It would be the same period as now prevails on Mutual, Sunday 10 to 11 p.m.

NBC has been trying to line up a network for the stanza during the past week. The program, which originated from WMCA, N. Y., has been on Mutual for three consecutive years.

City-Owned WSUN Drops Harold Meyer; Income Of New Man 50% Less

St. Petersburg, Fla., March 5.

Louis J. Link, formerly chief engineer, has replaced Harold Meyer as manager of WSUN, municipally owned and operated outlet. Change followed an investigation of the station's business affairs by a committee from the town's council. This committee in the course of the probe criticized what it termed Meyer's 'excessive' expense accounts and disclosed that he got $7,000 for a year's services. This compensation was later cut in half.

Link gets $3,600 a year, and no commission.

DE SOTO RETURNING

Auditioned Yvette and Orchestra for Possible NBC Series

DeSoto (Chrysler) is back as either a network or spot prospect through the J. Sterling Getchell agency.

NBC last week auditioned for it a program consisting of Yvette and a studio orchestra which could be used as a quarter-hour strip across the board.

Texaco's Added 13

Texaco airshow, both the Hollywood and New York half hours, has been renewed for another 13 weeks from Feb. 27. Program, under production reign of Ed Gardner in Los Angeles and Tony Stanford in the east.

Now enjoying its highest rating in two years.

'Sherlock' Ends March 11

Hollywood, March 5.

Bromo-Quinine is quitting the air March 11 with its 'Sherlock Holmes' series starring Basil Rathbone and Nigel Bruce.

It's a seasonal affair for this product.

Tompkins Heads Broadcast Music; Finney Succeeds Him at AMP

Merritt E. Tompkins has taken over the general managership of Broadcast Music, Inc., the publishing enterprise set up through the National Association of Broadcasters. He comes from the Association of Music Publishers, Inc., of which he was president. Tompkins was at one time general manager of G. Schirmer, Inc.

In scouting around for some one to head up Broadcast Music spokesmen for the NAB offered as much as $25,000 a year on a three-year contract. While with the AMP Tompkins was in charge of building that firm's transcription library.

BMI last week added six more stations to its membership list, making it a total of 273 outlets.

C. M. Finney has replaced M. E. Tompkins as president of Associated Music Publishers, Inc. Finney, who comes from the North American Co., utilities combine, had been v.p. of the AMPI and president of the AMP Recording Studios, Inc. Tompkins has resigned to head Broadcast Music, Inc.

AMPI and the AMP Recording setups will remain otherwise unchanged. E. R. Voigt will continue to be in charge of the AMP's music catalog; Ben Selvin, the studios' recording manager, will work on commercial productions as well as the program library, and James Lucas, who has been director of continuity and the production department, will double on publicity and advertising.

'Summer Only' Texaco Deal N.S.G. to Riggs

Texaco is understood to be interested in having Tommy Riggs take over half of its present hour on CBS (Wednesday) for the warm spell. Riggs' managers have countered the oil refiner's bid with a proposition that Riggs be given a guarantee of 39 weeks for next season in addition to the 13-week run this summer.

If Riggs can't get a long-term guarantee right away his managers would prefer to keep him off the air until the fall, by which time, they figure, he would be able to get a full-season underwriter.

WINGS CIGARETTES ON 36 CANADIAN STATIONS

Toronto, March 5.

Tuckett Tobacco Co. (Wings cigarets) started last Wednesday (27) a weekly half hour, 'Top Flight Tunes,' over 36 Canadian stations. Carroll Lucas is the maestro, with Arthur Phillips, Linda Dale and a girl trio on the vocals.

MacLaren Advertising Co. is the agency.

AL PEARCE OFF

Dole Pineapple Juice Quitting Radio for the Present

Dole Pineapple is revising its whole advertising strategy due to the market limitations factor on the juice. This Hawaiian industry is of a character where long-pull planning is necessary. Radio will be withdrawn for the present, having gotten results faster than expected. Pineapple drink only started advertising of any kind about 1932.

This season firm has sponsored the Al Pearce program over CBS. This will go off the air after the April 3 broadcast. N. W. Ayer is the agency.

WHN Pitching to F-M

WHN, N. Y., starts today (Wednesday) to feed daily programs to William Finch's frequency modulation transmitter, W2XWF, which is operating under a temporary FCC permit.

Finch's experimental setup operates at 1,000 watts on 43,100 megacycles.

The Convincer

After preparing a series of St. Patrick's Day publicity photographs showing 'Col. Timothy O' Stoopnagle' kissing the girl who kissed the blarney stone, Lester Gottlieb, Mutual's press agent, decided it would be more showmanly if he were not the one to send pictures out.

So he borrowed name of his Irish secretary and sent out the stills as from 'Peg Eileen Kennedy o' Mutual.'

SUGAR-DRIP GAL CLICKO ON WBT

Charlotte, N. C., March 5.

'Caroline,' a honey-voiced Southern sweetie recently added to the station's nightly two-hour stint of request records, has trebled the program's long distance telephone calls since she began answering calls that come into the program. It turned out that Gov. Homer Holt of West Virginia is one of her staunch fans and called recently, not to request any special number, but merely to enjoy the privilege of talking with Caroline.

Caroline is Adelaide Roberts, a WBT stenographer whose southern drawl has so captivated listeners that she has become a fixture on the program, which opens with the recording of 'Caroline.'

A staff announcer makes station breaks, looks up records, and keeps the turntables spinning in harmony, but to WBT listeners the Midnight Dancing party means Caroline.

47,000 VOTES IN TALENT STUNT FOR $200 PRIZE

Salt Lake City, March 5.

KSL's 'Search for Talent' program has ended with Lowell Hicks, xylophonist, winner of the $200 first prize. The final broadcast of this 13 weeks series, on which Hicks played, drew 47,000 votes, both telephone and mail, making the greatest single program response recorded over the station.

The talent search was conducted by Lowell Durham, Desert News promotion manager.

Dinah Shore Replaces Mary Small With Bernie

Dinah Shore will replace Mary Small on the Ben Bernie show (Half-and-Half tobacco) in a couple of weeks. It's a late Sunday afternoon period on CBS.

Contract was made direct with Bernie by General Amusement Corp.

Syracuse Radio Units Line Up 25 One-Nighters

Syracuse, March 5.

WSYR is backing an International Harvester Revue to ballyhoo the daily stint of E. R. Vadeboncouer on the station. Jan Costley is emcee and soloist in the troupe which also includes Paul Firenai, accordionist; Helen Sanborn, singer; Kenny and Arlene Draper, dance team.

The troupe will play a string of 25 one-night stands throughout the WSYR area, appearing before groups of the sponsor's dealers and their guests. Costley, station announcer, is booking the acts himself, sans agent.

At the same time, WFBL has tied up its Bond Clothes daily quarter hour with a road show. Don Anderson's orchestra, which appears on the sponsor's Musical Clock program, will circuit the small towns in the vicinity. Members of the orchestra will appear in a men's style show during the program and will then play for a program of public dancing.

Jewelery Store, Now Of Formidable Size, Uses 13 Hrs. Wkly. on WCLE

Cleveland, March 5.

New daily half hour show via WCLE, places Burt's, Inc., in champion class as user of local radio time. Show will be recorded 'Music of All Nations' and gives sponsor a total of 13 hours per week. Present lineup is hour morning program six days, half hour evening program five days, half hour Sunday morning and four hours Sunday afternoon. All shows are aired via WCLE and sponsor has also contracted for all time between Cleveland Indian double-headers during baseball season.

Sponsor Louis O. Klivans began boosting his jewelry biz in Terminal Tower with spot announcements and outfit has grown to dept. store ranking and has budgeted $50,000 for radio time during 1940. Sponsor uses radio exclusively.

'We, the People,' Young & Rubicam General Foods show, will be staged in Des Moines on March 26 at the Shrine, 5,000-seat auditorium.

ASCAP's 8-Page Blast

ASCAP which has remained reticent (maddeningly so for newspapermen) through most of its quarter century of existence departed sensationally from that policy as a result of the membership's general peeve over the arrest of Gene Buck in Phoenix, Arizona. ASCAP regards this move as 'not cricket' in business relations and said so in an eight-page telegram sent over the weekend to all newspapers.

ASCAP message to the press said in part:

'This is a case of the law being used to further purely private selfish commercial interests. No user of music in the State of Montana has paid a cent to any composer or author in the United States during three years' continued use of their compositions in the commercial amusement enterprises of that state. Broadcasters of Montana are entirely unwilling to pay for the use of music, the raw material which keeps the microphones working.

'The fight between ASCAP and a few broadcasters has its roots in an issue which has already been successfully litigated all the way to the Supreme Court of the United States with complete vindication for ASCAP's claims at every step. Our operations are based upon the Federal copyright law, which is designed to protect the mental property of composers and authors against commercial exploitation and infringement.

'The broadcasters procured the introduction of anti-ASCAP bills in some 30 separate states. Mr. Frank Murphy, associate justice of the Supreme Court, then Governor of Michigan, vetoed such a bill, as did also Governor Miles of the state of New Mexico. Such bills which were enacted by the states of Washington, Montana and Florida are presently under litigation to test their constitutionality, and laws which were enacted by Nebraska and Tennessee have already been adjudicated as unconstitutional.'

Willson, Herrmann To Air Their Symphs in April

Hollywood, March 5.

Two radio musical directors will have their symphonies premiered in April. First out will be Meredith Willson's musical opus based on California missions. He waves the baton on Dick Powell's java show.

Bernard Herrmann, music conductor for Orson Welles on Campbell Playhouse, has completed his tone poem on 'Moby Dick' and John Barbirolli, while conducting the L. A. philharmonic orchestra, gives it a first rendition April 14. Willson's symph unveils April 4 on Standard Hour over NBC.

Miami Crosstalk

Miami, March 5.

Ed Thorgerson guesting on Dinty Dennis's Dugout via WQAM before planing to Cat Cay for a try at the big ones.

Jim Moran, now in Miami being tanned on one side, so Fred Waring and Paul Douglas can settle their claim as to whether Florida or California solar systems are hotter. Trains out for the Coast Wednesday.

WKAT only local outlet able to clear time for airing of the Widner from Hialeah. Orvel Revell did the call.

Bryan Field taking it easy, after winding up the Mutual pickups from Hialeah.

Kay Kyser wraps up his Lucky Strike pickups from here this week.

Miami's city publicity budget next season will provide a gratis wire to N. Y. for all net shows originating locally.

ASCAP TERMS READY BEFORE CONVENTION

Board of directors of the American Society of Composers, Authors and Publishers held its regular monthly meeting last Thursday (29) and confined itself to routine matters and passing a resolution condemning the arrest of Gene Buck the week before in Arizona at the instigation of Montana broadcasters. The election of officers was put off again, this time until the March 28 meeting, when Buck is expected to be present.

The board also decided to call a special meeting for the discussion of the new broadcasting license which has been worked out by a special committee within ASCAP. This new contract will go out to the broadcasters at least a month in advance of the scheduled convention of the National Association of Broadcasters in San Francisco Aug. 5.

WCAE GETS ANOTHER DEPARTMENT STORE

Pittsburgh, March 5.

WCAE, having cracked elusive department store field here for first time couple of months ago with the sale of a half-hour weekly musical show to Gimbel's, is continuing to make further inroads. Station now has a 13-week contract with Frank & Seder's.

Twice-weekly programs, quarter hour each, will be labeled 'School of Charm' and are to emanate from the store, with Polly Malone, Hearst outfit's shopping expert, interviewing buyers of various departments, who will discuss latest in fashions for her and also hand out tips on what's to be expected in clothes.

Account set through Earl Bothwell agency.

Showmen Think Sharper Sound Effects F-M's Most Vital Production Aspect

A trade demonstration of inventor Edwin Armstrong's so-called 'frequency-modulation' type of radio broadcasting in the ultra high channels was given Thursday (29) at the Ritz Towers, New York. Picking up an F-M broadcast from Alpine, N. J., the demonstration was regarded by impartial observers as impressive technically, but the occasion contributed little light as to how the innovation will affect existing broadcast conditions, if and when the Armstrong method is adopted. The commercial benefits, and for whom, remain vague.

The occasion did serve to direct consideration for the first time to some of the possible program problems the 'fidelity' tone transmission may bring with it. Production-minded radio men noted certain aspects of the demonstration as significant. Impression prevailed that frequency modulation avoids brass, uses strings by conscious preference. Again, it seemed, the sharp tonal pick-up catches the scratch of phonograph needles. While the sound is admittedly clearer, it was remarked that the human ear is not always friendly to such edged precision of syllables. The S's were thought to over-linger.

Program-builders foresee that the scope of radio sound effects would be widened by Armstrong transmission. They were unable to decide how important this could be in the future, but the graphic registry of pouring water, a saw biting through wood, a match being struck and bells ringing all stimulated the producer-type imagination. However, the tearing of paper was considered an indication of the production hazards of the system, it being quite unlike the same effect on ordinary radio.

Because of the complex engineering factors and because the merits of the Armstrong radio system is confused by actual or threatened feuding between the patent giants, the Armstrong frequency modulation is a tough baby for the non-technical, neutral observer. Claims that it's the greatest stride forward in radio engineering of the past 10 years, and that it will revolutionize the industry eventually, are answered by skeptical 'Oh, yeahs' from other observers.

The Armstrong camp seems to have won all the publicity battles in the past year, but the doubters have not been conquered to date. They say that the high prices of sets, the costly need for complete retooling of transmission, is a grave handicap practically with no adequate appeal to the public to compensate. Ordinary reception is so good today some wonder if the 'no static' sales slant is important.

Inventor declares the program pickup factor of F-M is easily solved. 'Just move the orchestra further away from the mikes,' he explains, adding that it's comparable to the setup for symphonies under present conditions.

Last week's event in New York was a ballyhoo stunt arranged by F-M Broadcasters, Inc. This is a sort of tentative trade association of some 40 stations or individuals who pay in dues for the advancement of F-M. John Shepard is a leader, as are John Hogan, Franklin Doolittle and Walter Damm.

This group is aiming everything at the March 18 hearing before the FCC, when the allocation of 15 or more F-M channels with sponsorship privileges will be sought. Many new stations are anticipated if F-M gets the green light.

Lydia Pinkham Back

Lydia Pinkham Compound is coming back to radio by the spot announcement route. It will be two to four transcribed blurbs a day, six days a week.

Erwin-Wasey is the agency.

Fred Weber's Vacation

Fred Weber, general manager of the Mutual Network, is taking what he insists is a week's vacation in Miami. It's unprecedented. The missus (Ruth Braden-Betz) is with him.

They're flying back to New York Sunday (11).

MIDGLEY'S LOUISVILLE TRIP

Ned Midgley, B.B.D. & O. time buyer, was in Louisville last week conferring with Brown & Williamson tobacco execs on the use of a half-hour show, which had been produced and recorded by the agency's Hollywood office.

B.B.D. & O's idea is to have this series scheduled on a spot basis.

RADIO DRAMA SPEEDING UP

'Clubwomen Vs. Drudges' Echo

(The following communication from an advertising counsel in Los Angeles is in reference to VARIETY's recent story captioned 'Clubwomen vs. Drudges' which examined certain implications of the 'we're not listening' movement which was incubated in the 'elegant and lofty' Westchester county north of the Bronx. The word 'drudges' was employed by VARIETY to designate the hard-working underprivileged housewives in the back country and not the college and sorority-bred wives of young professionals to whom George Logan Price refers as in the lower income brackets.

In concentrating on his allergy to the word 'drudge' as a claimed affront to well-educated persons the advertising counsel has ignored the main thesis of the VARIETY story, to wit:

a. Clubwomen play organizational politics.

b. Publicity helps them advance in their own organizations.

c. Radio seems to be a good-natured whipping boy through which clubwomen can get lots of publicity.

In raising the question if the VARIETY staff has ever crossed the Hudson river Price indulges in one of the great hinterland credoes, that New Yorkers are not Americans. Perhaps 40% of VARIETY's news and views originate outside New York City and VARIETY staffmen travel about extensively and frequently, one member of the radio editorial staff having recently returned from a three months' coast-to-coast trip solely to find out how people were thinking.

But don't get us wrong, some of our best friends are clubwomen and advertising counselors.—Ed.)

Los Angeles.

Editor, VARIETY:

You boys on VARIETY should try to get together. In a current issue of VARIETY you take up a lot of space on pages 23 and 24 trying to prove that the clubwomen are all wrong in their attitude toward certain daytime drama programs, while on page 28, in one of the cleverest reviews I have read in a long time, your correspondent who signs himself *Gold* surely goes a long way to suggest that the clubwomen are right.

May I suggest that the chief difficulty with daytime radio programs is the same difficulty which causes your editorial comments on the situation to be less intelligent, to my mind, than the satirical comments of friend *Gold*, regardless of whether the latter is entirely right with regard to the particular show that he pans or not.

I know that as a New Yorker you will not agree with me, and I know that my argument is as old as the hills, but I do think it would do some of you boys a helluva lot of good if you got out of your own little hick island and discovered America. If you did this I do not believe that you would insult the rank and file of American womanhood, as I think you have in your editorial comments on pages 23 and 24.

You seem to take it for granted that anybody who must subsist on an income of $2,000 or less cannot be other than a low-brow, as lacking in culture as not even to read the daily newspapers, a drudge and so on and on. I wonder if you realize that probably 70% and possibly a much higher percentage of our American incomes are in the $2,000 or less bracket and were, even before the depression. Also, do you realize what a large proportion of our entire population is represented by those who must live within these moderate incomes?

Who are these people? They are first of all young professional people just out of college and trying to get a foothold. I venture to say that the young lawyer, dentist or doctor or the engineer who earns more than $1,500 net the first year or two is the exception rather than the rule. Yet this young fellow like as not has married on leaving school, especially if he is of the professional type who does not complete his training until he is 24 years old or older, and he has married a woman of his own kind who has been reared in a nice home and who has had the benefit of a college education.

I haven't dug into the statistics lately, but I would be willing to bet that at least 40% of the doctors, lawyers, dentists, engineers and so forth, even after they have been out of school five to 10 years, do not net more than $2,000 per annum. Add to these a lot of college-trained bank clerks, salesmen, service station operators and attendants, garage mechanics, radio artists and technicians and what not, and you have a vast population which surely does not belong in that mystical land of Moronia which you have created in your own imagination.

These young people do not, as you insist, read only pulp magazines, or nothing at all. They do not depend upon the output of 'hack' radio writers for such culture as they may acquire. They are quite as smart and as sophisticated in what we generally mean by the latter term as is the average New Yorker. If you doubt this, make a survey of the lending libraries and see who is reading the really good literature of the day. Check the homes into which magazine such as Time, Newsweek and the like go. Pick any hundred homes in the $2,000 income section in any average American city and send out questionnaires asking the ladies what their cultural background is, what they are reading, what they think and so forth.

Another thing...let's not worry too much about the modern women in the $2,000 or less income group being a drudge. Let's take the city of Phoenix, Ariz., as an example. In this more or less typical western town of around 60,000 people, 1,800 domestic air-cooling systems were installed last year; probably 70% of the homes have electrical refrigerators, probably 80% have vacuum cleaners. Last year alone 2,200 new refrigerators were sold, 1,900 electrical washers and 2,000 vacuum cleaners. It is senseless to say that women who have all of these electrical servants to help them are drudges.

You may not be aware of the fact that with the modern range, whether electrical or gas (and I would be willing to bet you my year's income of $2,000 or less that at least 90% of the women in this income bracket have such ranges) you can put your dinner in the oven at 10 o'clock in the morning, set the timing and temperature controls and go gadding until dinner time with no further drudgery so far as meal making is concerned. And the average housewife of today does just that any time she feels so inclined.

Wash-day drudgery has been almost eliminated in homes which have electric washers, and I suspect that at least 70% of the women who do not send their washing to a power laundry do have electric washers. The fact of the matter is that any woman in the $2,000 income group today probably has at least five times as much leisure as women in the $10,000 bracket had a generation ago.

Innumerable surveys have proved that the average women uses this leisure intelligently, and that reading and other forms of self-improvement rank first in the list of things for which she uses this leisure. She may not concern herself with some of the fellow traveler activities which your article suggests should occupy the time of clubwomen and other intelligent ladies of the day, but she is doing more than any woman has ever done up to this time to make herself a good wife, a good mother, a good citizen and a good customer for the merchandiser who make an intelligent appeal to her interests.

I knew whereof I speak. For 15 years I edited small town newspapers where I came in close contact with the typical women of the various communities which I served. To call any of these women drudges or to suggest that they are morons is both insulting and ridiculous. You will find in this $2,000 or less income bracket probably 90% of the hundreds of thousands of progressive young women whom our colleges have turned out during the last decade. You will find that these young women are not static, but are going places and helping their husbands to get somewhere. Not all of them belong to study clubs or organizations which are agonizing over unemployment, share cropping, social diseases and what not, but they are doing a better job of living than any women of their class have ever been able to do before.

These women may not be 'so elegant nor lofty' in the New York sense, but they are intelligent, well-educated women in the average American sense. Whether radio is or is not dragging down their I. Q. is a question which I am not prepared to discuss impartially, but I surely do not agree with you that 'having no time for reading (women in general are notoriously poor newspaper readers) these women are imbibing some new social ideas from radio programs, even if these ideas are no more than the potboiling output of radio hacks.' If they are imbibing new social ideas from radio it is not because they have no other sources.

I have great faith in and affection for radio. I think that unquestionably it is the greatest cultural medium the world has ever known. I don't believe, however, that radio will ever fully realize its possibilities so long as national spokesmen for the industry take the attitude which VARIETY did in its issue of Feb. 7.

This is said in a friendly spirit, for I yield to no man in admiration for your splendid publication. But, with all the resources at your command, why don't you help radio solve this vital question of whether it is or is not meeting the needs of modern American women by making a national survey or by having Dr. Gallup or some other responsible research organization make such a survey for you.

George Logan Price,
Advertising Counsel.

SCRIBS SAY MORE PLOT NOW NEEDED

Daytime 10% Slower Than Nighttime, Due to Distraction Factor, But Scripts in General Now Faster Than Some Years Ago

KIDS ALL OR NONE

A number of arresting developments have been observed recently in radio drama. They sum up as follows:

1. Playlets, whether individual or serial, are played faster than was true some years ago.

2. Listeners listen faster, especially children who give rapt attention or no attention at all.

3. Writers are more skillful and have learned how to paint scenes and characters with an economy of lines. The long-winded introduction by the announcer has been curtailed or eliminated.

Writers estimate that the faster tempo of 1940 scripts demands an extra two pages of dialog to fill out the same amount of air time. This is not to be considered as 'padding' but as enrichment of plot and characterization.

These technical considerations take on particular significance in the light of recent blasts against the daytime weepers. If the stronger tempo bears up as a broad truth it suggests that the daytime serials have, in common with the ten year curve for nighttime comedy shows, tended to improve audience taste, discrimination and alertness to script values. It still remains true, however, that daytime programs are paced about 10% slower than nighttime stuff.

Authors who no longer require lengthy explanations by a narrator now often gain the former effect by

(Continued on page 33)

Serial String-Pullers Tabbed

That 'movement' directed at daytime serials, which suddenly cropped up some weeks ago and as suddenly disappeared, did not go uninvestigated by the corporations which have millions of dollars invested in radio programs. These auspices wanted to know who was who, and what was what. If there was any genuine dissatisfaction among the women the sponsors would act and act fast. However, their investigations have convinced them the inspiration of the 'movement' was largely artificial.

Rightly or wrongly a women with a large stake in radio has been tabbed privately as the probable fountainhead of the wherewithal that organized the abrupt activity, which took a lot of clubwomen into tow.

The businessmen have quietly familiarized themselves with a prominent dealer in public opinion, who guarantees over 1,000 organizations can be marshalled behind any movement at this expert's fingersnap.

Disgruntled Almost-Winner Ties Up Coin of Tums Company in Albany

Albany, March 5.

Cornelius C. Dumont of this city, who claims $1,000 as winner in the 'Pot of Gold' broadcast of Jan. 9, last week obtained a writ of attachment from Supreme Court Justice Russell, under which a levy was served by the sheriff's office on an account owed to the Lewis-Howe Company, sponsors of the broadcast, by a local dealer.

Since the Lewis-Howe firm is a Missouri corporation it was necessary to find some property in this state as a prerequisite to serving a summons, it was explained.

Dumont's name was called on the 'Pot of Gold' program for $1,000 six weeks ago. He says he was at his home, listening to the program, and heard his name selected. The phone, he says, never rang. He says the company failed and refused to pay him the $1,000, giving him $100 instead.

The man charges the defendant was careless and negligent in failing to ascertain his correct telephone number in the then current directory and wants payment of $900 more.

It is charged the company, in putting a call through to him, used his old number at 7 Elberon place, from which he had moved. The summons and complaint were filed Tuesday (27) in the Albany county clerk's office here.

AUTHORS NEVER ATHLETIC

Hammond's Tooth, Mort Lewis' Eyes Affected by Skiing

Joys of life in the Connecticut countryside are just as much static to Laurence Hammond, script writer and director with the Transamerican office. In a skiing accident over the weekend, he broke a tooth, complicating a jaw infection from which he was already suffering.

Another author, Mort Lewis, is snow-blind at moment from a ski adventure.

Only 20 Seconds Between Shows For Ed East

Ed East will have only 20 seconds between two local broadcasts starting next Monday (11) over WEAF and WJZ, New York. He does five minutes on the first station at 6:20 and then does four minutes and 40 seconds on WJZ at 6:25. Both are for the same sponsor and are identical programs, consisting of East piano playing, singing, spicling the commercials and handling a jingle contest offering $5 cash prizes. Pepsicola, which has been one of East's early morning participants on his 'Breakfast in Bedlam' over WJZ is the sponsor. Newell-Emmett is the agency.

East does his one-man shows six nights a week, and will also continue his owl sessions every morning save Sunday.

ALL-WITE GOES FROM BANDS TO SWAMIS

Odd twist developed in the choice of a summer program for Griffin All-White Shoe Polish. Heretofore the account has preferred dance orchestras as light and summery, but last year developed a hunch that the networks used too many orchestras on sustaining basis to fill in the warm weather gaps. Hence, to the public, a music program might not have the proper association of ideas. Right or wrong the theory stuck.

New show this year uses Hereward Carrington, who says 98% of spiritualism is bunk. The program deals with the other 2% under the title 'Who Knows?' Jack Johnstone is writer-director. Show goes Mutual March 16 for a Saturday 8-8:30 p.m. stanza. Agency is Bermingham, Castleman & Pierce, N. Y.

KRNT, Des Moines, staged a leap year party on Feb. 29 with the talent switching places—the commentators singing, the singers commentating, etc.

Internat'l Biz Machine Sponsers Tibbett, Pons One-Time From N.Y. Expo

Lawrence Tibbett and Lily Pons will broadcast May 13 from the New York World's Fair, the first time any name artists have appeared on programs originating from there. It will be a 60-minute show, but the network hasn't been set. WIUL, Boston, will carry the international short-wave.

Program, which will be in connection with International Business Machine Day at the Fair, will be sponsored by International Business Machine Corp. and will originate in the Court of Peace.

Pick and Pat Discs

Fitger Brewing Co. will sponsor a series of recorded daily 15-minute shows by Pick and Pat over various stations throughout Texas, beginning the next week or two. Ed Wolf is producing them in New York.

Agency is Sherman & Marquette, Chicago.

Vera Oldham Quite Ill

Vera Oldham, writer of the 'Ellen Randolph' daily serial, is seriously ill with pneumonia in St. Luke's hospital, N. Y. She was several weeks ahead on the show, but in the last few days has been outlining future scripts with her assistant, Helen Walpole. Latter is doing the actual writing for the present.

Miss Oldham originated the 'Parker Family' series, but gave it up some months ago.

Daylight Saving Bow-Out Probable Cue for General Station Shift

Washington, March 5.

Official information that Mexico tied no strings to the North American Broadcasting Agreement in ratifying the pact which will open 14 more channels for U. S. use has now cleared the way for reallocation of all American transmitters. Whether the shift can take place Aug. 1 as desired by the FCC appeared doubtful this week, however.

Informal talks with Canada and Cuba about carrying out the general spectrum transfers are in progress and the other signatories to the treaty apparently are only waiting on this country before shuffling assignments of their transmitters. Because of our legal red tape and the greater number of licensees affected, it will take longer for the United States to make the sweeping adjustments than for any of the other three parties.

Only one minor complication of an international nature remains to be ironed out. Under a side understanding between the U. S. and Mexico, four ribbons assigned below the Rio Grande are to be kept wholly clear in this country and on two others American use is to be strictly limited. Some details such as separation still have to be arranged, but this job is not regarded as liable to cause any serious difficulty or add to the time needed to prepare for the shift.

Domestic plants may not be compelled to move to new berths until the end of daylight saving in late September, although the FCC in an order adopted last month in anticipation of the readjustment fixed the expiration date of all outstanding tickets as Aug. 1. Three more months will be needed, it was feared, to complete the monumental engineering studies which must precede issuance of orders specifying the frequency each American plant will use when the pact goes into effect. If any substantial resistance is encountered or many proprietors decide they want to apply for other facilities, it may be imperative to put off the date of the channel transfers.

The FCC said recently it has been advised by the State Department that no reservations were made by Mexico in ratifying the pact after prolonged delay. Announcements remarked that it will be impossible to fix the individual assignments until a comprehensive plan has been perfected in conjunction with the other three signatories, since 'a shift in any one assignment may affect materially the entire plan.'

Texas Increases Sought

San Antonio, March 5.

KTSA here has applied to the Federal Communications Commission for an increase in power from one kilowatt to five kilowatt power.

KFJZ at Fort Worth has applied for a similar increase.

Pan-American

Continued from page 27

deepening and broadening of understanding between the peoples of American republics and which may be of more general benefit to these countries. I look forward to the development of this initiative with genuine interest.'

4 Endorsements

The new project already has endorsements from Canada, Brazil, Mexico and Dominican Republic. Some 20 Latin-American countries will be invited to participate. At present the air school is used in classrooms in the U. S. by an estimated 150,000 teachers to assist in the education of more than 3,000,000 pupils. Recently it was 'adopted' as the official classroom radio project of the National Education Association of the U. S., comprised of more than 983,000 teacher-members. During the past six months CBS has gotten the program officially adopted by state boards of education of 11 states, and similar action is being mulled in many others.

Spanish-speaking countries not in a position to produce their own programs from CBS scripts will be invited to participate in utilization of the programs through the services of neighboring countries by way of either long or short wave. CBS also will send, cuffo, the Teachers' Manual and Classroom Guide, which it has been giving to teachers. Spanish translations will be supplied in mimeograph form to Spanish-speaking countries.

Others who have given the nod of approval for CBS' plan are Dr. Leo S. Rowe, director general of the Pan-American Union; Laurence Duggan, chief of the Division of American Republics, Department of State; Dr. Carroll R. Reed, newly elected prez of the American Assn. of School Administrators; Gladstone Murray, director-general of the Canadian Broadcasting Corp.; Dr. Francisco Castello Najero, Mexican Ambassador to the U. S.; Loring C. Christie, Canadian Minister to the U. S., and Dr. Andreas Pastoriza, Minister of the Dominican Republic to the U. S.

Rowe and Duggan, in a special broadcast from Washington last week aired here, accepted CBS' bid for participation and in a broadcast here by Reed a message was read from Gladstone Murray, in which he announced that a group of Canadian educators already were busily engaged in assembling material which Canada will contribute to the 1940-41 campaign.

CBS plans a total of 130 scripts or enough for five half-hour broadcasts weekly through seven months.

Much Local Attention

Commercial, as well as sustaining programs were knocked awry at St. Louis stations last week during the four-day school administrators' conclave. The stations vied with each other for originating programs for local consumption and the networks. KMOX, through Jerry Hoekstra, director of public affairs, broadcast a total of five hours, some for the network. Commercial accounts that got rainchecks were Slack Furniture Co., Ford Dealers of St. Louis, Alpen Brau beer, and Josephine Halpin's bankrolled 'Let's Discuss the News' program.

KWK made five pickups of speeches from the rostrum of the convention hall. Four of the five were divided between Mutual and NBC and the fifth was confined to the local area. KWK was not forced to cancel any commercial programs and simply juggled the sustainers. WTMV, across the river, also chipped in with four 15-minute and two 10-minute programs, but these were interviews, addresses, etc., made in the studios by educators who taxied across the Mississippi. No commercial accounts were disturbed by these broadcasts.

WBT's Demonstration

Charlotte, March 5.

WBT will cooperate with the National Education Association in airing a demonstration of Columbia's 'American School of the Air' March 14 in Greenville, S. C., before 6,000 teachers of the state system. William Winter of WBT, Southern education director for CBS, will be in charge, and Caldwell Cline, WBT production head, will handle production. Cast for demonstration will be furnished by Furman University of Greenville.

Sterling Fisher, CBS head of Education, will take part along with Dr. Belmont Farley of Washington, head of air public relations for NEA. The program will be repeated March 15 in Raleigh for North Carolina teachers.

$100 BRIGHT SAYINGS

Baby Snooks Character Supplied by Audience Material

Even Maxwell House Coffee has gone in for sizeable money giveaways. It's paying $100 for every bright juvenile saying it accepts and has enacted on the Good News show (NBC).

Stunt makes its debut on tomorrow's (Thursday) installment. Baby Snooks (Fanny Brice) and Hanley Stafford will do the enacting.

36.9% OF RCA REVENUE FROM NBC

Radio Corp. of America net profit totaled $8,082,811 in 1939 or $670,729 above 1938, according to the annual report which went out to stockholders last week. This is equal to 38c. per common share after all preferred dividends were paid last year.

Gross income was $110,494,398 during the 12-month period, an increase of $10,526,288 over the preceding year. RCA reported that all dividends on preferred shares outstanding were paid and a divvy of 20c. declared on the common, representing a total distribution of $5,902,000 up until Jan. 16 this year (common divvy paid on that date).

Breakdown of consolidated gross income showed that 36.9% came from broadcasting (NBC), 50.7% from manufacturing, 7.9% from communications, and 4.5% from all other sources.

RCA showed a total earned surplus of $20,531,335 as of Dec. 31 last, an increase of $1,460,831 over the surplus at the close of the previous year. Bank loans were reduced from $8,000,000 to $4,000,000, with the rate of interest cut from 3½% to 1¾%. Company still had $13,440,164 in cash on hand and in banks at close of year after using $4,000,000 to trim notes payable to banks. At the end of 1939, the ratio of current assets to current liabilities was 2.4 to 1.

Report mentions that reorganization proceedings of Radio-Keith-Orpheum Corp. were terminated in January this year and that as a result RCA's investment in RKO, in place of securities listed on the balance sheet, is now represented by 44,757 shares of $100 par 6% convertible preferred stock, 316,328 shares of common and 555,254 option warrants. Annual dividends of $268,542 are cumulative after Feb. 1 this year on the RKO preferred.

This is first time since the inception of the network RCA has disclosed in its annual stockholders report what portion of its income came from NBC. The NBC figure that the report cites is $40,707,032, which is without agency commissions included. The billings as released by NBC to the trade for '39 were $45,344,394.

The RCA report charges among its assets $806,947 as spent in television field tests. The report states that every one of the combine's operations delivered a profit. This consolidated net profit, with about $4,000,000 of it estimated by the trade as coming from NBC, amounted to $8,082,811, or 9% better than it had been in '38.

OWNERSHIP FIB CASES HEARD IN TEXAS

Dallas, March 5.

Preparing for hearings on revocation of licenses of five Texas stations charged with 'hidden ownership,' three FCC officials arrived here Friday (1). Included are George B. Porter, assistant general counsel; Dr. Quincy Sutton, head accountant, and Hugh B. Hutchinson, attorney.

Hearings here will be held before Commissioner George Henry Payne. Hearing on a sixth station, KTBC, Austin, set for today (5) at Austin with local session opening Thursday (7).

Stations on spot include KNET, Palestine; KRBA, Lufkin; KAND, Corsicana; KSAM, Huntsville, and KGKB, Tyler. Licenses have been ordered revoked, but public hearings were asked and outlets may continue broadcasting pending outcome.

Fraya Lund at WFAA

Dallas, March 5.

Fraya Lund, Swedish mezzo soprano and protege of Reinald Werrenrath, now on WFAA.

Singer is former resident of New York.

KMOX MAGIC KITCHEN HITS A NEW HIGH IN ATTENDANCE

. . . during an all-time low in weather

Despite one of the most severe winters in St. Louis history, attendance records at the KMOX "Magic Kitchen" Auditorium were smashed to bits this season.

CREDIT goes chiefly to Jane Porter, charming hostess and master of home science and cookery. *BENEFIT goes chiefly to KMOX food and household product advertisers.* Miss Porter has enthusiastically recommended their products, has demonstrated them repeatedly...to countless women of well-above-average purchasing power.

This is a service feature for KMOX food product advertisers. Many of the sponsors did not ask for it but they all felt its results... with thousands of *new* users and heaping portions of extra good-will. Your product (if it's a food or household item) becomes entitled to this same healthy bonus the minute your program goes on the air from...

KMOX ST. LOUIS · 50,000 WATTS · CBS

Owned and operated by the Columbia Broadcasting System. Represented by Radio Sales with offices in New York · Chicago · Detroit · St. Louis Charlotte, N. C. · Los Angeles · San Francisco

Many Industries Moving Into Friendly Connecticut
State Virtually Back to 1929 Levels as Flight From New York Continues—War Boom a Factor in Business Revival
DATE
BUSINESS IS GOOD

When business is so good in any market it makes the front page of an important New York newspaper—it's a good time and place to sell *your* products.

WTIC can help you make the most of this prosperous market—where per capita retail sales are *consistently* 40% above the national average—year in and year out. It's a market where people have more to spend on *themselves* because they have to spend less on sales, income and other taxes!

WTIC [illegible] WATTS

"Our Blue Network Salesmen laugh when they're asked...

What'll I use for money?"

says KEITH KIGGINS, NBC Blue Network Director

No laughing matter for Keith Kiggins, was getting up the wherewithal to foot his Stork Club bill a few nights ago. However, with true Kiggins philosophy he declared, "There's nothing more worth paying for than a good time—except *any* time on the Blue Network, where costs are the *lowest* of *any* national advertising medium." With Mr. K. are Mrs. Kiggins, Satevepost contributor Jack Alexander and Mrs. Alexander.

Considering himself a bit of a sleuth, the NBC Inquiring Photographer stopped off at Louis & Armand's. Standing at the entrance in chin-fest were NBC salesman John McNeil and café owner Armand. In response to the I. P.'s query, Armand grew eloquent. "The Blue Network? Oui! The boys, they talk about the Blue in verree nice way. It reach, what you call, Money Markets at lowest national cost—no?" Oui, Mr. A! Oui!

Boarding the evening choo-choo for home, NBC V. P. Roy Witmer, still exulting over recent news that 17 new clients have joined the Blue, lost no time telling his advertising companion about the Blue Network bonuses. "It's a fact, Ed," he said, "the NBC Blue Network constantly increases its audience for advertisers—at no extra cost—by providing better programs, improved station facilities and higher power."

Jacob Thaller (left) is "Jack," and Isadore Popick is "Irving" to the agency men who ride their cabs. To Jack and Irving, their ad-men fares are "Gus." Said Irving as he held the cab door: "The men I take to NBC regular say lots of fancy things about the Blue Network. This here Gus I just rode wanted to pass three red lights yesterday, he was in such a hurry to take up an option on a Blue half hour!"

NBC BLUE NETWORK

Sales thru the air with the greatest of ease

You don't need a million dollars to do a national advertising job on the Blue. It gives you *Money Market* coverage at *lowest cost nationally!*

To our sensitive ears not long ago, came word that wherever advertising men get together... on trains or in taverns... at home or along "Advertising Row"... they are saying a lot of complimentary things about the NBC Blue Network. So we shooed our Inquiring Photographer out into the wintry winds to take photos, ask questions and, in general, find out about the Blue kudos.

His report verifies our own sentiments that the Blue is 1940's best advertising buy. And here are three quick reasons why:

Low Cost Coverage, the result of the famous Blue Network Discount Plan, which enables the size of your network to grow with your business—*economically!*

Concentrated Coverage of America's Money Markets, the places where 72% of the country's effective buying power is located.

Blue Circulation Bonuses—periodical, substantial, extra audience dividends *at no extra cost,* due to continuous station improvements.

Best proof of the Blue's ability to "up" sales for its clients—*at all-time low costs*—is revealed by the fact that during 1939 70% of this network's 1938 advertisers renewed—and 17 new clients joined up!

We are eager to show *you* that *sales* begin where the Blue begins! And at the amazingly low cost of less than $5000 for a night-time half hour, coast to coast! If you haven't carefully reviewed *today's* Blue Network facts, you're overlooking America's outstanding low-cost sales maker! National Broadcasting Co. A Radio Corporation of America Service.

• • •

Puss in the corner (below) being stuffed with short-bread, belongs to Jimmy James, NBC Adirector. Reason for his and secretary Mary Coyne's gaiety is found in this James quotation: "I just heard some good news. Another of our Blue advertisers said he was going to renew because the Blue gives him profitable coverage at a cost no other medium can match! Have a cup of tea?"

Station Ideas

Re: Lost Milk Bottles

St. Louis.

The Milk Package Exchange of St. Louis, composed cooperately by 206 dairies in the St. Louis metropolitan district, is again exclusively resorting to radio as a means of having milk bottles returned to distributors. The exchange has just inked a pact with KXOK for 150 spot announcements which hit the air during the a.m. hours between religious, hymnal and food programs.

The exchange reports that during 1939 more than 10,000,000 bottles were returned through radio urging. The exchange was formed to cut down the overhead on lost bottles which cost from 3c. to 6c. each.

Non-Controversial Essays

Buffalo.

To draw avem kid listeners, WBEN is recording their essays sent in on non-controversial topics and playing discs week days at 7:45 a.m. Kids record Saturdays, then listen to themselves at rate of five platters a day for the next week.

Shot called 'Young America Speaks' pays one buck for essays accepted and a platter of the moppet's voice.

'What's Happening Today'

San Antonio.

As a free service to churches, clubs and lodges of this city KABC is inaugurating a new program which will be known as 'What's Happening in San Antonio Today.'

This program will act as a daily reminder of the activities of the various organizations for the day. This service will be free of charge to any and all organizations. With the only requirement that the organization furnish the station with the copy one day in advance of the broadcast. Program is to be heard Monday through Saturday from 8:30 to 8:45 a.m.

Music Appreciation

Youngstown, O.

The 'Up and Down the Scale Series' of Music Appreciation broadcasts has been launched over WKBN, better known selections of the varigrams, and Elva Myerovich plays the Youngstown, by the Union League. Each program is a dramatization of an incident in some great musician's life. Wilford Foley, of the Youngstown Playhouse, directs the proous composers.

School and library officials are cooperating in supplementary work.

WSAI's Retail Druggists

Cincinnati.

WSAI is cooperating with 206 retail druggists in Greater Ciney on a window display merchandising stunt cooked up by Richard Rüppert, the station's sales promotion manager. Members of the Ohio Valley and Northern Kentucky Retail Druggists' associations, they receive photos every fourth week of a window display featuring drug products advertised on WSAI. Druggists make their own trims from the model and the 10 best earn cash prizes given by the station.

The two associations and individual members participate in sustaining programs carried by WSAI.

Bankers on the Cuff

Philadelphia.

Presidents of four of the city's largest banks will go on the air starting next week telling the man-on-the-street why he should save his money. The program is part of the good-will campaign of KYW.

For Spring

Ft. Worth.

Naughton Farms of Waxahachie (Tex.) is sponsoring a series of five-minute talks by the 'Master Gardener' over WBAP. Copy is glib and entertaining and bright enough to attract attention to the offer of 146 varieties of shrubbery for $1.

Included in the advice to amateur gardeners are such curiosities as how to make hydrangeas blue and how to freeze old seeds in ice cubes to rejuvenate them.

Junior League, Music, and Kids

Salt Lake City.

Aimed at the youngsters, KSL's latest program is entitled 'Up and Down the Scale,' which depicts the stories behind great musical compositions. Planned as a music-appreciation feature, the programs are being presented through the cooperation of the Junior League, the Salt Lake City Board of Education and the Salt Lake Tribune.

Cast includes Mrs. C. Jay Parkinson, Wayne F. Richards, Parley E. Baer, Lynn McKinlay and Fred G. Taylor, Jr., who is authoring series.

Sums Up the Contests

Minneapolis.

KSTP has set aside a quarter-hour Saturday a.m. period in which to review for both the listeners and the sponsors' benefit the various contest offers currently on the station. Each advertiser concerned gets a complete mimeographed script of the program.

In line with this added service Ray C. Jenkins, KSTP general sales manager, will ask the advertisers to have the station informed of any promotions contemplated so that they also can be mentioned on this weekly program (11-11:15).

WHP's Highschool Bands

Harrisburg, Pa.

WHP has introduced a Sunday afternoon (30 minutes) series which offers the music of highschool bands within the station's service area. It's being done with the cooperation of the Department of Music Education in the Pennsylvania Department of Public Instruction and between band numbers there are short talks by the principals of the participating schools.

Event has been getting the station much editorial comment.

'Extra Income Counsellor'

Boston.

Robert D. Newman, known as the 'Extra Income Counsellor,' will air the first of a series of 15-minute programs on 'How to Make Money' over WEEI next Thursday night, at 10:15. He will tell of people who make money through their hobbies and introduce several over the air.

Praise Is News

Longview, Texas.

KFRO here has introduced a new wrinkle in answering its letters received expressing approval of the station's policies and cooperation in programs. In the past it was the custom to write these senders letters.

Now these letters received by the station are acknowledged as news items and read on the local news period put on by the station.

Rotating the Roles

Fort Worth.

Monning's, town's leading department store, has renewed for the duration of the school year its 'Campus Playhouse' on KFJZ. It's on late Monday afternoons.

Program presents a play written especially for the series. Cast is composed exclusively of high school students. Auditions are held each week, and no student appears on a broadcast more than once. Last few moments of broadcast are devoted by Producer Wally Ford to interviewing members of the cast out of character.

A Radio Break-In

Cleveland, March 5.

WHK's new announcer, Harry Brown, was recently assigned to take over the typical sort of thing that stuntman Carl Mark of the station usually handles. They said it would be a good way for Brown to get an all-around education. The assignment was the indoor Grotto Circus.

During his initiation into the brotherhood of radio stuntmen, Brown:

Rode 60 miles an hour with daredevil Flash Williams who hurtles his car over five parked jalopies.

Went into the tiger cage to interview the trainer in action.

Donned roller skates and joined the Reynolds Sister act.

Rode upon an elephant.

Went aloft to the 60 foot trapeze and gave a bird's-eye view radio description of the circus.

Inside Stuff—Radio

Optimism for 1940 was expressed in a letter by E. A. Nicholas, president, to stockholders of Farnsworth Television & Radio Corp. 'With the period of preparation substantially behind us and our organization established, we believe the company's liquid position is a cause for optimism as to the outlook for the coming year,' he said. The company's initial operating loss of $250,000 in the first eight months of the current fiscal year, which ends April 30, of which more than $85,000 represents non-recurring items, 'may properly be regarded as part of the cost of establishing the company in the industry on a basis that insures future stability,' he declared. Balance sheet at the end of December showed working capital of approximately $2,000,000, more than half of which is represented by cash in banks. The company has no bank loans outstanding, and accounts payable are normal, he reported.

RCA Victor is preparing to bring court actions against a couple of stations on the National Biscuit Bread schedule for failing to take out licenses covering their use of Victor phonograph records on the baking company's 'Make-Believe Ballroom' series. The disc manufacturer has meanwhile advised the account that unless the two outlets signed up soon National Biscuit Co. would be named in the litigation instituted as a contributor to the infringement.

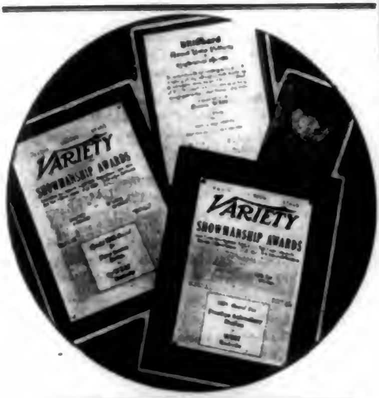
There are 30 stations broadcasting the 'Ballroom' in NBC Bread's behalf and all but two of them have obtained licenses from Victor. The recorder would base its suit on the decision which it obtained in the N. Y. federal court last year in the Paul Whiteman case. Judge Vincent Leibell ruled at the time that the recording company had a right to control the use of its product.

Early morning news period on WOR, N. Y., showed that it had 74% of the metropolitan listeners, according to a survey conducted by Crossley, Inc., Jan. 26. This represents an increase of 24% as compared to a poll taken Jan. 14, 1937. In actual sets in use the Jan. 24 survey gives WOR 8.4 out of a total tune-in for the period (8-8:15) of 11.3.

As for the same outlet's late evening news program (11-11:15), the latest survey gives it a rating of 5.5% out of the 11.2% of sets in use at the time. The WEAF news period ranks second with 2.9 and WABC's third, 1.2. WABC has Paul Sullivan newscasting for Raleigh cigarets.

The Sign, national Catholic monthly, recently printed a reader's inquiry as to whether John Gunther, author and radio commentator, is a Communist. Answer by magazine was that it did not know.

F. Mordaunt Hall, former film critic of the N. Y. Times and for some time with the Boston Transcript, is now with the Columbia Broadcasting System press division. He handles magazine contacts under Ed Sammis.



SURE SIGNS OF LEADERSHIP

Presented to WSM by impartial judges are these trophies reflecting WSM's leadership . . . WSM's ability to build programs with a purpose . . . programs that interest . . . programs that sell!

They are the yardstick that measures the value of acknowledged supremacy and shortens the gap between advertising and . . . action!

Truly, they are the marks of merit that guide wise advertisers.

Ask for the proof!

National Representatives, EDWARD PETRY & CO., Inc.

WSM
NASHVILLE, TENNESSEE

NO ADVERTISING CAMPAIGN IS COMPLETE WITHOUT WSM

The 1940-41
VARIETY
RADIO DIRECTORY
is now in
Editorial
and
Advertising
Preparation

VARIETY
154 W. 46th St.
NEW YORK CITY

LOCAL WBNY RESENTS PUSH-BUTTON SNUB

Buffalo, March 5.

Newspaper ads for push-button radios, picturing WBEN, WEBR, WGR and WKBW on the four buttons, have drawn repercussions from indie WBNY.

Station is following its newscasts with urging to 'insist upon a WBNY tab when buying a push-button radio. Your dealer will gladly put one on.'

Drama Speed Up

Continued from page 29

the astute use of dialog, montage tricks, or even a few bars of music. The experimentation conducted on such sustaining programs as Columbia's Workshop has been invaluable clinically as a testing ground for technique. Such experiments sift the practical from the bizarre. Authors happily adopt anything that's obviously smart short-cut.

More Incident

But pace in dramatic shows is achieved in two ways, of which faster performance is less effective than more plot and action in the script. Thus two playlets may be exactly the same length, but one may seem to move much faster than the other because it contains more story and is cut up into many short scenes and frequent changes in locale. Even if the multi-scene script is actually played more slowly, it will still seem to move faster.

According to writers, most sponsors and agency men have a tendency to prefer more plot and faster pace in dramatic shows. At least they usually say they do, and it's conceded that they're sincere. However, the authors say, when a script is really crammed with plot and frequent scene-changes and when it is actually played fast, the sponsor and agency representatives actually tend to slow it down for fear the listeners won't get it. As the writers see it, the sponsors like to imagine they're presenting intellectual drama for discriminating listeners, but instinctively they realize that no such thing is true.

Experienced writers generally know how to meet the demands of the sponsor and ad executives in that regard. When the perennial cry for faster pace is heard, they merely write in more scene-changes. And some of the more wily ones actually go to the trouble of writing certain lines into every script which they know in advance won't be permitted to stay. They explain that agency men are temperamentally required to cut something out of every script, if only in an unconscious need to justify their own place in the production setup. So the writer, knowing something has to be cut and wanting to be sure his pet lines are retained, deliberately writes in parts be knows will never get by.

Inattentive Factor

It's still a general rule in writing a daytime serial that everything must be said at least twice, so that a housewife who answers the doorbell or does some other chore won't miss anything vital to the story if she's away from the radio for a moment. Also, each day's installment must open with an extensive synopsis of the story to date.

Children's programs naturally follow their own rules. They needn't bother with characterization, must avoid sentimentality, must contain a maximum of action and speed and shouldn't be repetitious. Kids listen to a radio show with complete concentration. Or they don't listen at all.

Finally, there's no need for probability in a juve script—the moppets will accept any imaginative length that an adult author could possibly conceive. The main thing is action; not only movement, but plenty of violent he-man stuff, whether it's credible or not.

Dale Morgan, Frank Phelan, Judson Edwards, Gene Shumate and Bill Baldwin, of KSO-KRNT, are all working for pilot's licenses with the Des Moines school of aviation.

WBAL
means business
in Baltimore

Without a Bark

Hollywood, March 5.

Rudy Vallee program for Sealtest will try out the novelty of an announcerless program. Commercials will be threaded through the continuity. On the opener March 7 Vallee will be aided by comics Maxie Rosenbloom, Mary Boland, Arthur Q. Bryan, Abe Reynolds and Bill Wright.

Vic Knight produces.

Suzanne Stevenson Sues Transradio for Libel

Suit for $100,000 for alleged libel by Transradio, WOR and WOR's announcer, Arthur Hale, was filed in the N. Y. supreme court Wednesday (28) by Suzanne Stevenson, also known as Suzanne Silvercruys. The plaintiff is a playwright, author and lecturer.

The alleged libel occurred Nov. 21, 1939, on a broadcast over WOR in which the plaintiff was said to have been an enemy spy during the World War.

'Factfinder' (Sponsored) Rated Educational

Detroit, March 5.

Impressed with education character of the 'Factfinder' programs over WXYZ here and group of Ohio stations, Cleveland chamber of commerce has arranged for programs to be broadcast by transcription throughout public school system of that city.

Program, originating in WXYZ studios, is bankrolled by Hi-Speed Gas stations.

March Hits Buff Hard

Buffalo, March 5.

Medicos had field day with radiofolk last week with the following out: Ruth Paige, WEBR commentator, appendectomy; Joe Wesp, WBEN commentator, and Lou Kaiser, WBEN announcer, flu; Dick Ullman, WGR-WKBW salesman, minor operation, and Herb Rice, WGR-WKBW production chief, temporary hospitalization.

Payroll Traffic

St. Louis.—Martin Bowin becomes KWK's chief gabber, replacing Allen Anthony, resigned. Myron C. Bennett is the newest addition to gabbing staff. He had replaced Earl Kalusche, now with WLW.

Baltimore—George Mackubin has joined the sales promotion staff of WFBR, Baltimore. He will specialize in market research and dealer surveys.

New York—Marvin DeWitt Rae, Jr., formerly with WNEW, N. Y., is on the sales staff of the Empire Broadcasting Corp.

Des Moines—John Lagen has left KSO-KRNT for the continuity staff of NBC in Chicago. Frank Newton, of Chicago office of Ruthrauff & Ryan, takes over the continuity vacancy on KSO-KRNT.

Des Moines—Marian Schlaud of the KRNT-KSO continuity department, succeeds Gwen McCleary as director of women's affairs for the two stations. Miss McCleary resigned to be married and continue radio work in New York.

Syracuse—After eight years with the WFBL sales staff, Ewart Blaine has resigned to accept a position with Free & Peters in New York.

Pittsburgh—Frank Siedel has resigned as the head of WCAE's continuity department, a post be has held for more than two years, and is going to New York to try and peddle a new children's program he originated recently.

Danville, Ill.—Leo Boulette is the new program director for WDAN. He was with WLS, Chicago, for two years.

EVERY client of the Nation's Station has the assurance that his interests are as well attended to as if Richard Garner, WLW's Sales Service Manager were on his payroll. His experience with advertisers, agencies, radio stations and station representatives has well fitted Mr. Garner to continue the sales service work ably instituted by former Sales Service Manager Walter A. Callahan, now manager of the Chicago branch of Transamerican Broadcasting & Television Corporation. Whether it's explaining WLW's merchandisability to advertiser's representatives or dealers, arranging special promotions, looking after advertiser's network programs, making special Cincinnati appearances, or attending to the multitude of details every successful radio campaign needs, Mr. Garner is available . . . "Garnering" friends for WLW who believe that "Service is Showmanship."

Representing
YOU at
WLW
THE NATION'S
most "Merchandise-Able"
STATION

NATIONAL REPRESENTATIVES—TRANSAMERICAN
BROADCASTING & TELEVISION CORPORATION
CHICAGO . . . . NEW YORK

Garner explains WLW's chart story, a story of the Nation's Station that impresses dealers, distributors, advertising men and representatives with the selling power of WLW. If you or your organization has not seen this story, write, wire or call, Richard Garner, Sales Service Manager, WLW, Cincinnati.

Cincy Engineers Unionized

A.B.T.U. Said to Be Organized at 104 Radio Stations —Meets John Shepard March 15

Cincinnati, March 5.

The American Broadcast Technicians Unit, a subsidiary of the International Brotherhood of Electrical Workers, reportedly has 104 radio stations organized and 84 of them have contracts with management. This activity continues incessantly with the latest success achieved in Cincinnati, where the three Crosley stations, WLW, WSAI and WLWO (shortwave), are included. WKRC is also signed and WCOP has negotiated but not yet signed. Union expects to meet with John Shepard, 3d, March 15, in Boston to set terms for WAAB, WNAC, WEAN, WICC, involving about 50 employes. Joe Miller of the National Association of Broadcasters will attend the Boston huddle.

Under the Crosley terms agreed upon by the stations and B. J. Dunlop and Ed Biretz of the union the scale is from $45 to $67 weekly, with three supervisors getting $75. Other provisions are an eight-hour day and a working week of five consecutive days to be exceeded only at time-and-a-half pay. Seniority will rule in hiring and firing. Union has promised to be 'reasonable' about field trips made by engineers' for remote pick-ups involving absence from Cincinnati of several days. Crosley contract runs one year from March 1.

A. B. T. U. is currently asserting television and frequency-modulation jurisdiction in addition to stations and transcriptions. Its one most conspicuous defeat by the C. I. O. rival, American Communications Association, is Philadelphia. All CBS engineers are included in A. B. T. U. NBC engineers are not.

WCLE's Pre-Game Chat

Cleveland, March 5.

In addition to the General Mills-Socony Vacuum sponsorship of the Cleveland Indian games WCLE has this coming season, station will have a commercial half-hour of baseball chatter preceding the opening of the diamond events. Sneerda's Music House is the account and Jack Graney the designated announcer.

Nine night-time Indian games are already scheduled by WKH-WCLE, with seven at home and one each in Washington and St. Louis.

WTIC Musicians Set

Hartford, March 5.

Pact has been signatured between the local musicians union and WTIC for continued employment of 18 musicians on the stations staff.

At WDRC string ensemble continues playing, pending negotiations.

Actors Union Meeting With Platter Men

American Federation of Radio Artists has been holding informal meetings with transcription and recording companies for preliminary exchange of viewpoints before the union goes ahead with a final draft of its proposed disc code. Several of the huddles took place last week, and more are scheduled for this week and next. Meanwhile, the AFRA co-ordinating committee has almost ironed out the conflicting points raised by the various locals, so a final draft should be ready in about another week.

Actual hearing of the arbitration with the networks, previously scheduled tentatively for last week, has been postponed until April 1. Reason was the inability of Nathan Isaacs, one of the American Arbitration Assn. tribunal, to take time off from his law classes at Harvard before the beginning of next month. Dispute between the union and the networks is over the question of a wage scale for the Chicago area. Mutual last week served notice it desired to be represented at the hearings.

As a result of the recent referendum, delegates to the AFRA national board will henceforth be nominated by the local boards and elected by the local memberships, instead of being nominated by the national board and elected by the national membership, as heretofore. Ballots in the referendum were counted last week. Union's annual national convention will be held next August in Denver.

F. C. C.'s WASHINGTON DOCKET

MAJOR DECISIONS

Florida: Hazlewood, Inc., Orlando, granted new station to be operated on 1200 kc, with 250 watts (Class IV).

New Mexico: KICA, Western Broadcasters, Inc., Clovis, granted change in hours of operation from unlimited days and specified hours nights, to unlimited.

Pennsylvania: Application of Harry Jackson, Harrisburg, for a general experimental station nixed last week by the Commish when no one filed exception to a proposed finding entered last Jan. 23. 'Proposed findings of fact and conclusions of the Commission, heretofore made and entered ('were made a') part hereof by reference and adopted' as the final word on the Jackson application.

MINOR DECISIONS

Alaska: KGBU, Ketchikan, granted further extension of license upon a temporary basis only, to April 1, pending determination on application for license renewal.

Arkansas: KTHS, Hot Springs Chamber of Commerce, Hot Springs National Park, granted further extension of license on temporary basis only to April 1, pending determination on application for license renewal.

Florida: WMFJ, A. Wright Bork, Daytona Beach, granted further extension of license on temporary basis only to April 1, pending determination of application for license renewal. WTAL, Florida Capitol Broadcasters, Inc., Tallahassee, granted renewal of license temporarily only until Aug. 1, pending action on renewal application.

Georgia: WGPC, Albany, granted increase in power from 100 to 250 watts; WSB and auxiliary, Atlanta, granted renewal of licenses for the period ending Aug. 1.

Illinois: WCFL (auxiliary), Chicago, granted renewal of license for period ending Aug. 1.

Kentucky: WHAS, Louisville, granted change in corporate name of licensee to Courier-Journal and Louisville Times Co.

Louisiana: WJBW, Charles C. Carlson, New Orleans, granted power boost from 100 to 250 watts.

Minnesota: WLB, Minneapolis, granted renewal of license for the period ending Aug. 1.

Mississippi: WSKB, McComb, increase power from 100 to 250 watts.

Nebraska: KGKY, Scottsbluff, granted renewal of license for period ending Aug. 1.

New Jersey: WOR, Carteret, granted extension of special experimental authority to operate WOR as a facsimile broadcast station between 1 a.m. and 6 a.m., EST, to Aug. 1.

North Carolina: J. Winfield Crew, Jr., Roanoke Rapids, new broadcast station to be operated on 1200 kc with 250 watts.

Utah: KSUB, Leland M. Perry, Cedar City, special temporary authorization to Leland M. Perry, surviving partner of Johnson & Perry, a partnership, to operate station KSUB, was further extended on a temporary basis only to April 1, subject to whatever action may be taken on formal application for regular authorization that may be submitted with respect to KSUB.

Virginia: WSVA, Harrisonburg, granted power jump from 500 watts to 1kw; WMBG, Havens and Martin, Inc., Richmond, granted increase in juice from 500 watts to 1 kw.

NEW APPLICATIONS

Alabama: Pape Broadcasting Co., Mobile, jump power from 1 to 5 kw.

Arkansas: Regional Broadcasting Co., Jonesboro, increase nights power from 100 to 250 watts.

California: Don Lee Broadcasting System, Los Angeles, new high frequency broadcast station to be operated on 43000 kc with 1 kw.

District of Columbia: Capital Broadcasting Co., Washington, new station to be operated on 1310 kc with 250 watts.

Florida: The Metropolis Co., Jacksonville, new high frequency broadcast station to be operated on 43000 kc with 1 kw, special emission.

Florida: Pan-American Broadcasting System, Inc., Hollywood, new station to be operated on 1340 kc with 250 watts; Keys Broadcasting Co., Key West, new station to be operated on 1310 kc with 250 watts.

Georgia: Dalton Broadcasting Corp., Dalton, new station to be operated on 1500 kc with 250 watts.

Georgia: LaGrange Broadcasting Co., LaGrange, new station to be operated on 1310 kc with 100 watts.

Indiana: Indianapolis Broadcasting, Inc., Indianapolis, new high frequency broadcast station to be operated on 4300 kc with 1 kw, special emission.

Illinois: WMBI, Moody Bible Institute, Chicago, change hours of operation from limited, sharing with WCBD, Chicago, to limited with WBT, Charlotte, N. C., and KFAB, Lincoln, Neb. (contingent on KFAB going to 1080 kc).

Kansas: KSAL, Salina, increase night power from 500 watts to 1 kw.

Kentucky: The Ashland Broadcasting Co., Ashland, new high frequency broadcast station to be operated on 43200 kc with 1 kw, special emission for frequency modulation.

Louisiana: WJBO, Baton Rouge Broadcasting Co., Inc., Baton Rouge, jump juice from 1 to 5 kw.

Michigan: WKZO, Kalamazoo, new high frequency station to be operated on 43000 kc with 1 kw, special emission; WKZO, Inc., Grand Rapids, new high frequency broadcast station to be operated on 43400 kc with 1 kw, special emission.

Minnesota: National Battery Broadcasting Co. (KSTP, KAHS and KAIK, St. Paul, and KIUA, Minneapolis) change name only to KSTP, Inc.

Mississippi: WELO, Inc., Tupelo, new station to be operated on 1500 kc with 250 watts.

North Carolina: Greensboro Broadcasting Co., Inc., Greensboro, new station to be operated on 1310 kc with 100 watts.

Ohio: WING, WSMK, Inc., Dayton, jump juice from 100 watts nights, 500 watts days, to 5 kw all times.

Pennsylvania: William Penn Broadcasting Co., Philadelphia, new high frequency broadcast station to be operated on 43200 kc with 1 kw, special emission for frequency modulation.

Pennsylvania: John Memolo, Wilkes-Barre, new station to be operated on 1310 kc with 250 watts (facilities of WBAX, Wilkes-Barre, if WBAX license revoked); Allegheny-Kiski Broadcasting Co., Inc., New Kensington, new station to be operated on 1420 kc with 100 watts.

Puerto Rico: WNEL, Juan Piza, San Juan, jump juice from 1 kw nights, 2½ kw days, to 5 kw all times.

South Carolina: WIS, Station WIS, Inc., Columbia, voluntary assignment of license from Station WIS, Inc., to the Liberty Life Insurance Co.

Tennessee: National Life & Accident Insurance Co., Inc., Nashville, new high frequency station to be operated on 43600 kc with 1 kw, special emission; WDOD Broadcasting Corp., Chattanooga, new high frequency broadcast station to be operated on 43000 kc with 1 kw, special emission.

Texas: KRLH, Clarence Scharbauer, Midland, change frequency from 1420 to 820 kc, jump juice from 100 watts to 500 watts nights, 1 kw days, change class of station from IV to III-B.

Virginia: WMBG, Richmond, boost power to 5 kw night and day.

A.F.M. STRIKE AGAINST KWK

St. Louis, March 5.

Some 17 tooters, platter turners, members of AFM, Local No. 2, pulled a strike at KWK Saturday (2) when they walked out of the studio after a demand for an increase in pay and the employment of additional men was refused by station execs. The contract between the station and Local No. 2 expired last Jan. 1, but numerous huddles were held to iron out the differences and while these confabs were in progress the old pact was extended from week to week, the last expiring Saturday (2).

The strike was called over the protest of Ray Dady, station manager, who visited union's headquarters and pleaded with the entire executive board of Local No. 2 that no action be taken for another week while Robert T. Convey, head of KWK, was absent from city. His plea was nixed on grounds union demands were no secret to Convey.

Dady said the contract tendered by the local represented a 29% dollar volume increase over the national plan of settlement, which he contended was an unfair one from the station's point of view. The local asked for an increase of from $52.50 to $60 per week for each man and an 18-hour week; also the employment of part-time platter turners, a librarian, etc., which would have brought the personnel of the permanent staff to 18.

The station is reported to have contacted clients before the final blowup and found them willing to have transcriptions used instead of live talent. A station employee has replaced the union platter turner in manipulating the discs.

This is the first strike to be pulled in a local radio station in many years. WIL averted one several years ago when it dismissed its entire union orch. It has since been using transcriptions entirely.

PRE-TRIALING COLE VS. LORD

John O. Ives, vice-president of Phillips H. Lord Inc. was ordered to appear for examination before trial March 6 in the N. Y. supreme court, by supreme court justice Bernard L. Shientag. The examination is in connection with a $25,000 suit of Alonzo Deen Cole against Phillips H. Lord Inc.

Cole claims to have submitted a script known by three titles, 'Racketeer & Co.,' 'Mr. District Attorney,' and '137 Centre Street,' to the defendant in September, 1938. Lord allegedly sold it to NBC and Lord & Thomas in April and June 1939 respectively according to the plaintiff.

Damages of $25,000 are sought.

When you think of
NEW ORLEANS
you think of:

Duels Beneath the Oaks

and
WWL
NEW ORLEANS
50,000 WATTS
The greatest selling POWER in the South's greatest city
CBS AFFILIATE ... NATIONAL REPRESENTATIVE ... THE KATZ AGENCY, INC.

Henry Selinger
joins
SHERMAN & MARQUETTE
INCORPORATED
Chicago, Illinois
March 11, 1940
as Radio Director

From the Production Centres

IN NEW YORK CITY . . .

Charley Gaines of World abed last week with lumbago . . . Frequency modulation demonstration by Major Armstrong at the Ritz Tower emphasized to newspapermen it was 'non-technical' . . . Alice Marks no longer secretary to Raymond Paige. No like Pittsburgh . . . Rex Ingram, Negro actor, has role in NBC's serial, 'Against the Storm'; so have Phillip Clarke, Charlotte Holland, James Meighan, Jane Erskine, Robert Shayne . . . NBC board meeting held last Friday (1) . . . Felix Green, retiring N.Y. rep of British Broadcasting Corp., is looking into reports Bronx stations are propagandizing for Nazis, raising funds, etc. . . . Ivory's 'O'Neils' added Jessie Fordyce, Lawson Zerbe, John Anthony, Gladys Thornton, Jack Jordon, James Van Dyk for small parts...Shirling Olivier replaced Carleton Young on 'Valiant Lady' . . . Jean McCoy on 'Pepper Young's Family' . . . An editor of Time among party at Ruth Morris' tuning in of WHOM's late-night expert on flippancy, George McCoy...Time or Life may do a piece on him.

Phil Fuhrmann, WMCA salesman, talking of buying a rural retreat to raise pigs. His family was in the park-parking business . . . Nostalgia . . .

Charles Christoph, of Blackett-Sample-Hummert, recovered from illness ....Oliver Barber now directing 'Life of Mary Sothern' recorded series for Ipana....Bill Adams, who replaced the late Jack Roseleigh on 'Pepper Young,' is seriously ill and now Al Swenson has taken over the part.... Rikel Kent, formerly with WLW, now directing 'Valiant Lady'....Jessica Dragonette and Leith Stevens, CBS maestro, are set for the Ford summer show....Bud Parks, formerly under contract to Eddie Cantor, is on the Columbia staff of announcers.

Ralph Dumke, who used to do a 'sister act' with Ed East, is now playing a character part in Bess Flynn's daytime serial 'Life Begins' (CBS).... Ralph Edwards celebrates his third year as announcer on the Major Bowes show this week.

'My Client Curly,' adapted and directed to Norman Corwin, on Columbia workshop March 7 instead of Apprentice Show from Hollywood, which comes in a week later...Knowles Entrikin confined to his home with a cold...Fred Allen doing six weeks from Los Angeles later in season... Frank A. Arnold, one-time NBC exec, author of 'Do You Want to Get Into Radio?', which Stokes is publishing...Pat Barnes has a program for Westchester Light & Power over WFAS, White Plains. Ed East guested for him last Saturday, then they bowled 10 strings and collapsed.

IN CHICAGO . . .

Hill Blackett is in Mexico and Glenn Sample is in Florida....Ray Suber and Bob Bailey added to 'Road to Life,' Bret Morrison to 'Guiding Light' ....'Vic and Sade' show, NBC red strip for Procter & Gamble Crisco, will double to the NBC blue starting April 1 for same sponsor and replace 'This Day Is Ours'....Fern Persons, Jane Webb, Frank Pacelli, Dickie Turner, Art Kohl added to cast of 'Affairs of Anthony'....Paul Brentson and Thomas Moore added to the Columbia-WBBM spieler staff....CBS-WBBM housing being revised, with the press department slated to get its own photo staff and studio....Lou Ruppel, Columbia press chief, due through on six-week survey tour of CBS publicity nationally.

IN HOLLYWOOD . . .

Lum and Abner doing a week of broadcasting from New York and talking to prospective sponsors. Producer Bill Stuart also hauling east to take a promotion from Young & Rubicam....Alec Templeton giving his program a Coast tag for six weeks....Connie Boswell cast for radio guesting ....Jan Garber's 'Tinky Pinky' being tested on KMPC. Gag is to name an article and have the quizee identify it in rhyme, such as cucumber—nickle pickle....Bette Davis does her first comedy broadcast on Screen Guild Theatre March 10. Piece is Robert Riley Crutcher's 'Slightly With Accent'....Don Thornburgh back from NAB board meeting....Edward Arnold missed out on his last 'Good News' show when he wrenched his knee....Claire Trevor will be in the other corner for the dramatics with Don Ameche for Old Gold....John Conte, Benny Rubin and Eddie Dunstedter's orchestra made a wax for Raleigh ciggies under Jack Smalley's direction for Batten, Barton, Durstine & Osborn....Amos 'n' Andy broadcasting from Palm Springs....Kate Smith bringing her crew out in April for another 20th-Fox picture dramatization....Veteran Wireless Operators Ass'n chose Hal Styles as its prez....Walter Paterson, who plays Nicky in 'One Man's Family,' granted citizenship. He was born in South Africa.... Gracie Allen bobbing in and out of programs with her presidency gag.

U. S. CURIOUS ONLY ANENT RADIO SETS

Federal census of the nation's industries, which started last month, is seeking only one point of information about the show business. Census takers on this survey are trying to ascertain how many radio sets are owned in this country by the populace.

No mention of the picture business, such as popularity of double features, blockbooking and stars versus stories, are included in the list of industrial questions being asked. The regular population census gets under way in April, with the picture business estimating the census will show 130,000,000 as against 120,000,000 in 1930.

Mighty Mike Says

YOU CAN'T COVER PHILADELPHIA WITH AN OUT OF TOWN STATION

Our thanks to N. W. Ayer for evidence. We quote part of a letter from C. H. Cotfington, N. W. Ayer vice president, "C. A. B. ratings for Philadelphia audience on the Lone Ranger during October, November and December 1939 indicate the following ratio of audience distribution:

WOR 21.4%
WFIL ....78.6%"

FOR LOW COST CIRCULATION IN PHILADELPHIA ADVERTISERS BUY

WFIL

[illegible]

STOOKEY, DRIPS STAGE FARM FUN AT RALLY

Des Moines, March 5.

Four networks feeds and a series of local broadcasts originated in Des Moines from the fourth annual National Farm Institute with KSO-KRNT in charge of all originations.

Charles Stookey, CBS farm director, and Bill Drips, NBC farm director, were in Des Moines handling special shows arranged for by their respective networks.

KTSA's Listener Council

San Antonio, March 5.

KTSA will have a Listener's Advisory Council with a membership of 100 listeners in its primary area, with the project already taking shape under the supervision of Charles Balthrope, KTSA commercial manager, and Dr. Frank Stanton of the CBS research department, New York.

Semi-monthly checkup reports will be mailed to the group with a possible meeting of the entire group every month in the ballroom of the hotel here with the proceeding being broadcast.

Carl Coleman marked 10th anniversary Friday (1) as staff organist at WGR-WKBW, Buffalo.

Philadelphia Understands WPEN Called D. of J. in Dispute With Union

Philadelphia, March 5.

The U. S. Department of Justice has assigned an investigator to check on the WPEN-Musicians Union situash, according to reports here. The G-Men are said to have interested themselves in the case following complaints by WPEN officials that the union had indulged in restraint of interstate commerce in its tactics to force the station to sign a new contract.

Among the acts that WPEN is said to have cited as violations in line with Thurman Arnold's letter were:

1. Alleged collusion between the American Federation of Musicians and the National Association of Performing Artists as evidenced by NAPA's injunction suit against the station to prevent WPEN from using recordings.

2. Pressure brought by the Musicians Union against WOR which forced cancellation of a Mutual Broadcasting commercial ordinarily pumped through the station.

3. Calling out WOV New York musicians in a sympathy strike.

4. Attempt to force a transcription company to cease supplying e.t.'s to WPEN.

Philip W. Amram, WPEN attorney, would not comment on the report of the Government probe. He refused to deny or affirm that the G-Men were called in the case at WPEN's request.

'I am still making my own legal investigation in preparing an answer to the NAPA suit,' Amram said. 'Until my brief is filed I can make no statement.'

Local Department of Justice officials gave their usual 'no comment' reply to all questions pertaining to the probe.

Local 77 has been picketing WPEN since Jan. 1 when the station dropped its house band following failure to agree on terms for a new contract.

MERRY MACS' PIC DEAL

Harry Norwood is en route to Hollywood on behalf of the Merry Macs, radio mixed singing group. Couple of picture deals are in the negotiation stage. Act has never appeared in a full-length film.

Norwood will return in a fortnight.

I. N. S. news contracted by WGCM, Gulfport, Miss.

A News Editor who makes News!

Ray Clark, WNAX News Editor, is the favorite newscaster of 3,837,323—population of the WNAX Primary Area. So much is he a part of life in this great area, he often *makes* news.

In February, conducting the WNAX Finnish Relief Fund —he received from *Nebraska*—for auction—a toy fire engine. Highest bid — $12 — came from *North Dakota*. But, Teddy Gantt, 7-year-old infantile paralysis victim in *Iowa*, offered the contents of his bank—$2.53. Clark phoned the highest bidder, explained Teddy's bid. The North Dakotan gave the $12 to the fund, and the fire engine to Teddy.

Clark personally presented the engine to Teddy in a special broadcast from WNAX' Sioux City Studios—pictured above.

Result No. 1—Clark again made news. UP carried the story of Teddy and the fire engine as its outstanding human interest story of the day.

Result No. 2—WNAX again proved that with 5,000 watts that do the work of 50,000, plus smart showmanship, it has the coverage and influence to do a good job for you.

RADIO STATION WNAX 570 ON THE DIAL

Studios-WNAX Building, Yankton - Orpheum Building, Sioux City

A Cowles Station
5,000 Watts L. S.
1,000 Watts Nigh'
CBS

Represented by
THE KATZ AGENCY

RADIO REVIEWS

'YOUTH IN THE TOILS'
Educational
15 Mins.
AMERICAN LAW INSTITUTE
Monday, 7:15 p.m.
WJZ-NBC, New York

This is one more in the sundry organizational tieup programs designed to serve an educational purpose through applying the newer techniques of radio dramatization. The first of these Law Institute broadcasts dealt with the boy hoodlum. Script posed the question of the tragedy and waste he represents. It implied that the treatment of him as a problem was all wrong, the calloused officials confirmed the boy in thinking of himself as beyond decent people, an initiate of the pursesnatchers and stickups.

Moral is driven home by the repetitious method of author Al Williams. It was clear enough to those who have a preliminary knowledge of American penology, but it was less certain that the general public would savvy in full.

Material designed for a 'purpose' almost always limits itself to attention-calling rather than plan-suggesting. Certainly the hoodlum needs examination, but it seems laborious to say again in radio terms (after Warner Brothers) that young squirts are frequently very tough indeed and very quick with the trigger and and badly. The American Law Institute doesn't go so far as Hollywood in 'solving' the problem. Which leaves the American Institute sponsoring pretty good melodrama with sympathetic marginal notes. It may do for a start.

The effort was well written, paced and acted. But almost everybody is against burglary to start with. Almost everybody agrees with the program's thesis long before the third chorus. Something ought to be done. But try and get it done.

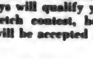
Land.

IN BALTIMORE IT'S WFBR
NATIONAL REPRESENTATIVES EDWARD PETRY & CO.
ON THE NBC RED NETWORK

D.I.Q.
Dr. I.Q.
The Mental Banker
NOW FEATURES
THE
MARS
BAR

A BAR WITH TOASTED ALMONDS
BY THE MAKERS OF MILKY WAY

Be sure to send in the wrapper from a "MARS" candy bar with your entry for the "Right and Wrong" portion of the Dr. I. Q. program. As usual, the box top from a box of 24 Milky Ways will qualify you as an entrant in the Biographical sketch contest, but only a "MARS" candy bar wrapper will be accepted with the "Right and Wrong" entries.



Be sure to listen in to Dr. I Q. every Monday night, over the NBC network; 6 P.M. PST; 7 P.M. MT; 8 P.M. CST; 9 P.M. EST.

$?$? YOU CAN WIN TOO $?$?

'Strange' Indeed

'Strange As It Seems,' emceed by Alois Havrilla, requested listeners to stay tuned in on CBS for Elmer Davis, immediately following—despite fact Bob Trout had then been substituting for Davis almost a week.

Apparently, script had not been changed to take cognizance of Davis' absence on vacation. His name was twice mentioned on 'Strange,' along with information that he broadcast news hot off the wire.

LOUIS SOBOL
Talk
15 Mins.—Local
Sustaining
Wednesday, 9:15 p.m.
WOR, New York

Newspaper columnist Louis Sobol did not have the radio idea when heard on the second of his Wednesday night quarter-hours. His material was not in kilocycle idiom. It rambled and had no highs, either in color or emphasis.

While he mentioned lots of people—almost too many—the general arrangement of the stuff made for lacklustre programming. His diction is okay.

Land.

'THE EAR OF BRITAIN'
Document
25 Mins.
Sunday, 7 p.m.
BBC, London

This and many programs consistently aired since the war began, have been unashamed propaganda on behalf of the Allies, put across as only an organization could that had official backing behind it. Idea here was to offset any impressions that might have been left with Britishers by the Nazis' 'Lord Haw-Haw.' It debunked the Nazi publicity methods.

Show was excellently written and produced by Robert Kemp, so as to be good, straight listening stuff aside from its message. But BBC should take a rap for doing job by halves. This was a necessary work, yet there was no ballyhoo or attempt to interest listeners beforehand. Chances are that a majority of Britishers at whom the broadcast was aimed failed to connect with it, assuming it was just another talk or just another preachment. It was not even picked out for display treatment in the BBC official program sheet, which was the least that could have been done.

CHARLES B. COCHRAN
'ALL CLEAR' with Evelyn Laye, Martyn Green, Clifford Mollison, Phyllis Stanley, Doris Hare, Valerie Fraser, James Hayter, Geraldo Band, Lionel Gamlin
Revue
65 Mins.
Tuesday, 9:30 p.m.
BBC, London

So Charles Cochran took the $30,000 worth of free publicity on the positively non-commercial BBC but he put a line over the air declaring he personally was against the broadcast, because he was opposed to revealing the secrets of his new revue in advance. Sez he!

As a radio dish in wartime it was the tops, calling for a critical word only because it sounded topheavy on straight songs, with comedy limited to an inferior duet between Martyn Green and Cliff Mollison and a so-so 'evacuee' number by Doris Hare, who, it may be suspected, handles better material in the actual stage show. But for the record, what there was of Evelyn Laye indicated the star is in fine voice these days, and Noel Gay's music was impressive over the air.

If it was an entertainment BBC was after, the broadcast was 100%; of its intention was to advertise Cochran's revue, it succeeded better than an American toothpaste program. Everything to boost the show was there. Cochran himself painting an oral picture of the spectacular stage settings and dresses involved, with BBC's emcee, Lionel Gamlin, extolling what he had seen of the show while it dallied in the sticks. Each star had a chance to speak a piece, letting the customers in on the inside, as it were, which is a gag that was never known to fail, and even producer Ronald Jeans, composer Noel Gay and dance arranger Bud Bradley were on call.

Advertising on the BBC! Never!!

Television Review

'WHEN WE ARE MARRIED'
Stage Comedy
97 Mins.
Sunday (3), 8:30 p.m.
RCA-NBC, New York

There was quite a buildup for the telecast of 'When We Are Married' because the show is playing currently at the Lyceum, N. Y., and the original cast used. There was, however, little difference if any in this performance before the television cameras. Experimental station W2XBS has telecast other stage plays. However, it was announced as 'an historic occasion.'

'Married' was written by J. P. Priestley. British author has not been fortunate with his stage contributions over here. Previously he was represented by dramas having to do with time. Away from his metaphysical theme for the nonce he turned out the farcical 'Married' (which was televised in London about two years ago). Story has to do with middle-class English, three couples who have been wed 25 years getting together to celebrate. Their party is interrupted when it is inferred that the young parson who tied the knots had not been regularly ordained. Word that they probably have been living out of wedlock gets around through a cook, addicted to strong liquor. Reactions of the husbands and the retorts of their consorts furnish the principal comedy of the performance, but the show should have more laughs than it provides.

At the studio two rehearsals were held, and obviously that was not enough, for some players were outside the frame of reception at a number of points. There were two intermissions, sad music being played during the first, which didn't help. There seemed to be virtually no change in the script, running time of nearly 100 minutes indicating the full play was presented. Thomas L. Riley was at the director's board, making no attempt at cutting, which is usually done during rehearsal.

Alison Skipworth is the sloppy cook of the play. Estelle Winwood, the most lively of the wives, is leaving 'Married' to appear in 'Ladies in Retirement.' J. C. Nugent, who has his inning with a maid, made a short curtain speech anent the future of television. Others in the cast were A. P. Kaye, Tom Powers, Ann Andrews, Leona Powers, Robert Henderson, Philip Tonge, Sally O'Neill, Henry Mowbray, Winston O'Keefe, Alice Fleming and Jane Sterling.

Requirement that the cast of 14 be paid a week's salary for the television appearance was also emphasized, but there was a gimmick to that. Shortly after the show opened, the players took a cut and it is generally understood that most are working at the Equity minimum of $40, with provision for a percentage if the gross reaches a certain point. Cost therefore was probably not more than usual, while the return in publicity was stepped up for NBC, same going for the play, which has not been faring any too well, getting by via various types of cut rates.

Should Equity continue to stipulate that full salaries must apply to telecasts if the plays be currently on the boards, it is obvious that any plan for televising legiters over a series of Sunday nights is mostly theory, because the cost would be prohibitive. A three-way board of actor-artist unions may revise the salary regulation, however.

Ibee.

Follow-Up Comment

'Good News' program (Maxwell House Coffee) introduced last Thursday (29) half of the series' new personnel. This half was Dick Powell. Other half, Mary Martin, debuts tomorrow (Thursday), when the show contracts into a half-hour. Java packer's final 60-minute runoff was loosely knit and spasmodically entertaining. Powell's trilling was effectively offset by Connie Boswell. Una Merkel joined Powell in a sketch of limited ingenuity and humor, and even Gracie Allen, for reasons unexplained, got into the proceedings. Daddy (Hanley Stafford) was the common target for Miss Allen and Baby Snooks (Fanny Brice) in this particular episode. On paper it must have looked funny. On the air it was not.

Phil Harris missed a laugh so obviously on the Jack Benny show Sunday night (3) that it almost threw the rest of the cast off step. Talking about last week's Academy Award to Robert Donat, Benny said he'd considered himself a dark horse. Harris hopped forward with a line about Rochester (Eddie Anderson) that was clearly expected to draw a howl, but he failed to wait for Benny's laugh to die down, so the audience missed it. Rarely is heard such a clear example of mis-timing ruining a gag. Benny show itself continues to hit a top average of comedy.

Raymond Massey did a one-shot Sunday night (3) on 'Fifth Row Center' over Mutual out of Chicago, where he's currently starring in the touring 'Abe Lincoln in Illinois.' He played the title part in 'Lincoln the President,' an original drama sketch in nine scenes. Gave a simple and impressive performance in a role to which he's suited by voice and temperament. Piece had several effective moments, particularly the emotional final scene, but wasn't chronologically perfect and contained at least one incident that schoolbooks have made trite. Also Lincoln's human quality, which is one of the vital points of the Sherwood play, was lost in the Boy Scout-like character of this sketch. Cast was unusually large, even with doubles.

Don Ameche, Maureen O'Sullivan and **Warren William** guested on the Gulf-Screen Guild show Sunday night (3) over CBS, playing the leads in 'Winter in Paris,' a romantic espionage original by Steve Fisher. Ameche and Miss O'Sullivan were the opposing spies who meet on a train, are mutually smitten, marry and spend the rest of the formula story hiding from the vengeance of their former employers. William was a U. S. consular attache. Yarn was fairly engrossing, mostly through the trouping of the romantic duo, but the scripting didn't work in much of the chase element. Production was generally expert, except for some unexplainably noisy scene changes.

'Show of the Week' over Mutual last Sunday matinee (3) revealed improvement. Now has acquired a more definite pattern and style, thereby gaining organization and punch. Frankie Masters' orchestra, with Marion Francis as vocalist, have a distinctive flavor and their contributions provided compelling entertainment. Budd Hulick handled the m.c. chores satisfactorily, the male chorus turned in a rousing version of 'Gaucho Serenade' and Dave Driscoll's news comments had a thesis. Comedy skit about Confucius was so much salami. (As one of a roomful of listeners remarked, 'Confucius say too much.') Commercials for Howard clothes have been better focused along with the rest of the script.

Ruth Lyons, author-producer of the Sunday morning matinee from WKRC, Cincinnati, over a coast-to-coast Mutual network, has a bright half hour revue, notably (1) for its modernity, (2) its careful preparation and creation, and (3) its originator's ingenuity as a song-per-week concoctor. And the songs are plenty OK, notably that 'Fooled,' which she sold so well. Her interview of Paul Whiteman, current that week at the RKO Shubert, Cincy, was a gem in informality, naturalness and general impressiveness, entirely away from the corny approach. The maestro was equal to the occasion with an intelligent and big league sequence of chit-chat and small talk. Mike and Irene and the Savoy Sisters further highlighted the event by their rhythmic salute to the maestro, including a specially written 'Mr. P. W.' ditty that Whiteman should adopt for himself. The maestro further hinted he'd probably be at the N. Y. World's Fair this summer. Also why haven't the music publishers hopped on Miss Lyons' tunes?

Frances Farmer and **Hiram Sherman** were guests on 'Pursuit of Happiness' last Sunday (3) afternoon over CBS. Actress played the ingenue lead in an 18th century story, 'Women of the Wilderness,' adapted by Dena Reed and Erik Barnouw from the book by Margaret Bell. It was a yarn with a leap year slant, with Allen Drake and Peggy Allenby playing the respective father and mother. Except that Miss Allenby's and Miss Farmer's voices were too similar, it was an effective comedy picture of early Colonial customs. Sherman played the hero in an adaptation by Neil O'Malley and Erik Barnouw of 'Sink or Swim,' one of the standard thrillers of Horatio Alger, Jr., played in broad olio form.

Varnum Joins CBS Discs

Des Moines, March 5.

Wayne Varnum, saleswoman for KRNT-KSO, Des Moines, has resigned to accept a position in sales promotion for Columbia records and will go to Bridgeport, Conn., March 11.

Mrs. Varnum was formerly assistant radio editor of the Des Moines Register and Tribune.

WBNS
TOPS IN CENTRAL OHIO
5000 WATTS DAY
JOHN BLAIR & CO., Representative

SECOND LARGEST COVERAGE
WKRC
CINCINNATI
WEED AND COMPANY

'THE O'NEILLS'

[illegible]

LAUGHTER TEARS [illegible] HEARTTHROBS

LISTEN IN.. TWICE DAILY
NBC Red Network, 12:15 to 12:30 P. M. EST
5:45-6 P.M., EST
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

Add: Big Events in History

Harry Hagen went somewhat berserk on his Monday (3) eve 'True or False' session, which was a contest between Broadway press agents and nitery hatcheck girls. When one of the publicity men stated that he worked for Walter Wanger, Hagen brought up the subject of Hedy Lamarr by asking the p.a. if she is as beautiful as she appears. Hagen played out this line, forgetful, apparently, that Wanger is now married to Joan Bennett, while Miss Lamarr is wedded to Gene Markey, her former husband. Or does it matter?

He also stuck his neck out with one of the girls on the subject of night clubs and she axed it neatly by telling him she'd rather be at an evening spot for entertainment than at his broadcast.

Another wacky bit was a running-gag question, repeated at least four times: 'What is it that John Barrymore doesn't have, wouldn't want if he did have it, but wouldn't take a million dollars for if he had it?' After the big build-up, he went off the air without giving the answer.

Incidentally, the press agents won the match, despite the fact that one of them said Francisco Franco was an orchestra leader.

Publicity men's team was captained by Charlie Washburn versus the femme hatcheckers by Renee Carroll of Sardi's. Both captains went down early. It was nip-and-tuck between Howard Newman and Monte (Beachcomber) Proser (latter despite being a nitery boniface retains his TAMA standing by virtue of a Walter Wanger hookup).

Conferencier Hagen style wasn't so forte on occasion. Too staccato plus a disconcerting insistence that the contestants 'talk into the mike'. Audibility was clear, so it either was an habitual or a needlessly officious caution.

Fred Spooner, Joe Heidt and Gardner Wilson completed the p.a. lineup; Mitzi Mitros, Vera Mathew, Adeline Molover, Dorothy Pascow and Yvette Sonni the coatroom sirens, representing spots like Leon & Eddie's, Monte Carlo, the Waldorf, etc.

Especially with the femmes Hagen seemed lacking in chivalry.

WIDE ASSORTMENT OF SPOT BIZ AT WOWO

Ft. Wayne, March 5.

New business for WOWO includes:

Hoover Liniment (Dr. Cox's horse liniment), 60 spots, through Wade, Chicago.

Proctor & Gamble (Ivory soap), spot announcement series through Compton, New York.

Dr. Salsbury Laboratories, Charles City, Ia. (poultry medicine), 26 blurbs, through N. W. Winter agency, Des Moines.

Du Pont (Cel-O-Glass) 13 spot announcements, through B. B. D. & O., N. Y.

Hortons, Fort Wayne (washing machines), 26 spot blurbs, through Louis E. Wade agency.

Murphy Products, Burlington, Wis. (livestock feed), 78 spot announcements through Wade agency, Chicago.

Household Magazine, Topeka, Kan., 13 studio programs through Presba, Felers & Presba, Chicago.

Climax Cleaner, Cleveland, 26 spot blurbs through Carr Liggett, Cleveland.

Standard Oil of Indiania, 78 sports through McCann-Erickson, Chicago.

Gardner Nurseries, Osage, Ia., 12 spots through Northwest Radio Advertising, Seattle, Wash.

Interstate Nurseries, Hamburg, Ia., six spot announcements, placed direct.

Carter Little Liver Pills, 300 spot announcements, throught Street & Finney.

Northwestern Yeast (Maca), 26 studio program, through Hays MacFarland, Chicago.

Olson Rug, Chicago, 26 studio programs through Presba, Fellers & Presba, Chicago.

H. H. Butler stores, New York, 78 studio programs, placed direct.

Chrysler Corp., Detroit, Blanket contract through Ruthrauff & Ryan, Detroit.

D. L. Clark Co., Pittsburgh, 78 transcribed blurbs through A. P. Hill agency, Pittsburgh.

KDKA's Latest Pledgees

Pittsburgh, March 5.

KDKA reports the following new biz:

General Mills Atlantic Refining sponsorship (joint) of Pittsburgh Pirates baseball games.

Bourne Bengue, Pacquin's Hand Cream, blanket contract for 300 one-min. announcements, through William Esty.

Kroger Grocery, quarter hour serials, 'Editor's Daughter' and 'Linda's First Love,' for 52 weeks through Ralph H. Jones.

Allis Chalmers, six one-min. announcements weekly for 13 weeks, through Bert S. Gittins.

Walker Remedy, one-min. announcements and half-hour disc show six times weekly 26 times, through Weston-Barnett.

Pittsburgh Provision & Packing Co., 65 spot announcements, through Smith-Hoffman-Smith.

Hires Root Beer, daily announcements six times weekly for 27 weeks, through O'Dea, Sheldon & Canaday.

Justrite Bird Seed, one-min. disc announcements six times weekly for 26 weeks, through Richard A. Foley.

Cleveland Paper & Paste, three-min studio participations five times weekly for six weeks, through Campbell Sanford.

Climax Cleaner, one-min. announcements four times weekly for six weeks, through Carr Liggett.

WFIL Makes Rotary

Philadelphia, March 5.

Membership in the Philadelphia chapter of International Rotary has been awarded to WFIL in the person of Roger W. Clipp, the station's general manager. It's the first time that a radio station has ever held a seat in the Philadelphia Rotary, consequently the membership was the object of hectic rivalry by local broadcasters.

WFIL is the local outlet for NBC blue (WJZ) and Mutual.

Philadelphia Placements

Philadelphia, March 5.

KYW reports the following new biz:

Beardsley Sons, Inc., fish cakes, 15 minutes participation in Musical Clock program.

A. H. Geuting, shoes, renewal of spelling bee broadcast.

Mentholatum, also Allis Chalmers, participants on 'R. F. D. 1020.'

William C. Haldeman, auto tag service, participation on 'Highlights After Dark,' recordings.

New spot announcement accounts on KYW include: F. G. Vogt (meats), Philadelphia Transportation, du Pont (synthetic glass), Charles Hires (root beer), Justrite (birdseed) and Swift.

At WCAU James Moroney Wine Co. is to bankroll Powers Gouraud's 'Night Owl' airings, six times weekly, and Land O' Lakes Creamery of Minneapolis, has two 15-minute Edgar Guest e.t. programs.

Auto Owners Finance Co. has purchased the 15-minute news comment program of M. Leonard Matt on WDAS.

ORGANIST WEDS COP

St. Louis, March 5.

The elopement and secret marriage of Henrietta Jordan, radio organist, and William Thomson, a local cop, became known last week. The couple went to Union, Mo., for ceremony.

Miss Jordan has played organ and piano at local stations for the past five years.

Wage Records May Be Centralized; It's A Break For The Networks

Washington, March 5.

Revision of the Wage and Hour Division's regulations, covering place and period for keeping records required by the Fair Labor Standards act, is expected to benefit radio, motion pictures and other show biz industries by eliminating necessity for special authorization to keep employe records outside the state where the place of employment is situated.

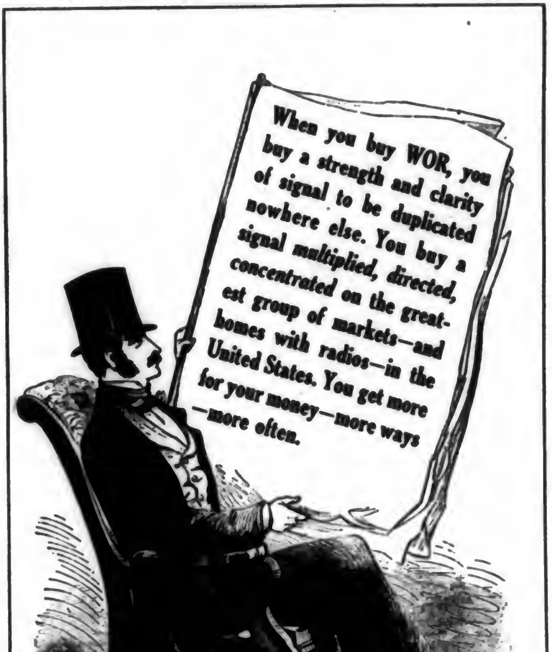
In an announcement last week U. S. Department of Labor pointed out that employers will be permitted to keep the required records 'either at the place or places of employment, or at one or more established central record keeping offices where such records are customarily maintained'. Should be a boon to the networks, particularly, where all petty details must be collected in the central office, although employes may be scattered through numerous states.

A 'brief record' must be kept, under the new rules, at the place of employment of each of the company's employes, if the employer keeps his general record at the central office. Such abbreviated records need to contain only two items of information for each work week of each employe: Total hours worked and total hours paid. (Name, address and occupation of each employe must be kept for identifying purposes, it was added.)

Before the new change in rules it was necessary to keep records of each employe 'within each state either at the place or places of employment or, where that was impracticable, within at least one of the employer's places of business within each state,' Labor Department pointed out. Also, a special authorization had to be secured from the Wage-Hour Administrator in cases where it was found more desirable to keep the records at some central accounting or record-keeping office in a state other than the state where the place of employment was situated.

New regs require that complete records be kept 'safe and readily accessible for a period of four years' at the central office. Two years is the deadline on 'abbreviated records' kept at the place of employment, but main dope must be on hand at the main office.

According to the Wage-Hour Division, chief time-and-trouble-saving factor in the new rules is abolishment of 'extensive files, shelves and drawers' and the doing away with 'special authorizations' which heretofore has brought on bookkeeping headaches.


When you buy WOR, you buy a strength and clarity of signal to be duplicated nowhere else. You buy a signal multiplied, directed, concentrated on the greatest group of markets—and homes with radios—in the United States. You get more for your money—more ways —more often.

Lively Showmanship
WINS LARGER AUDIENCES
in the
INTERMOUNTAIN
MARKET
FOR KDYL
The POPULAR Station
Salt Lake City
Representative JOHN BLAIR & COMPANY
NBC RED NETWORK

RADIO BOX OFFICE REPORTS

—FOREWORD—

Buoyed by car sales running from 20 to 25% above a year ago, Detroit auto manufacturers are unloosening purse strings for an advertising campaign during spring and summer selling season, normally industry's best period. Radio will do okay with extra coin available. Couple of million may be spent in next four or five months, chiefly in the form of spots and recorded programs.

Contrary to auto makers' previous belief that current presidential year would retard auto market, retail sales of cars and trucks during January and February broke all-time records of most companies for those periods. In fact, January registrations were the second highest January on record, being exceeded only by that month in 1937. February, despite adverse weather in most parts of the country, held up much better than expected and also threatens sales marks.

Consensus of industry's bigwigs at end of 1939 was that 1940 car and truck sales would show a moderate 10% gain over 1939, which showed a total of around 3,000,000 new car and truck registrations. Past two months' developments, however, have disproved bigwigs' conservatism and most observers now believe that year's gain will approximate 25 to 30%, placing 1940 near the industry's top ranking years and turning loose millions of dollars more in industry's ballyhoo outlay.

Most spectacular rise in auto sales has been experienced by independent producers, enabling these companies to unleash wads of dough on promotion. Chief of the indies who've shown exceptional gains in the past 12 months, Studebaker currently is launching a radio campaign with Richard Himber's band, augmented by Ray Block chorus. Fifteen-minute platters, set for three per week on numerous stations throughout country, will entail an expenditure of around $2,000,000, it's reported. All of sum won't be spent on discs, however, considerable portion of it going to spot announcements during the next five months.

All other makers, with few exceptions, will likewise pour plenty of coin into ether coffers. Chrysler and Ford, which last year spent a million dollars apiece in radio, will continue their Major Bowes and Ford Sunday Evening Hour programs, supplementing these with numerous spot and local dealers' campaigns on individual makes of cars. General Motors Corp., which dropped network programs in 1938, has indicated no intentions of returning to chains at present, but probably will next fall or early next year, now that steady upturn in car sales is established. This does not mean, of course, that GM's individual divisions will not spend lots of coin with radio during the coming five months in shows bankrolled by local dealers (with factories furnishing dough according to number of cars sold by those dealers) and in extensive spot campaigns.

In addition to Studebaker, other indies enjoying strong sales upturns include Packard, Hudson, and Nash. All are now in position whereby they can afford more than the usual newspaper and magazine insertion, so radio is expected to garner some of the extra coin this spring.

CHICAGO

(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24........	9,340	5,966	9,211	24,517
February 17........	9,310	5,478	9,413	24,201
% change..........	+0.3%	+7.1%	—1.1%	+1.2%

Political stuff on stations other than WBBM and WGN, which do not accept paid politico spiels, accounted for a healthy jump in local unit sales in Chicago, and this condition should last right through the coming campaigns. Expected shortly is the annual drop-off of cold remedies' spot and network purchases, but this will be compensated through the return of baseball's play-by-play on national spot. It's estimated $150,000 is in sight for local spiel expenditures by the office-hunters. Factional wrangles in the making, especially in the Democratic party, where a number of individualists are readying to buck the machine.

Most of the coin will go to the indie stations such as WIND, WJJD, WCFL, and WAAF, though there is a likelihood that NBC's WENR will garner a chunk of the money.

WGN, the Chicago Tribune outlet, and WBBM, the Columbia-owned station, agree on a policy of nixing any and all paid political palavering. Any political talks these outlets take are gratis if the stations deem these newsworthy. WMAQ, the NBC-owned station, is willing to sell time to politicos, but outlet is pretty cramped for time due to regular spot and NBC-red commercials.

Indications are that the foreign-language periods are going to get a solid play from the would-be statesmen, and those stations which have built up any dialect following will reap their mazuma harvest.

CINCINNATI

(WCPO, WKRC, WLW, WSAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24	4,740	4,957	5,671	15,368
February 17	4,635	4,580	5,350	14,565
% change	+2.2%	+8.2%	+ 6%	+5.5%

For the second consecutive week there is a marked gain in each of the three classifications of the total commercial units for the four stations participating in the report.

WKRC new business for the week ended Feb. 24 is:

Wilson Co., Chicago (Ideal Dog food) through U. S. Advertising Agency, Chicago, 6 announcements.

Dorsel Co., local (Seal of Kentucky flour) through Harry M. Miller agency, Cincy, three five-minute spots weekly.

Congress Cigar Co. (La Palina) through Marschalk & Pratt, NYC., six announcements.

Cincy Dodge Dealers Assn. through Ruthrauff & Ryan, Chicago, seven announcements.

WCPO new accounts for the week:

Leeds apparel store, local, added 20 announcements weekly.

Askin's apparel shop, local, a new account, contracted for 104 announcements.

Interstate Nurseries, through Buchanan & Thomas, Omaha, six five-minute transcribed programs weekly.

Clark Gardner nurseries, through the Northwest Advg. agency, Seattle, Wash., 13 five-minute programs weekly.

Norma Der, proprietary medicine, six announcements weekly.

Nu-Enamel Co., through Walter Haehnle agency, local, 11 spots weekly.

Ohio Gunnison Homes, through Strauchen & McKim agency, local, two five-minute programs weekly.

Hy-Pure Drugs Products, through Keelor & Stites agency, local, 250 announcements.

Schiff's shoe stores, five 15-minute programs weekly, live talent.

Capitol Clothes Shop, local, seven announcements weekly.

Shillito's department store, four announcements daily.

Nu-Way Dry Cleaners, four 15-minute programs weekly.

Sears Roebuck, through Frederic W. Ziv agency, local, 12 announcements weekly.

H. & S. Pogue Co., department store, 26 announcements weekly.

Cincinnati Dodge Dealers, two announcements daily.

Star Clothing Co., 11 announcements weekly.

Olshine's clothing store, five 15-minute, six five-minute and four announcements weekly.

Tri-State Ignition Co., refrigerators, 20 announcements.

HOW UNITS ARE FIGURED

The system of computation followed, in place of dollars volume, is to credit every commercial minute as one unit. An hour is thus 60 units, a half hour 30 units, and so on.

Chainbreaks, time signals, spot announcements are credited as one unit each. The week is considered as up to and inclusive of Saturday.

By 'spot time' is meant non-network time. Spot does not merely mean announcements (this use of the word is completely erroneous). Nor does it have anything to do with disc as opposed to live talent. It simply means all non-network time.

By 'local business' is meant any type of business coming from a firm whose activities are confined to a single city. This type of business is also known in the trade as 'one-address business' and generally is sold at a special (lower) rate.

By 'national spot business' is meant business coming from any firm whose distribution covers the entire nation, or at least large portions thereof. Some stations differentiate between 'national spot' and 'regional spot'—the difference being based on the extent of the sponsor's distribution—but VARIETY*, for purposes of clarity and simplification, bulks these two types of sponsors into one category. This seems all the more feasible since both national and regional sponsors (with rare exceptions) pay the same rates, anyhow.*

DENVER

(KFEL, KLZ, KOA, KVOD)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24	7,546	4,077	1,573	13,196
February 17	7,546	4,115	1,662	13,323
% change	*	—0.9%	—5.3%	—0.9%

* No change.

General Mills has signed for 72 baseball games during the 1940 season, 1½ hrs. each, reconstructed from telegraph information, with Jack Fitzpatrick announcing, on KLZ. Other KLZ new business includes Noxema, 15 mins. weekly, 13 times, 'Pennies From Heaven'; 20 Grand Razor Blades, four newscasts weekly, 15 mins., 13 weeks; Beeman's Chewing Gum, five announcements weekly, 13 weeks; Denver Natl. Bank, 156 announcements; Puritan Pie Co., six announcements weekly, 13 weeks; Bekins Storage Co., 104 announcements; Standard Bottling, 91 announcements; Leeman Auto Co., 12 spots; Woolworth Co., 13 spots; Colorado Ice & Cold Storage Co., 26 quarter hours; Terry Carpenter gas station, six quarter hours weekly.

The Denver Dry Goods Co. department store is using the daily noon newscast over KFEL to boost sales for its Chambers Range department. Other new business signed by KFEL includes Duffy Bros. Drinks sponsoring a weekly show, 'This Is Magic,' on two quarter-hours a week; Leed's Shoe Co., two chain breaks daily; Grayson's Apparel Shop, two chain breaks daily; Gilbert Tire Co., chain break prior to noon newscast; Rogers Mortuary, chain break Sunday following Mutual 'Haven of Rest'; and Roxy theatre (Negro), is using an hour, 12-1 Saturday night, for all-Negro variety show by remote from theatre stage.

The big sale of the week on KOA was the signing of the Kay's Jewelers for three 15-min. early morning broadcasts a week for a year. Others signed include the K & B Packing Co. for a 'Pinocchio' transcribed 15 mins., three a week; Cassidy-Hicks Wallpapr Co., 15 mins., three times weekly, 13 weeks; Studebaker Sales Corp., 15 mins., three a week, 13 weeks, 'Studebaker Champions'; and Gilbert Tire Co., 365 spot announcements, one a day.

DETROIT

(CKLW, WJBK, WJR, WMBC, WWJ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24........	8,145	8,448	3,363	19,956
February 17........	8,160	7,706	3,556	19,422
% change..........	—0.2%	+9.6%	—5.7%	+2.7%

Although sustaining losses in both network and spot biz, a sizeable spurt in local category permitted Detroit stations to show a 2.7% gain in total units for the week, a fractionally higher increase than in the previous week's comparisons. The big boost in the local unit category lends further emphasis to the fact, stated in last week's comments, that Detroit biz generally is well on the march upward, as a result of auto sales and production being near boom-time proportions. Losses in the national spot stanza was accounted for in the main by one station, although two others of the five stations also showed slight declines, while two outlets recorded small gains. Decline in the network category is minor, representing the loss of a single 15-minute program during latest week.

Harry Heilmann will start his third year of 'Baseball Extra' programs over WXYZ this week. Thrice-weekly programs are recorded at Tigers' training camp at Lakeland, Fla., and shipped by airmail to Detroit for broadcast following evening. Bankrolled by Tivoli Brewing, local.

Another brewery, Koppitz Beer, is sponsoring 15-minute daily sportcasts by Bud Shaver, former sports editor of Detroit Times and now connected with WXYZ. Program will also hit Michigan network.

Still another sponsor signed by WXYZ is Cunningham's, which operates string of drug stores here. Chain has placed order for 30 newscasts per week starting March 17. Newscasts will vary from five to 10 minutes each and will include each day of week. WXYZ is serviced by United Press, but copy will be prepared by station's news staff.

DES MOINES

(KRNT, KSO, WHO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24	7,650	2,668	3,962	14,280
February 17	7,770	3,433	3,580	14,783
% change	—1.5%	—22.3%	+10.7%	—3.4%

Recent business for KSO-KRNT has included:

Absorene Mfg. Co.—52 one-minute announcements, through Ross Gould.

Allis Chalmers—News programs, through Bert S. Gittins Agency.

Russell Miller Milling Co.—Five quarter-hours per week, through Mitchell Agency.

Standard Oil—78 one-minute announcements, through McCann Erickson.

Minnesota Macaroni—Participation in Magic Kitchen, through McCord Agency.

Lever Brothers—One-minute announcements, through Ruthrauff & Ryan.

General Mills—(Baseball sponsorship), through Knox Reeves.

Hi-Lex—Participation in Magic Kitchen, through McCord Agency.

Northwestern Yeast—Renewal Magic Kitchen, through Hays McFarland.

Phillips Petroleum—Renewal daily news program, through Lambert & Feasley.

Tone Brothers Coffee—Daily time signals, through Son de Regger & Brown.

Iowa Dairy Commission—Sponsorship State High School Basketball Tournament, through Coolidge Agency.

Beaver Valley Milling Co.—Daily news program, through Son de Regger & Brown

Burch Biscuit — One-minute announcements, through Fairall.

HARTFORD

(WDRC, WTHT, WTIC)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24........	7,040	1,701	1,333	10,074
February 17........	7,164	1,733	1,272	10,169
% change..........	—1.7%	—1.8%	+4.7%	—0.9%

Although network and local totals slipped slightly, Hartford stations recorded an increase in the national spot category for the fifth consecutive week.

KANSAS CITY

(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24	6,502	5,876	5,768	18,146
February 17	6,502	6,377	5,425	18,304
% change	*	—7.8%	+6.3%	—0.8%

* No change.

Figures are nearly constant except for the apparent increase in network time. This is accounted for, however, by the fact that total for KMBC has heretofore been estimated, but actual check was secured this week. Station reports strong totals on net biz and national spot points, but is catering to a comparatively small percentage of local biz.

Other changes reported, as evidenced by the figures, were minor in every department, as no station reported any startling list of new accounts and no more than routine number checking out.

NEW YORK CITY

(WHN, WMCA, WNEW, WOR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24........	675	7,482	11,002	19,159
February 17........	725	7,172	10,918	18,815
% change..........	—6.9%	+4.3%	+0.7%	+1.8%

All four stations showed increased local biz, ranging from WNEW's 3% to WMCA's 13%. National spot increased slightly, while network units nose-dived. New business of the week included:

WHN: American Jewish Broadcasting Co., through A. B. Landau, announcements; Eppens Smith Co., direct, six 15-minute programs weekly for 52 weeks; Fyr-Pro Corp. through Campbell-Lampee, 12 five-minute programs weekly, 13 weeks; Thomas Leeming & Co., through William Esty, announcements; Times Square Mission, direct, half-hour Sundays, 52 weeks; Manischewitz Matzos Co., through A. B. Landau, announcements, 52 weeks.

WMCA: Paramount Caterers, through Sternfeld-Godley, 40 five-minute programs; Columbia Pictures Corp., direct, 21 announcements; Fruit Wines Corp., through Emil Mogul, 60 announcements weekly for 52 weeks; Fyr-Pro Corp., through Campbell-Lampee, 10 announcements weekly for 52 weeks; I. J. Fox, through Lew Kashuk, 42 announcements weekly for six weeks; Ford Dealers, through McCann-Erickson, announcements; Mutual Optical Plan, through Al Klinger Agency, five-minute and 15-minute programs; Ferndale Farms, Inc., announcements. Station also got a 52-week renewal on Unity School of Christianity.

WNEW: Sebastiani Wineries, through Carlo Vinti, three quarter-hours weekly for 52 weeks; Essex De Soto Dealers, through United Advertising Service, announcements.

WOR: Look Magazine, through Austin & Spector, three 15-minute newscasts weekly; Armstrong Cork Co., through BBD & O, renewal of three 15-minute 'Julia Blake' transcriptions weekly.

NBC's key stations WJZ and WEAF report national and local spot business 68% up over 1939.

SAN FRANCISCO

(KFRC, KGO, KPO, KSFO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
February 24	8,460	1,516	2,744	12,720
February 17	4,065	728	2,478	7,271

The Feb. 17 figure does not include KSFO. Next week KJBS will be added, also new business comment.

Bribery Case Up This Friday (8)

Executive council of the contactmen's union is investigating payola charges made against a member who is on the professional staff of a subsidiary firm to one of the leading independent publishing organizations. The accused contacteer has already been questioned by the union and his professional manager has been summoned to appear before the council this Friday night (8). Officials of the union have agreed to withhold the circumstances of the case and the band leader involved until the matter has been thoroughly probed and a decision handed down.

The incident has caused quite a hubbub in the music industry because it makes the first time that a bribery issue has come up before the union since its inception six months ago. It is not known as yet whether the accused professional man's employer has been involved in the charges. If that should occur, the matter will then go to arbitration. The union will name one arbitrator, the employer another and the third will come from the American Arbitration Society.

In the event of a guilty verdict the employer will be subject to a fine of $1,000. The penalty for a union member found guilty of bribery is dismissal from the union.

Houston Suit Charges Coin Machines And Union Represent 'Conspiracy'

Houston, March 5.

Coin-operated phonograph record machines have become entangled locally in the anti-trust law. According to charges filed by the U. S. district attorney in Austin, coin-machine operators and distribs have entered into a conspiracy with the local branch of the International Electrical Workers Union to control and restrict the location of these mechanisms in the city of Houston. Besides officials of the union nine operators and distribs are named in the complaint.

The district attorney contends that the alliance between the union and the distributors has for its 'purpose the regulating, fixing and limiting the output' of the machines. Also that the alleged conspiracy involves 'the buying, selling, renting and leasing of space' for the disc mechanisms all of which constitutes restrictions in trade and commerce.

Al Sherman Scores Point; Alleged Freeze-Out On 'Yokel' Tunes Actionable

Al Sherman scored an important point in his suit against Lew Brown, the producers of 'Yokel Boy' and Chappell & Co., when Justice Samuel Rosenman, of the N. Y. supreme court, last week refused to dismiss his $150,000 suit against the three parties. The judge rejected the defendants' contention that this was an action for infringement of a copyright and as such should have been brought in the Federal court. He held that the case concerned the allegation that one co-owner of a copyright assisted by other persons destroyed Sherman's interest in the musical works and excluded him from the possibility of capitalizing on such works. Julian T. Abeles represents Sherman.

Justice Rosenman held also that the action is based on a trust relationship among the co-owners of the copyrights and accordingly is a substitute for an accounting suit. These circumstances, he added, gives his court the same jurisdiction as the federal courts under the copyright statute.

Sherman claims that he is the co-author of three songs which Brown used in his production of 'Yokel Boy,' namely, 'Let's Make Memories Tonight,' 'Rhythm Makes Me Wanna' and 'I Can't Afford to Dream,' and that not only did the defendants fail to give him writer credit on the numbers but they haven't paid him any royalties. Brown was nominally the producer, though the complaint lists Elbee Prod., Inc., as the presenter of the show.

MCA's Broadway Sweep

Week of March 28 will see most of the New York theatres using MCA bands on their stages. Count Basie will be on the stage of Loew's State, George Olsen at the Strand, Bob Chester at Flatbush, Brooklyn; and Tommy Dorsey will be in his third week at the New York Paramount.

Windsor theatre in the Bronx and Carlton, Jamaica, two remaining stands for major bands, are not yet booked. Loew's State is first booking there for Basie, only other time he was at a Broadway house being at the Paramount.

Ellington's Seattle Date

Seattle, March 5.

Joe Daniels' booking office set Duke Ellington for Show Box, night spot, opening April 1, for two weeks.

Show Box operated by Mike Collins has been getting nice biz when using names, like Sally Rand and Gene Austin.

ROCKWELL WEST TO HEAR ARTIE SHAW

Tom Rockwell, head of General Amusement Corp., flew to Hollywood Saturday (2) to hear Artie Shaw's new orchestra and to close a couple radio deals. One of these concerns the placement of Victor Young on the Old Gold-Don Ameche show.

He's due back in New York tomorrow (Thursday).

Shaw starts his comeback with a new crew by making five sides for Victor at RCA studio in L. A. He'll have 31 men in the band, split up as follows: Six brass, four sax, four rhythm, eight violins, two violas, two cello, one bass clarinet, one oboe, one flute and one French horn.

Krupa to Inaugurate Empire, Sy'cuse, Vaude

Syracuse, March 5.

Charles Martina, of Albion, N. Y., has taken over the Empire and, following extensive alterations, will reopen it April 1 with vaudfilm. Gene Krupa to headline the first bill.

Morris Fitzer moves from the Empire to the Rivoli to join his brother, Mitchel. This is the fourth time in 24 hours that Fitzer has been in and out of the Empire and as he turned over the Keys on Friday he said, 'I'll probably be back here again some day.'

Al Donahue Set for Big 10,000-Hoofers Troy Affair

Troy, N. Y., March 5.

Al Donahue's orchestra has been engaged to play at the annual ball of Troy Police Benevolent and Protective Association in the State Armory April 26. Affair usually draws between 10,000-15,000 people.

Jimmy Dorsey's band played date last year. Shep Fields, Larry Clinton, Russ Morgan and Tommy Dorsey are other name units which have played the ball.

Teagarden Ordered To Pay 4½G or Face Loss of Union Card

Jack Teagarden must settle within 30 days a claim for $4,500 lodged against him with the American Federation of Musicians by Arthur Michaud or suffer expulsion from the union. Decision was handed down by the AFM trial board last week, one of the most drastic actions taken against a bandleader in some time.

Claim is based on an agreement whereby Michaud was to get a percentage of Teagarden's gross earnings over a period of three years, in return for releasing him from a booking and personal manager contract. Teagarden then went over to Music Corp. of America and lawyer Johnny Gluskin became his personal manager. He subsequently parted with the latter. Michaud personally manages Gene Krupa, Lennie Hayton, Bob Chester, Buddy Rogers, as well as having a booking permit.

Teagarden recently filed a voluntary petition in bankruptcy listing Michaud as one of his creditors. However, the union does not recognize legal baths of members and the bandleader must pay. His band, which recently underwent a reorganization to eliminate high-priced men and bring down its operating nut, is currently in the south.

Fair's Bands

Continued from page 1

Campus, while a third, as far undesignated as to locale, may be known as the Oriental village.

George Smith, who was active in midway affairs last year, is in charge of midway deals now, with Albert Johnson serving as advisory consultant to Harvey D. Gibson, chairman of the fair board. Lincoln G. Dickey, who had served for several months as advisor to Gibson on midway matters, has moved headquarters to New York City and is currently devoting all his time to setting the new Aquacade show for Billy Rose.

'American Jubile,' currently sponsored by the fair, may open under the management of some transportation company. The Greyhound bus system is now being mentioned as possible sponsor and backer.

Mal Hallet, who made way for Ella Fitzgerald at the Roseland Ballroom, New York, returns there for another four weeks March 12, following the Fitzgerald outfit.

Film-Style Continuous Performance With 6 P.M. Price Change a Dance Click

Kansas City, March 5.

Will Wittig, manager of the Pla-Mor ballroom, has adopted the 'double feature' idea to his dancery, and has hit a clicking policy of offering two bands for the price of one on Sundays. Matinee dance begins at four with one band, and second crew takes over from eight to 12, all for one admission.

A few weeks ago Wittig inaugurated the idea as a stunt, but now appears to be regular Sunday policy. It replaces his former schedule of a matinee dance on Sunday from three to six p. m. which was followed by the regular evening terp.

Last Sunday Red Blackburn and crew took over matinee stretch with Rudy Bundy playing for the night crowd. Wittig sets the price at 25c. before six and 40c after, another kindred cinema idea.

Bundy wound up his week's stay with the night stand Sunday and Wittig brought in Herbie Holmes and his crew of 16 for a week's stand beginning today. Carl 'Deacon' Moore is set for a one-nighter Saturday (9) under a tariff of 75c per head.

Wittig has stated that it all adds up to the best percentage the Pla-Mor winter season has had in past three years with substantial increase of 1939-40 over previous season. Pla-Mor is one of this section's largest dance spots, and combines an ice rink, bowling alley, softball park and swimming pool (in season) as attractions.

CUSTOMERS LEAD BAND AS GAG

Sammy Kaye is currently operating a gag that allows three guest conductors culled from patrons in the Century Room of the Commodore hotel, N. Y., to baton his band at various times. Tagged 'So You Want to Lead a Band,' it's worked each night and on his Saturday afternoon full hour broadcast on the Mutual net.

Trio of embryo leaders are selected via numbered cards handed out by waiters and one gaining most response from rest of audience is served with a bottle of champagne. Twist is that the band actually follows direction of amateur leaders, slowing and speeding with erratic direction.

Bill Marshall Trying Hollywood But His Band Has Candle In Window

Memphis, March 5.

Bill Marshall, young maestro who took over Frank Dailey's Stop-and-Go band, stopped here over the weekend on the way to Hollywood, where he has been pacted by Warner Brothers for six months. Band is continuing intact for series of one-nighters in Florida and Southeast so that Marshall can rejoin 'em just in case.

Marshall's contract calls for him to report at Burbank this week. No definite assignment. Reported to be one of several good-looking young singers studio is lining up as possible replacement for gap created by departure of Dick Powell and John Payne.

Formerly with Fred Waring and Ran Wilde as vocalist, Marshall started out with own band little more than a year ago, made a deal to take over the Dailey outfit last spring, has been doing all right since. Warner Brothers spotted him in New York recently.

Kassel's Bismarck Return

Chicago, March 5.

Art Kassel orchestra comes back to the Walnut Room of the Bismarck hotel, his perennial stand, on April 2. Replaces the current Leonard Keller orch.

BOLSTERS MONDAY

College Talent Quest Stunt Used At Chatterbox

Pittsburgh, March 5.

Lang Thompson band is looking to Pittsburgh's three colleges in an effort to boost weak Monday nite biz at William Penn Hotel's Chatterbox. Maestro launching series of weekly 'Kampus Kwests' in an effort to uncover undergraduate talent, starting with Duquesne U and continuing on following Mondays with Pitt and Carnegie Tech and around the circuit again, or at least until Thompson's local engagement ends.

For once, however, a band isn't promising a job to the winners. Thompson instead is shelling out number of cash awards as well as a couple of record albums. To attract the collegiate trade on audition nights, band has also persuaded the Chatterbox management to drop the minimum charge for those evenings.

SWING TO SWEET HEADACHING BOOKERS

The trend toward a more quiet style of music is sending band agencies on a diligent hunt for sweet and semi-sweet bands that may have possibilities as future b.o. lures. Offices claim there aren't enough smooth groups of name calibre to currently satisfy demands of customers and admit that the situation is the result of too much emphasis the past couple of years on swing outfits. Now that the drive stuff is easing off bookers are looking in the opposite direction.

However, it's pointed out by band men not connected with the bigger agencies that there are any number of good groups in that category currently playing in the middlewest that are already contracted, some to Music Corp. of America, the outfit conducting the sharpest search for sweet bands. General Amusement Corp. is the office likely to be hurt most if a sudden upheaval puts sweet outfits on a higher level than swing. General's list is almost exclusively the latter. Wm. Morris is pretty topheavy in swing, too. Consolidated Radio Artists' roster is fairly evenly divided, and Frederick Bros. is almost exclusively sweet.

Sweet 6-1 Over Swing

Seattle, March 5.

Students at the University of Washington are swinging away from swing. Poll just completed on the question of swing vs. sweet preference and no straddlin, allowed, showed:

Sweet, the Winnah, 6 to 1.

Going Places Provides Excitement In The Lives of Hal Kemp's Orchestra

By BERNIE WOODS

What can and often does happen to a band out on 8,000-mile tour of one-nighters and theatres is illustrated by the recent experiences of the Hal Kemp band, now at the Lyric theatre, Indianapolis, and headed for the Palmer House, Chicago, March 21.

Heading south from a first date in Philadelphia, Kemp's outfit expected an easy tour through the warmer southern states. Instead, the first thing encountered was the engagement-ruining cold weather which extended as far south as Florida. At Asheville, N. C., Bob Allen and three Kemp musicians had a busy few minutes smothering a fire that got going in one of Kemp's trailers. They said they would have liked to let it flame and keep them warm but that trailer was the result of a dozen hard worked one-nighters so the blaze was smothered with a blanket with little damage. Nearing Lula, Georgia, unwarned that ice was in season in Georgia, the trailer skidded into a ditch and turned up its wheels. Eddie Kusby, trombone, was in the thing grabbing a snack of bread and jam and when the guy that was piloting it crawled in to haul him out the contents of the jam jar was all over his face and, looking like blood, he was mentally tabbed at first for a face lifting.

At Spartanburg, S. C., two of the orchestra's cars played follow the leader into a snow drift and got themselves marooned. Next the instrument truck decided to take a day off for the guy behind the wheel forgot to change the oil and burned out a bearing outside of Birmingham, Ala. While standing in the street in Nashville the same truck was broken open by three colored boys who were subsequently nabbed, and 3,000 negatives and several sets of clothing were pinched.

Saxist Jack LeMaire took the prize, however, for having things happen to him. At different times his overcoat got lost, strayed or stolen; he woke up in the middle of a fire in his hotel room; and during the trip his wife gave birth to their first child. The blaze was at Opelousa, La. In the way of constructive events on the trip were the marriages of trombonist Leo Moran (everything seems to happen to trombonists), and sax man Johnny Van Epps.

Kemp himself celebrated his first wedding anniversary in Atlanta with his wife, the former Martha Stephenson. Kemp while at the Florida Fair in Tampa donned a crash helmet and rode a speeding car with Lucky Teter through flaming walls of wood.

Inside Stuff—Music

Willie Horowitz and Abner Silver, who bought the Joe Davis catalog several months ago, will probably change the name of the firm from Joe Davis, Inc., to the Mayfair Music Corp., which title is now controlled by the Robbins Music Corp. Horowitz was professional manager for Miller Music, Inc., a Robbins-Metro unit, hence the friendly gesture. Jack Robbins has stated that he has no other interest in the Horowitz-Silver venture.

Davis, as provided for under the contract, will retrieve his incorporated contract when Horowitz and Silver take over the Mayfair title. Davis gave the pair the right to use the name for two and a half years, meanwhile continuing in business for himself as the Georgia Music Corp.

Horowitz-Silver deal for the Davis catalog called for a cash payment of $32,500 on the total price of $75,000. Davis in addition collects royalties from works of his in this catalog. He hopes to get the Georgia firm into ASCAP in four or five months.

Irving Mills, who recently went back into orchestra personal management with an interest in the Bobby Byrne and Georgie Auld outfits, denies having stepped out of the picture again by disposing of his holdings in Byrne. Says he intends retaining it. Auld's band broke up several weeks ago in Florida.

Byrne's group is sold almost solid between now and next August. Goes into two and a half weeks of Brandt theatre circuit in New York, opening March 14 at Flatbush. Follows with two weeks at Aragon Ballroom, Cleveland, and a short stretch at Meadowbrook, Cedar Grove, N. J., before opening May 15 at Glen Island Casino, New Rochelle, N. Y., for the summer.

Peck Kelly still pecks away on his piano at the Southern dinner club, Houston, just as unperturbed and modest as if Walter Davenport hadn't told the world through his story in Collier's three weeks ago, that Peck had built a better mouse trap and most of the big shot orchestra leaders have already beat a path to his door, trying to sign him up at most any price. While they cry and plead and wail he only sadly explains, 'I ain't good enough, I got to practice lots yet.'

Heavy exploitation for the first Raymond Scott recordings includes a deal with almost 100 Loew theatres throughout New York and surrounding territory to play 'Huckleberry Duck' on the house sound system before getting underway in the morning and as exit music after the last show at night.

'Over the Rainbow,' the tune from the 'Wizard of Oz' which finally captured the Academy Oscar for best song of the year, was not even mentioned in the list of candidates for the statuette in the field. It was written by E. Y. Harburg and Harold Arlen.

When Radio City Music Hall staged its Victor Herbert 'album' presentation, in memory of the composer, usage of the six numbers constituted a 'grand' right and cost the Hall $250 per number, for the week, as a royalty in order to produce the songs.

Mrs. Betty Stasny, of Stasny Music Co., stated last week that the dickering by Joe (Banjo) Santley for the purchase of the Stasny catalog was all news to her and that the first she knew of such interest was the story in the previous issue which told of the deal having gone cold.

Coy Poe Sues Tomlin

Tulsa, Okla., March 5.

Coy Poe, long his agent, entered suit here last week against band leader Pinky Tomlin seeking payment of $5,000 for alleged services during the past two years.

Poe tied up songsmith Tomlin's car and boxoffice receipts until settlement is reached.

SCALZI'S OPERATION

Eddie Scalzi, tenor sax tooter for Bob Chester, was successfully operated on for removal of his appendix last week in Boston. Chester is playing at the Raymor Ballroom.

Operation and loss of Scalzi threw the band out of kilter the day before an audition for an important hotel spot.

ROBBINS
Roster of Radio Hits!

The "STANDOUT" Hit on Radio and Best Selling Lists
THE STARLIT HOUR
Lyric by Mitchell Parish Music by Peter De Rose

HERE'S THE GREAT "CHEER-UP" TUNE
—THAT'S SWEEPING THE COUNTRY!
●
THE WOODPECKER SONG
(REGINELLA CAMPAGNOLA)
English Lyric by Harold Adamson
Italian Lyric by C. Bruno Di Lazzaro
Music by Eldo Di Lazzaro
●
THE NATION'S BIGGEST NOVELTY HIT
ON RADIO—MUSIC MACHINES—RECORDS

[illegible]

Bands at the Box Office

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Spots listed are only where the band is the main attraction for supper. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Charlie Barnet	Lincoln (225; 75c-$1.50)	3	775	2,425
Bob Crosby	New Yorker (400; 75c-$1.50)	8	900	9,775
Sleepy Hall	Biltmore (300; $1-$1.50)	2	400	750
Everett Hoagland	Waldorf (Empire) (400; 75c-$1.50)	9	550	7,075
Sammy Kaye	Commodore (400; 75c-$1.50)	17	1,075	25,300
Henry King	Plaza (350; $1.50-$2.50)	7	425	3,425
Frankie Masters	Roosevelt (500; $1-$1.50)	4	400	1,675
Lani McIntire	Lexington (300; 75c-$1.50)	7	1,150	9,050
Glenn Miller	Pennsylvania (500; 75c-$1.50)	8	1,525	14,250

Night Club Reviews

CAFE LOUNGE, N. Y.

(SAVOY-PLAZA HOTEL)

Hildegarde, Bob Grant's Orch (6).

To a $2.50 and $3.50 minimum check (latter on Saturdays), the highest tariff for a single attraction in any metropolitan New York spot, Hildegarde is doing a terrific business at this class nitery. The photogenic chanteuse has come along in the past two seasons as a No. 1 femme draw in the cafes, unusual in a field where attractions can be counted on one hand. Cafe entrepreneurs usually say Harry Richman is a sock cafe personality, and then have to stop and think of the DeMarcos, Veloz and Yolanda and a couple of others.

Retailing a verve and charm that's distinctive, Hildegarde, who is from Milwaukee and has never been nearer to Austria than London and Paris, where she has worked, is regarded as a Viennese songstress because of her penchant for the gemuchtlich chansons of yesteryear. In these days of shifting maps and allegiances, she is wise in pointing up the nostalgic flavor and, as such, it is always commercial.

But she mixes the Continental repertoire expertly with contemporaneous pops such as the 'Tinkle Song,' 'All in Favor Say Aye,' 'All the Things You Are,' along with Chevalier and Noel Coward numbers, plus the new Hermann Leopoldi song, 'Little Cafe,' Irving Caesar's Roumanian novelty, etc.

Her premiere here delayed a week because of laryngitis, which caused prestidigitator Russell Swann to hold over another stanza (he's since opened at the Waldorf-Astoria, N. Y.), she was in fine voice Saturday night when caught. Her arranger-pianist Leo Kahn shifts to and from the bandstand to the Steinway, alternating with Miss Hildegarde who accompanies herself 50% of the time. When she does, she utilizes twin baby spots, at either side of the music box, to highlight her very attractive profile.

Bob Grant's sextet, with the maestro violining throughout, is a snappy 'society' combination that gets 'em out on the floor soon and often. His single muted brass, one reed and four rhythm make for plenty of compeling dansapation. Grant is a vet in the business, and for some seasons just past was at the Clover Club, Hollywood, although originally from the smarter New York hotels and restaurants. *Abel.*

LA CONGA, N. Y.

Diosa Costello, Florence & Alvarez, Aida Alvarez, Sergio de Karlo, Elia & Elio, Jose Morand's orch (10).

If the gals at Izzy Herk's Gaiety or any of the Minsky mosques for the moochers did 50% of the amount of Diosa Costello's cooching the cops would get annoyed. Done to a voodoo tom-tom rhythm, bongoed by an Afro-Cuban conga kid, and in a Latin aura, it's big boxoffice, all the 'smart' people having catapulted Miss Costello into a bit of a Broadway name.

One wonders where La Diosa gets the pep for her rhumba rhythms, what with her work in 'Too Many Girls' all through the week and the two nitery frolics thereafter. However, there's no disputing the b.o. lure of her peripatetic chassis, which she bumps and grinds into the ringsiders' laps. A generally good-humored, al fresco manner of careless abandon accounts for the general inoffensiveness. Furthermore, the paprika Puerto Rican has made her conga cooch a bit of an art.

Club La Conga, managed by Mario, vet cafe man, and maitred by Fred Chiaventone, is a signal click on its topical attuning with the current Latin trend. A high-grade standard further has accounted for this being one of the few Broadway spots to lure the fashionable eastsiders.

The combo of Miss Costello and Desi Arnaz started it. Both are co-featured in the George Abbott musical, 'Too Many Girls,' but Arnaz is vacationing from the nitery for several weeks, although still in the legiter. Florence and Alvarez, standard ballroom team, and an assortment of specialists round out a strong floor divertissement.

Florence-Alvarez team are among the better ballroomologists. She's a photogenic looker; he properly sleek and Latin, but inclined to perspire too openly and freely. His shoulder whirls and rather extraordinary holds are laborious indeed, however. Their bolero opener and that fast dance finale are unique.

Aida Alvarez, no relation, is a dance specialist; Elia and Elio do 'shoeing the mare' and kindred rhumba terps in standard style, and Sergio de Karlo, shifted over from the Versailles, m.c.s in between strumming his guitar and giving out with romantic South American ballads. He's a good cafe personality.

New Jose Morand band is equally facile for the Latin and standard dansapation, with emphasis on the conga, of course. He has a standard setup of 10, succeeding Carlos Molina, who booked into the Colony Club, Chicago. *Abel.*

DELMONICO'S, PHILLY

Philadelphia, March 1.

Sandy Johnson's 'Ice Frolics' with Charlyse, Larry Tobin, 'Sparky,' Frolicettes (3); Lois Lee, Lee Bartell, Serge Flash, Pat Chandler, Carl and Harriet, Milton Kellem's Orch (8).

Harvey Lockman's attempt to introduce an ice show as an innovation in Philly nite life is proving a Grade A fizzle. In the first place the Delmonico floor is much too small to do justice to a skating artist. Secondly, the synthetic ice (a chemical sprinkled over the floor) appears to be too slow for adequate skating. The balance of the bill (sans ice) is adequate to make up for the lack of entertainment in the skating troupe.

Show opens with the Frolicettes trying unsuccessfully to do a rhythmic skating number. As soon as they get started they reach the end of the floor and have to make a quick stop. It's a complete bust.

Charlyse, a cute little trick, is the one bright spot in the Frolics. A polished skater, she does a combination glide and acrobatic turn that's a click. It would be surefire in a regulation size rink.

'Sparky' tries hard in a comic bit, but his flipflops leave the audience cold. An act with Larry Tobin and one of the Frolicettes dressed in a bull costume, with 'Sparky' as a toreador, is mildly entertaining, but too drawn out.

Lee Bartell brings the first real applause with her neat warbling. Serge Flash likewise scores with his well-known balancing routine. His finale, in which he stands atop a basketball on a high platform, balances a ball on the back of his neck and juggles three spheres while playing 'Yankee Doodle' on a harmonica is a show-stopper.

Pat Chandler, who emcees, should eliminate the repeated insistence that the customers do some heavy handwork after each act. Chandler's own turn consists of impersonations, the usual takeoffs on President Roosevelt, Ned Sparks, George Givot, Eddie Cantor, et al., and fairly entertaining.

Carl and Harriet, sepian hoofers, put some zip into the waning moments of the show. At this catching they were handicapped by the slippery floor, which was still coated with the synthetic ice when they went on.

Lois Lee, a plump little looker with okay pipes, warbles with the band. Kellem's orch, composed of excellent musicians, was handicapped Friday night (1) by the absence of their leader. Pianist filled in as baton-waver.

Biz at midnight show good. *Shal.*

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SOUND
CATALOG

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FOR EVERY SHOWMAN

[illegible]

Mail this Ad with Name to
MONTGOMERY WARD & CO.
Dept. BA-31, Chicago, Ill.

A Brand New Beautiful Ballad—Growing Bigger Each Day!
"THE SINGING HILLS"

You can't hold back—you're a jumpin' jack—when you hear
BING CROSBY'S
New Novelty Sensation from his forthcoming picture
"Road to Singapore" . . . Now Ready!
"SWEET POTATO PIPER"
By Burke and Monaco

Standard—and a current hit!
"TO YOU, SWEETHEART, ALOHA"
By Harry Owens (writer of "Sweet Leilani")

A Dynamite Novelty!
"PLAYMATES"
Saxie Dowell's successor to "Fishies"

SANTLY-JOY-SELECT, INC.
1619 BROADWAY, NEW YORK

15 Best Sheet Music Sellers

(Week ending March 1, 1940)

In an Old Dutch Garden	Harms
Indian Summer	Witmark
*At the Balalaika ('Balalaika')	Feist
Careless	Berlin
*When You Wish Upon a Star ('Pinocchio')	Berlin
†Darn That Dream ('Swingin' the Dream')	BVC
To You Sweetheart Aloha	Santly
*It's a Blue World ('Music in My Heart')	ABC
†Do I Love You? ('DuBarry Was a Lady')	Chappell
*Faithful Forever ('Gulliver's Travels')	Famous
Gaucho Serenade	Remick
*Little Red Fox ('That's Right, You're Wrong')	Feist
In the Mood	Shapiro
Confucius Say	Olman
Isle of May	Famous

**Filmusical.* †*Stage Musical.*

ASCAP Slaps Back in Wisconsin

New Suits Filed Following Victory Against Tavern Man With Factory Job on Side

Milwaukee, March 5.

Within two days Robert A. Hess, generalissimo of the ASCAP forces, started six separate actions, not only in the city itself, but in the suburbs and far out into the state as well. Target in one foray is Wiley Young, one of the officers of the recently organized Tavern Music Protective Association. He's proprietor of the Allis House in West Allis and is alleged to have permitted the playing of Leo Feist numbers in his place without the formality of paying a licensing fee. Fight is expected on this case as TMPA forces are rallying to the defence of their leader.

Joe Molitor is another one of the more prominent defendants against whom an attack has been directed, for the use of M. Witmark & Sons music in his High Life tavern. Other spots that are objectives in the new campaign include Ted's Tavern and the Pop Eye Inn here in Milwaukee, the Maple Heights Tavern in the town of Brookfield, and Evergreen Gardens, a dance hall in the city of Wausau.

ASCAP came off victor in the publicized case against the Cardinal Club in West Allis where the furnishings were seized by United States marshals to satisfy a $300 judgment obtained in the federal courts. Harold Hall, the proprietor, instituted an action to recover the belongings on the ground that they were already mortgaged, but the court nixed him. Hall had a daytime job with the Allis-Chalmers Co., machinery manufacturers, and when ASCAP garnisheed his salary he fought the action, but again he was nixed by the court. This week he settled up.

Settlement also was effected this week in the ASCAP case against the Miami Club, one of the bigger spots in the downtown Little Italy sector.

Sing Song Music Files

Albany, March 5.

Sing Song Music Corp. has been chartered to conduct a music publishing business in New York. The authorized capital stock is $20,000, with each share having a par value of $100.

Philip A. Freidman, of New York, was the filing attorney.

Tony Pastor band is scheduled for the Paramount theatre, New York, either the first or second week in May, and follows with a 10-week stretch at the Famous Door, N. Y. Latter opening is not definitely set, but it'll be close after the Par.

YESTERDAY'S HIT
TODAY'S REQUEST

PRETTY BABY

Recorded by Sammy Kaye and His Orchestra on Victor 26464

REMICK MUSIC CORP.
RCA BUILDING
NEW YORK

See Page 2 and 3

Additional news of interest to, or bearing upon, music will be found on pages two and three. This applies in particular to important personality stories.

DOGGEREL IS NOT COVERED BY LAW?

Los Angeles, March 5.

Federal Judge Harry A. Hollzer has tossed out the $100,000 suit which Austin Corcoran, Montana cowboy, had brought against RCA Victor for recording his doggerel, 'Plain Bull' and not paying him any royalties on it. The court ruled that there was nothing in the law which made it mandatory for a recorder to obtain a license on non-dramatic and non-musical material or to pay for its use.

Victor, in defending the case, pointed out that Congress in amending the copyright law in 1909 did not extend the protection of mechanical rights to anything but musical works.

Return of 1926 Royalty Involved in Publisher's Suit vs. Geo. Marion, Jr.

Attachment which Shapiro, Bernstein & Co. had obtained on George Marion, Jr.'s royalties from 'Too Many Girls,' currently at the Imperial theatre, N. Y., was upheld last week by Justice Rocco Parella in N. Y. city court. The judge ruled that Marion had been properly served with the papers in the case. The attachment stems from a suit which the publisher brought last year to recover an advance paid for the rights to a musical show in 1926 Marion wrote the book for 'Girls.'

The show involved was never produced. It had been titled 'Thumbs Up.' Rufus LeMaire was to be the producer. Marion authored the book and tunes were written by Jean Schwartz and the late Harold Atteridge. The publisher paid the foursome an advance of $3,000 and obtained from them a joint warranty that the money would be returned within six months.

When Shapiro-Bernstein heard that Marion had come into New York from Hollywood last fall it dug the warranty out of the safe and filed suit against the writer, charging him with breach of contract. On Feb. 8 the firm got a summary judgment amounting to $5,366 against him and then served an attachment on the Imperial boxoffice.

Marion proposes to appeal the case.

William Lava completed scoring on the RKO picture, 'Courageous Dr. Christian.'

Hall Johnson choir signed for the Republic picture, 'In Old Missouri.'

Band Bookings

Buddy Rogers, March 31-April 1-2, Saginaw, Michigan; 3-6, Jackson, Mich.; 7-9, Kalamazoo, Mich.

Eddy Duchin, March 23, Providence, R. I.; 30, State theatre, Hartford.

Shep Fields, March 9, Morganstown, Pa.; 12-14, Erie theatre, Erie, Pa.; 25, Capitol theatre, Scranton.

Horace Heidt, April 19, Capitol theatre, Washington, D. C.

Jack Teagarden, March 14, Roxy theatre, Atlanta, Ga.

Woody Herman, March 10, Graystone B., Detroit; 23, Book-Cadillac hotel, Detroit; 24, Trianon B., Toledo; April 5, Cape Girardeau, Mo.

Jimmie McPartland, four weeks of weekends beginning March 9-11, Saturday and Monday, Sherman hotel, Chicago.

Barney Rapp, March 23, U. of Indiana, Bloomington, Ind.

Harold Shaw, March 30, St. Agnes B., Chicago.

Joe Venuti, March 16, Kansas State C.; April 4-6, Coliseum, Sioux Falls.

Tommy Tucker, March 14-16, Capitol theatre, Scranton.

Jimmy Dorsey, March 13, U. of Alabama, Tuscaloosa.

Jan Savitt, May 3, Loyola C., Baltimore; 24, Purdue U., Lafayette, Indiana; June 17, Tufts College, Medford, Mass.

Biltmore Boys, April 17, four weeks, Washington hotel, Indianapolis.

Glen Garr, March 26, Armory, Crisfield, Maryland; 28, Cotillion Club, Spartenburg, S. C.; 30, North Carolina State College, Raleigh; April 5, Armory, Binghamton, N. Y.

Gray Gordon, March 16, Stambaugh Aud. Youngstown, Ohio; 17, Ceramic theatre, East Liverpool, Ohio; 18, Mischler theatre, Altoona, Pa.; 19, Grand theatre, Huntington, Pa.; 20, Orpheum theatre, Connellsville, Pa.; 25, Lakeside Park, Barnesville, Pa.

Earle Hines, April 2-4-7, Tune Town B., St. Louis.

Little Jack Little, March 25, Modernistic B, Clinton, Iowa; 26, Paramount theatre, Anderson, Indiana.

Andy Kirk, April 5, Howard theatre, Washington, D. C.

Doris Rhodes on 52nd St.

Doris Rhodes goes into the Famous Door, N. Y., April 15. The engagement is for two weeks with options for a second pair.

Connie Boswell will follow Miss Rhodes whose also slated to do a repeat on the Tommy Riggs-Quaker Oats stanza March 23.

Music Publishers Frown Upon Spread Of 'Hit Parade' Idea Via Platters

British Best Sellers

(Week Ending Feb. 17)

'Scatterbrain'	Francis Day
'10 Cent. Drawing'	Cinephonic
'Somewhere France'	Maurice
'I'll Pray For You'	Gay
'Goodnight Children'	Norris
'Lovely Day'	Chappell
'I Shall Be Waiting'	Dash
'Bella Bambina'	Wright
'Goodbye Sally'	Francis Day
'I'll Remember'	Campbell

SHEET SALES UP AS PIRATES LAM

Tommy Hughes, distribution manager for Shapiro, Bernstein & Co., related Monday (4) the radical change he had found in the bootleg songsheet situation while visiting Philadelphia last week. Whereas in the past the newsstands were stacked with all sorts of contraband songsheets, this time, Hughes said, there wasn't a single such publication available on any of the newsstands along the main downtown thoroughfares. Music dealers told him that they had already begun to feel the affects of the suppression of the songsheet racket in their city. Average sales on current tunes were up.

The drive on bootleg sheets in Philadelphia was carried out along systematic lines several weeks ago. Every news and magazine stand owner in the city first received a letter of warning from the Music Publishers Protective Association. The Philadelphia newsdealers union cooperated by likewise warning its members. After the two-weeks leeway allowed in the notice had expired, the MPPA's staff of investigators made the round of the town's stands and found that they were able to buy contraband sheets in but six places. The operators of these six stands were arrested and fined.

Lucky Strike's plan to use the routine of its 'Hit Parade' program (CBS) in a transcribed spot campaign may meet with considerable opposition from music publishers. Latter feel that it's had enough for Lucky to rate the popularity standings of their product on a weekly program without having to aggravate the situation by repeating these ratings three times a day six days a week. The music men are talking about lodging a protest with the American Tobacco Co. through their trade organization, the Music Publishers Protective Association.

'Hit Parade's' practice of rating what it terms the 10 most popular songs of the week has been a sore point with publishers for years. What the publishers object to is not the affect that this publicity has on the prospective sheet-buying public but rather the influence that the broadcast ratings exercises on the music retailers. It has been found that a goodly percentage of the retailers react to the lowered rating of a number on the 'Parade' by returning to the jobber most of the copies of that number which they might have on hand.

The pubs contend that the 'Hit Parade' is not a true barometer of how current tunes are faring from the angle of sheet sales and that often when, in fact, a number's sales are decidedly on the upbeat the rating alloted it on the cig show gives the retailer the impression that that same number is on the way out. The 'Parade,' argue the publishers, may help George Washington Hill sell his cigarets but the underlying idea of the program has done more damage than good for the music business.

Lucky Strike's transcription campaign calls for the use of excerpts from the weekly 'Hit Parade' broadcast. Each disc would run for two minute and a half and contain one number from the Saturday night routine with mention given as to its popularity rating. These excerpts would include numbers by Bonnie Baker with Orrin Tucker's orchestra.

It is proposed to test out the disc series on at least six New York outlets, namely, WEAF, WJZ, WABC, WOR, WMCA and WNEW. The two-and-a-half minute angle is new to the trade. Broadcasters say that it will be an awkward thing to handle on the hour, as required by the agency on the account, Lord & Thomas.

Bing Crosby "MISSOURI" (Decca)
Guy Lombardo "MISSOURI" "NAUGHTY" (Decca)
Orrin Tucker BONNIE BAKER "OH JOHNNY" (Columbia)
Horace Heidt "MISSOURI" "NAUGHTY" (Columbia)
Andrews Sisters "OH JOHNNY" (Decca)
Dick Robertson "OH JOHNNY" (Decca)
Glenn Miller "MISSOURI" "OH JOHNNY" (Bluebird)
Xavier Cugat "MISSOURI" (Victor)
Ray Herbeck "OH JOHNNY" (Vocalion)
Abe Lyman "NAUGHTY" (Bluebird)
Dick Jurgens "MISSOURI" (Vocalion)

"OH JOHNNY" is still the Nation's No. 1 song sensation

Almost every ace commercial sponsor, singer, orchestra leader, organist, and innumerable vaudeville acts have been featuring "JOHNNY."

3000 school bands are just getting under way with it, meaning that the young folk will want to hear "JOHNNY"—sing, whistle, and dance to it for some time to come. Don't disappoint them! *Keep it on your programs.*

Several hundred thousand Coin Machines now playing the WORLD'S TWIN WALTZES

"MISSOURI" and "NAUGHTY"

From Sensational Records by America's Ace Recording Artists!

Why not include "Missouri" and "Naughty" in your air programs?
Both numbers arranged in modern dance tempo.

FORSTER MUSIC PUBLISHER

Band Reviews

BEN CUTLER ORCHESTRA (13)
With Sally Jo Nelson
Flatbush theatre, N. Y.

Cutler's band isn't labeled for theatrical heights but it gives a fairly good account of itself here as backing for the accompanying turns on the bill, and alone. Originally a seven or eight-piece combo while at the Rainbow Grill, N. Y., it was enlarged to replace Al Donahue in the Rainbow Room next door. Currently comprises four sax, two violins, three brass and three rhythm.

Band's best number on this catching was 'Begin Beguine,' done in a showmanly manner with phosphorescent maracas handled by Cutler, accenting the beguine rhythm. Shows up the smooth color added to the band by the two violins. However, the group is not aimed at swing and shouldn't attempt to spotlight various men as is done in 'Cherokee.' Arrangement of it is sound enough without pointing out solos that are inadequate. Too, Cutler is essentially a singer and his breaks on trombone and sax proved little. Pulling out seven men for a violin section down front on the same tune was different. It was a nice piece of work and made a neat appearance.

Cutler has an easy and likeable stage presence for such work and his singing is smoothly offered. Started things going with 'Moon of the Summer Night.' Sally Jo Nelson, band's vocalist, was on and off early. She's not a popular voiced singer and doesn't seem to fit with a band. Voice leans toward the operatic type. Does 'Careless' not too well, though the Flatbush has a murderous p.a. system, and then duos the tune with Cutler.
Wood.

BEN BERNIE ORCHESTRA (14)
Featuring Bailey Sis (2), Donald Saxon
Hotel Taft, N. Y.

The next four months should be healthy for both the Taft hotel on Broadway and the old maestro. He's a cinch to boost the gross and that easy schedule should force him to some early retiring hours, more or less in conformity, incidentally, with medico's orders following Bernie's recent appendectomy. At that, it must be like getting up in the middle of the night for him to play a luncheon dansant daily, but after the dinner session the band is through, as the Taft's grill has long thrived on a bullish midday and dinner biz; no suppers.

Apart from the scheduling, most significant is Bernie's new band style —which is the basic whyfore of this special 'notice.' Conformity with the new trend towards smooth and soft dansapation. His stuff is now moderately heated, with emphasis on subdued style, which is wise for two reasons. One, the low-ceilinged grillroom makes it necessary, and two the customers have long since expressed themselves fed up with cacophonous rhythmpation.

Basically, Bernie is the same suave conferencier as he gags the titles and introductories, giving them verve and color, cuts up personally on the podium, and with showmanship paces his lads and lassies. The Bailey Sisters (2) are in the modern idiom for the vocals; Donald Saxon is the s.a. barytone soloist.

For the Taft the Bernie booking spells bigtime. For Bernie it's an anchorage for his band, having the late Sunday afternoon Half-and Half radio commercial in mind. Furthermore, from 9:30 or 10 p.m., the Taft grill can permit Bernie to scram out for club dates and the like. NBC meantime has allotted him a 1-1:15 p.m. coast-to-coast hookup five times weekly, Monday through Friday, which should make the maestro a songplugger's delight.

On the occasion of the Taft preem Monday (4), Bernie and the management pulled a man-bites-dog by hosting an open-house (with only pink champagne the limit) to the music publishers and a general theatrical invitation party. It pulled a host of show biz bluebook names, undoubtedly giving the Taft a visiting list it never before enjoyed.
Abel.

COL. MANNY PRAGER AND HIS CAVALIERS (14)
With Skeets Morris, Betty Bonney
Hotel Claridge, Memphis

Col. Manny Prager, diminutive fugitive from a decade as Ben Bernie's featured entertainer, is fronting his own band in the Twentieth Century Room at the Memphis Claridge. Singer gives a good account of himself as a maestro and presents an organization that should go places on its own.

Orchestra itself was formerly known as the Auburn Cavaliers. All the lads are from Auburn in Alabama and played as a touring unit with Gene Austin's tent show last year under baton of Skeets Morris. Prager took over two months ago, added brunet Betty Bonney for the feminine vocals, brought in a new arranger, and did six weeks at the Minneapolis Radisson hotel. Memphis is the second stand.

Outfit is still a little rough musically, but has a lot on the ball from the average customer's standpoint. Prager continues his most popular Bernie specialties like 'The King's 'Oses,' 'H'ya Duchess' and 'The Duke Is on a Bat Again,' plus a goodly number of the current pop tunes. Also teams with Bonney on occasional novelties like 'Confucius Say.' Gal does wide range of stuff from 'Wubba Dolly' up.

Skeets Morris likewise offers a fine voice on the ballads. Swinging Gates quartet are in for the comedy harmonies. Outfit has extensive repertoire, but a lot of it is standard as carried over from ante-Prager days. Time and daily rehearsals is taking care of that. Crew is perfect for the Claridge, where the folks like a lot of activity on the bandstand. Prager gives 'em a little of everything.
Mort.

GUS ARNHEIM ORCHESTRA (14)
With Ruth Lloyd
Muehlebach Grill, Kansas City

This engagement marks a repeat for the leader in this spot but most of the personnel has been changed since last date. Band of 13 with leader and gal vocalist is pencilled for two weeks.

Arnheim is sticking to dance tempos throughout, aiming at the patrons' toes, with little attention to novelty songs and the other offshoots. Well fortified with a set-up of five saxes, four brass and three rhythm. Pianist doubles on the celeste, making this only band recently to hit town with such an arrangement. Saxes all double on clarinets allowing band to use both families completely.

Vocal work is divided among Ruth Lloyd, Andy Russell and Phil Washburn. Girl offers both ballads and tempoed tunes. She's out of San Antonio where she was formerly engaged in radio. Fills the bill on looks, singing leans to the sweet. Russell baritones ballads and sweet stuff with Washburn stepping out for the jive. When Washburn leaves his drums for the mike, Russell moves over from trombone to the tympani.

Though sticking to dance tunes entirely, leader is offering a variety of fox trots, rhumbas, waltzes and rings in assortment of fast ones. He is carrying no arrangers with the band.
Quin.

RUDY BUNDY ORCHESTRA
Turnpike Casino
Lincoln, Neb.

Forte of Rudy Bundy's gang is showmanship, hitched to music grooved for commercial consumption. A hodge-podge of swing and sweet arrangements, the sweet most prevalent, but with rhythm uppermost at all times, leader delivers dancer satisfaction.

Averaging one trick number in every three sets, most of them in strict comedy vein, Bundy makes the rest periods amusing to the bandstand chinners. Bundy has been in the business for 14 years, and was with George Olsen, Benny Meroff, and others before striking out on his own. His specialty is a sizzling clarinet, which he uses plenty, having been written into nearly all the arrangements the orchestra library carries.

Roster of the band allocates Herb Bass, Chester Bundy, and Mickey Butler, to the brasses; Dick Bixby, piano; Joe Wayand, drums; Russ Goltry, bass; and Paul Helvey, guitar, for rhythm; with saxes blown by Junie Farrell, Walter Tracy, and Sam Simon. Helvey is the orchestra's utility man, spanking the vibes, fingering the electric guitar, and penning all the arrangements.

Dick Bixby, surrendering piano temporarily, works with solo vocalist Sammy Runyon, when comedy patter is desired at the mike. If trio is called, Bundy, Runyon and Helvey make it. Obviously, some of the material is worked up for the one-night stands, where toby wigs, etc., fare okay. It parallels the prevalence of swing numbers in direct proportion. In the hotel and club stops, trend is directed to the sweeter music and more suave stunts. Musically, the orchestra gets a striking belltoned effect with four clarinets, but doesn't overdo.
Art.

LITTLE JOE HART ORCHESTRA (10)
Turnpike Casino
Lincoln, Neb.

Little Joe Hart, alumnus of Lawrence Welk's orchestra, is making the midwest stands with a 10-man aggregation. Lays it on thickest with saxophones, four of them, as compared to three men apiece set out for rhythm and brass. In addition to leader himself, who does yeoman work on the p.a. system, his trumpeter, Russ Bodine, flips a vocal now and then. Clyde Ansler, ordinarily saxophonist, limbers up for solos on a harmonica.

Aside from a tendency to lend too much blow-muscle on the noisier instruments, the Hart men have it easy with dancers. Flash material, both individual and grouped, is all right.
Art.

On the Upbeat

Chuck Peterson, trumpet, over to Tony Pastor. He was in the broken up Georgie Auld band.

Johnny McGee's new theme tune is to be called 'Just for Awhile' and was written by Sammy Cahn and Saul Chaplin.

Bob Burch shifts from the Russ Morgan sax section to the new Hy Jason band.

Dick Stabile jumps from the Essex House, N. Y., to the Syracuse hotel, Syracuse, N. Y., March 22, replacing Glen Garr. Tommy Tucker may replace Stabile at the Essex House.

Gene Krupa, now at the Fiesta Danceteria, N. Y., goes back to Meadowbrook, Cedar Grove, N. J., May 21 or 28, and starts a stand at the Paramount theatre, N. Y., either April 17 or 24.

Happy Felton goes into Benny the Bum's, Philadelphia, tomorrow (7).

Bob Chester does another one-nighter at the Famous Door, N. Y., May 10. Red Nichols opens a stand at the Door April 2.

Art Mooney replaces Larry Fotin at Benjamin Franklin hotel, Philadelphia, today (6), Terry Shand replacing Mooney at New Kenmore hotel, Albany, N. Y.

Guy Lombardo closes Ambassador hotel, L. A., March 18, then theatre tours east.

Dick Haymes, ex-bandleader, replaces Fran Hines as vocalist with the Harry James band.

Gray Gordon fills in at New Yorker hotel, N.Y., Easter Sunday (24).

Howard Becker into the Henry Grady Hotel Spanish Room at Atlanta. Virginia Manch girls held over for two more weeks. (Alice May, Peggy Preston, Mary June and Anne Grace). The Adorables, eight dancing girls, come in March 9.

Ranny Weeks into Hotel Adolphus' Century Room, Dallas, succeeding Herbie Holmes.

Will Osborne moved into the Casa Manana, Los Angeles, succeeding Skinnay Ennis.

Men of Note, instrumental singing four, broadcasting over WOKO from Palm Lounge of Ten Eyck hotel, Albany.

Johnny Green plays a St. Patrick eve affair at the Armory, Schenectady, March 16.

Howard Woods changed his tag from 'Celestial Music' to 'Musical Echoes,' and shifted his style to conform with the latter label.

Buddy Christian took the drummer chair with the new Charley Spivack band.

Buddy Rich claims he's on notice with the Tommy Dorsey outfit at Meadowbrook, Cedar Grove, N. J.

Helen Southern is the name of the new Larry Clinton vocalist. Clinton replaces Woody Herman at Sherman Hotel, Chicago, Friday (9).

Ford Leary cut first four sides with a band of his own last week. They're on Bluebird. Leary is another Larry Clinton singer.

Del Victor, singer with Gray Gordon, is now Johnny Victor.

Red Label on Decca Disks Figures in Victor's Suit

RCA Mfg. Co., Inc., filed suit yesterday (Tues.) in N. Y. federal court against Decca Records, Inc., and the Decca Distributing Corp. seeking an injunction, accounting of profits and damages against the defendant's use of a red label to distinguish its records. RCA claims to have been the assignor from the Victor Talking Machine Co. of the red label which it has used since 1902.

Decca infringed about three years ago, but promised to stop the manufacture of the records. A short time ago it began again. RCA claims Decca hopes to deceive the public into believing its recordings are being manufactured by it, and thus taking advantage of RCA's good will.

Network Plugs, 8 A.M. to 1 A.M.

*Following is a totalization of the combined plugs of current tunes on NBC (WEAF and WJZ) and CBS (WABC) computed for the week from Monday through Sunday (Feb. 26-March 3). Total represents accumulated performances on the two major networks from 8 a.m. to 1 a.m. Symbol * denotes film song, † stage musicals, all others are pop. Parenthetic numeral after the title indicates how many weeks the song has shown up in these listings.*

TITLE	PUBLISHER	GRAND TOTAL
Leanin' on the Ole Top Rail (3)	Feist	[illegible]
Starlit Hour (6)...†Vanities	Robbins	[illegible]
On the Isle of May (3)	Famous	41
It's a Blue World (9)...*Music in My Heart	ABC	[illegible]
When You Wish Upon a Star (7)...*Pinocchio	Berlin	[illegible]
I've Got My Eyes on You (8)...*B'way Melody	Crawford	[illegible]
Darn That Dream (11)...†Swingin the Dream	BVC	[illegible]
Gaucho Serenade (9)	Remick	[illegible]
Careless (14)	Berlin	[illegible]
In an Old Dutch Garden (14)	Harms	27
Indian Summer (14)	Witmark	27
Och! What You Said (7)...*Three After Three	Mercer	24
Say Si Si (7)	Marks	21
Make Love with a Guitar (6)	Witmark	[illegible]
Wind and the Rain in Your Hair (3)	Paramount	20
Confucius Say (8)	Olman	18
All the Things You Are (17)...†Very Warm for May	Chappell	17
Angel (5)...†Vanities	Robbins	17
Do I Love You (10)...†Du Barry Was a Lady	Chappell	17
Little Red Fox (13)...*That's Right, You're Wrong	Feist	17
Woodpecker Song (1)	Robbins	17
Ma! He's Making Eyes at Me (6)	Mills	16
One Cigarette for Two (6)	Ager	16
Pinch Me (4)	Shapiro	16
Singing Hills (3)	Santly	16
Too Romantic (1)...*Road to Singapore	Paramount	15
What's the Matter With Me? (5)	Shapiro	15
Apple Blossoms and Chapel Bells (3)	Remick	14
How High the Moon (3)...†Two For the Show	Chappell	14
Last Night's Gardenias (3)	Coslow	14
To You Sweetheart Aloha (10)	Santly	13
Ciri Biri Bin (15)	Paramount	12
Holy Smoke (11)	Santly	12
At the Balalaika (11)...*Balalaika	Feist	11
Faithful Forever (16)...*Gulliver's Travels	Famous	11
A Lover Is Blue (1)	Sun	10
Bluebirds in the Moonlight (11)...*Gulliver's Travels	Famous	10
Does Your Heart Beat for Me? (14)	Mills	10
I Concentrate on You (1)...*B'way Melody	Crawford	10
Playmates (1)	Santly	10
You Little Heartbreaker You	Red Star	10

RECORD REVIEWS

Tommy Dorsey, 'Too Romantic'-'Sweet Potato Piper' (Victor 26500)

Two good sides. 'Romantic' is sock material heightened by Dorsey's early trombone. Frank Sinatra's vocal is a standout part of the side. Band is well played. 'Piper' is a smart novelty and is well treated. Band's new quartet, the Pied Pipers, do a snappy job on the vocal backed by a band chorus. Ocarena player gets an earable tone on the instrument, which gives the side a different touch. It's the best of three records using the same tunes. Glenn Miller (Bluebird 10605) comes close to being on a par, however. His arrangement of 'Romantic' is close, but 'Piper' puts the Dorsey version out front. Johnny Messner cut both, too (Varsity 8181), his being an unusually clear job on that label. They're neat sides, using Jeanne D'Arcy vocal on 'Romantic' and the Three Jacks on 'Piper,' but arrangements and playing don't reach the level of the other two platters.

Glenn Miller, 'Missouri Waltz'-'Beautiful Ohio' (Bluebird 10607)

Class of these two sides is unmistakable. Should have a wide appeal among both older persons, who look upon the tunes as tops in old standards, and among Miller's younger followers, who can appreciate two fine melodies well played. There's little attempt to embellish either with breaks except for a smooth tenor sax that maintains the mood on both sides. Background muted brass rates a nod. 'Ohio' is perhaps the best of two sides smoothly and harmoniously arranged, and smartly played in Miller's sweet style.

Mildred Bailey, 'Wham'-'Little High Chairman' (Columbia 35370)

Vocalist gets a swingy and slow-paced punch into her cutting of 'Wham.' Few could carry the lyrics as smartly and so easily at such a leashed tempo. Muted trumpet is only part of background that becomes more than that. Reverse, 'Chairman,' is something different for Miss Bailey, lyrics concerning a youngster. It's slow and has little appeal. Piano break stands out.

Will Bradley 'Ghost of a Chance'-'Jimtown Blues' (Columbia 35376)

Almost all nice trombone soloing by Bradley. 'Ghost' is slowly played with the band no more than background for the horn and an easy Carlotta Dale vocal. 'Jimtown' is well played at a speedier pace but like most tunes of its type has little melody. Bradley's trombone gets hot and is one of the side's main points. Sax break also in for a few spins.

Johnny McGee 'Playmates'-'Tiny Old Town' (Varsity 8200)

McGee's muted trumpet gives a lift and punch to an arrangement that lacks distinction. Pace is brisk. Carol Andrews and Allen Gerard duo the vocal for neat effect. Reverse 'Town' is a bit slower and again highlights the McGee horn which rescues the side from becoming too ordinary. Gerard vocal is smooth.

Sammy Kaye 'Love Song of Renaldo'-'Head on My Pillow' (Victor 26502)

'Renaldo' is an earable novelty a bit out of Kaye's groove in its playing. Band sounds good at a fairly brisk pace, using staccato brass behind high-pitched reeds. It's sung by Clyde Burke with supporting band chorus. 'Pillow' is good contrast, played slower, but the material doesn't seem too strong.

Bobby Hackett 'Dardanella'-'Bugle Call Rag' (Vocalion 5375)

Though the band rides solidly behind, it's Hackett's sock, full-toned trumpet that stands out on 'Dardanella' and the side needs little else. Early spins show his easy range. Muted bit and sax also get off. Speed is comfortable. 'Bugle Call' is faster and again shows off the leader's open horn and a piano, drum and sax. It's okay.

Kay Kyser 'Palms of Paradise'-'Friendship' (Columbia 35368)

'Palms' is a sweetly played novelty with a nice melody, sax and smart piano break rising above rest of playing. Ginny Simms and Harry Babbitt duo the vocal. Reverse is almost all vocal with a quartet from the band headed by Ginny Simms. It wears well.

Harlan Leonard 'Rockin' with the Rockets'-'Contact' (Bluebird 10586)

Leonard's Kansas City outfit is another debut on this label. Two sides are not striking, 'Contact' being the better. It's briskly paced stuff founded on a rhythm section that's inclined to become a bit monotonous via a too steady pound. 'Rockets' isn't so interesting tune though it improves slightly as it unwinds. Breaks on trumpet, sax, piano, and guitar are numerous on both sides.

10% Commission Won By Artists Reps In Four-Year Reciprocal Pact With AGVA; ARA Ups Agents' Dues to $50

A basic agreement running nearly four years, till Dec. 31, 1943, has been arranged between the American Guild of Variety Artists and the Artists Representatives Assn., organization of New York vaude-nitery agents. The deal was arranged within two days of negotiations, which started Wednesday (27), and only the loose ends are now being tied together by I. Robert Broder, attorney for ARA, and Henry Jaffe, counsel for AGVA. It officially goes into effect March 15.

The deal is a reciprocal one, and, besides giving the agents the one thing they wanted most, 10% commissions, makes the ARA the only variety agents' group that AGVA will deal with in N. Y.

Terms of the basic agreement automatically franchises every agent and associate-member of the ARA. Those agents not members of the ARA must apply to AGVA for individual franchises. However, ARA remains an 'open' organization until March 15, all new members admitted up until that time also qualifying for automatic franchising by AGVA. Following that date, all applicants for membership to the ARA, as well as those who apply directly to AGVA for franchises, will be considered by both groups on their individual merits, qualifications and reputations.

New Franchise Form

With the agreement between AGVA and ARA will naturally come a new franchise form for agents, sending into discard the licenses issued to agents some months ago, and which, because of its many loopholes, prompted the formation of the ARA.

Besides of the 10% maximum commissions clause, which also permits a maximum of 15% on one-day dates, the agents also gained something of a victory in the clause, which prevents an actor from breaching an agreement with an agent if he has secured a minimum of two weeks' work in any show business field in three months, or a total of eight weeks a year. AGVA also requested that personal management contracts with acts be limited to one year, but this wound up at a three-year limit, with the agents also given the right to file notice 60 days before termination that he has provided adequate service for the act. If the latter is upheld, the management contract will be renewed for three more years.

In order to facilitate such matters, a joint board is to be set up to handle all matters arising under the basic agreement. Three from ARA and three from AGVA will make up this board, but there'll also be arbitration of actor-agent disputes by two interested observers and an arbiter chosen from the American Arbitration Assn.'s list.

'Authorization' Contracts

In addition to the exclusive managerial contracts, the basic agreement provides for another type of binder between actor and agent, this being termed an 'authorization.' It allows for trial periods up to 60 days, after which the actor, if satisfied with the agent, can sign a contract.

Associate agent-members of ARA come in for special attention in the agreement. If leaving the agency where now employed and embarking into business on their own, they'll be automatically franchised by AGVA. Besides this, the agreement permits the associates to take such acts with them that they originally secured for the agencies now employing them.

As a means of strengthening the

(Continued on page 44)

BILLY ROSE TALKING AQUACADE FOR FRISCO

Possibility of Billy Rose presenting an Aquacade similar to the one he presented last summer at the New York World's Fair loomed this week for the San Francisco Fair, as Lincoln Dickey, Rose's general factotum, met with 'Frisco Fair officials to discuss a deal.

The expo, which gets underway May 25 on Treasure Island, will definitely house some type of water show, Fair officials have announced.

See Pages 2 and 3

Additional news of interest to, or bearing upon, vaudeville-niteries will be found on pages two and three.

This applies in particular to important personality stories.

SKOURASES MAY PIT VAUDE VS. PAR IN DET.

If a decision is reached by United Detroit Theatres and Paramount to play stage shows at the Michigan, Detroit, the Fox, operated by National (Skouras) may go into the same policy.

From time to time mulling the thought of trying in-person entertainment again in Detroit, the matter was further discussed during the past week's visit there of Leonard Goldenson and Sam Dembow, Jr., h.o. Par executives, but nothing set.

Plan, if and when placed into effect, is to use stage shows now and then, as at the Buffalo, Buffalo, rather than as a regular diet.

Philly Theatre Warns Acts Against Doubling; Fines 'Em ½ Salary

Philadelphia, March 5.

Note to vaude artists:

If you have a yen to:

1. Make a round of niteries after your stint at the theatre.

2. Take a bow at these spots at the coaxing of an m.c.

3. Tell a couple of gags (cuffo) at a private club.

4. Try out new material on an audience.

Then DON'T play the Fay's theatre here.

Last week the Fay's management placed this notice in the dressing rooms of the house:

'Positively no doubling or simultaneous appearances anywhere during this engagement without written permission of the management.

'An introduction or bow in any cafe or club, public or private, will cost you half your salary.

'Music, instruments and wardrobe must be left in the theatre at all times during this engagement.

'Your act must be played as approved at the opening. Time-cutting, breaking in new material, wardrobe or numbers, or reinsertion of deleted material without permission will subject you to a fine.

'For 15 days after your engagement here you may not advertise any future engagement in this town!'

Embassy, Philly, Will Keep Booze License

Philadelphia, March 5.

Sam Silvers' Embassy, favored night spot for Philly's cafe society, was saved from total extinction by Judge Harry S. McDevitt of Common Pleas Court Wednesday (28) when he overruled the State Liquor Board's revocation of the club's license. Judge McDevitt instead ordered a 60-day suspension period and directed the Liquor Board to accept a fine of $600, a sum of $10 for each day, as 'an offer in compromise.' Silvers told the Court he would pay the $600 and remain open.

The Embassy, described by its attorneys as a spot where $500,000 worth of jewels and furs could be seen at one time on its blue-blooded clientele, was cited by the liquor board agents for sale of booze after the regular curfew hours.

AGVA WINS STRIKE VS. B'KLYN NITERY

Second strike called in less than a week by the American Guild of Variety Artists was settled Thursday night (29) when Happy's, Brooklyn nitery, signed a contract with the union. Spot had been picketed for several days. Union had previously lost an SLRB election there.

Since Jack Miller, proprietor of the establishment, has been one of the leading holdouts among the Brooklyn night clubs, AGVA expects the others to fall in line in short order. Union now has contracts with about 50 spots.

Although there have been a few complications with the management of the Apollo theatre, Harlem, since it signed an AGVA contract after a one-day strike the previous week, all points have been settled satisfactorily. House at first demurred about reinstating the four Step Brothers, one of the acts that joined the walkout, but they were put back into the show when the union insisted. Management's move to reduce the chorus from 16 to 12 girls was also abandoned when the AGVA rep protested.

AGVA OPPOSES BOOKERS' 5%

With the setting of a basic agreement between the American Guild of Variety Artists and the Artists Representatives Assn. in New York last week, AGVA is expected to concentrate next on the vaudeville booking offices for closed shop deals. One very important angle in the latter will be the customary 5% booking fees, which AGVA wants to eliminate.

Agents' AGVA deal gives the talent reps 10% maximum commissions. On the other hand, AGVA has made it known that it doesn't want its members to pay more than 10% commissions, regardless of the split. Latter phrase indicates there's going to be some negotiations with the booking offices on that score.

The 5% booking fees pay the salaries and expenses of the booking offices operated by the major circuits, and naturally provide the margin of profit for the indie buying offices. Opposition against the booking office fees dates back to the early White Rats tenure in this country, but it's something the booking offices always refused to give up in the past. A few of the bookers queried on the subject last week didn't see how they could give up now, either.

Fun At Opry

Continued from page 2

Accordingly, Heidt called for volunteers.

Among these volunteers was a woman with a small boy and an exceedingly stout man. After the boy got on the stage he apparently 'had to go' and he made this clear to the audience as well as his mother. The latter, however, evidently not wishing to miss any of the show and afraid she'd lose out on a prize, refused to take him into the wings. Instead, she permitted him to run up and down, figuring, perhaps, that he'd be able to forget nature's call and wait. The prancing up and down, however, disturbed the performers plenty and provoked laughter at the wrong time out front. It finally became necessary to usher the mother and child off stage.

About this time a short or something developed in the Novachord organ and Henry Russell, the player, received such a shock that he let out a howl that could be heard a block away. Other performers and customers were convulsed.

Then when the 'treasure chest' contestants returned to the audience, the stairs broke under the weight of the fat man, crashing him into the orchestra pit out front. The spotlight was trained in his direction trying to locate him. He picked himself up, unhurt, and waived smilingly to the greatly relieved customers.

After that the stage performance was resumed and proceeded without further interruption or discord.

SAG Forbids Pic Players to Appear In Vaude With Non-AGVA Members; Powwow With Theatre Ops Sought

Hollywood, March 5.

Personal appearances of film players in theatres where other performers on the bill are not in good standing with the American Guild of Variety Artists is forbidden in a resolution adopted last night (Monday) by the board of the Screen Actors Guild. It applies, however, only to houses in territory organized by AGVA.

Understood similar action is being taken by Equity and other 4A's affiliates to aid AGVA in tying up the variety field.

Date for the proposed meeting between officials of the American Guild of Variety Artists and representatives of the Broadway vaudfilm houses has still not been set. Union heads last week indicated the matter might be permitted to ride until the basic agreement with the vaude-nitery agents was set, but Hoyt Haddock, AGVA executive-secretary, now states that he intends to huddle with the theatre men as soon as possible.

Preliminary meeting was held two weeks ago with Irving Lesser, representing the management of the Roxy, with the AGVA delegation bolstered by the presence of officials from Screen Actors Guild, Equity, Chorus Equity and the American Federation of Radio Artists, all affiliate unions. At that session Lesser expressed a preference for all Broadway vaudfilm managements to huddle jointly with AGVA and the latter agreed to the proposal. Lesser undertook to bring the managements together for the confab, but a meeting has not actually taken place or been scheduled.

In the meantime the Associated Actors and Artistes of America (Four A's), parent organization of AGVA, has asked its affiliate groups to cooperate actively in the AGVA organizing drive. Various boards of the unions headquartered in the east have passed the necessary resolutions, but no official word of such action by SAG has been forthcoming. Understood that if and when AGVA requests it, no members in any Four A's group will be permitted to accept employment in any spot within AGVA's jurisdiction unless all persons in the show are AGVA members.

Code which AGVA proposes to impose on the Broadway vaudeville houses was outlined more than a month ago in VARIETY. Various objections to it have been voiced by the managers, but in the absence of a meeting with the union, no official protests have been forthcoming.

Seeks Better-Known Councillors

Effort is being made by the AGVA to persuade some of the better-known vaudeville and nitery names to serve on the board of the New York local. There has been some criticism within the union that few of those recently elected to the board have sufficient experience or standing to qualify for such service.

Although several of those elected openly expressed regret that a more representative board had not been chosen, it was explained that few name performers or standard acts had attended meetings, or otherwise shown sufficient interest or even willingness to serve. Meeting at which the election took place was attended by only 12 members and, even including votes received by mail, only about 60-odd ballots were cast

Although the election has been officially decided and the board is now formally in office, it's figured

(Continued on page 45)

Magis on Tour

Los Angeles, March 5.

Leo Morrison is taking the International Magicians show, 'Magic in Swing,' for a tour, opening March 11 in Seattle.

Re-staging of the show is being handled by Macklin Megley.

ARENA ASSN. TO STAGE OWN ICE SHOW

Pittsburgh, March 5.

Arena Managers Assn. plans to launch its own ice revue next season to rival 'Ice Follies' and the Sonja Henie show, according to John H. Harris, prexy of group. Association, representing arenas in Boston, Chicago, Philadelphia, Pittsburgh, Providence, New Haven, Hershey, Syracuse and Indianapolis, will finance and produce the extravaganza.

Plan is to use at least 20 principals and chorus of 48 girls, and show will go into rehearsal in July for an Atlantic City opening late this summer. Revue will be assured of at least 12 weeks of playing time in Association's own arenas and will also be available for rinks outside the fold after original home circuit is covered.

Big grosses rolled up this season by Shipstad-Johnson 'Follies' and the Sonja Henie revue prompted the Arena Assn. decision.

Troy Bring-Back-Vaude Group Will Stage Show For Campaign Funds

Troy, N. Y., March 5.

The special committee for the return of vaudeville to Troy met at the Hotel Troy Sunday (3) and decided definitely to proceed with plans for a vaudeville show at the Music Hall, probably about the second week in April. Proceeds will go towards furthering the bring-back-vaude campaign.

Committee officers plan to contact the American Guild of Variety Artists in New York this week in regard to getting talent for the show.

Meanwhile the committee announced more than 12,000 signatures have been obtained on petitions urging vaude's return to the city on a permanent basis. This represents a gain of approximately 2,200 over the number of signatures turned in to the committee up until last week's meeting.

The committee will continue circularizing the petitions, looking forward to an ultimate goal of 20,000 signatures.

Benny-the-Bum Puts In a Bargain Policy

Philadelphia, March 5.

Benjamin Fogelman, operator of Benny-the-Bum's, this week denied rumors that his spot was being taken over by creditors. Instead he stated that a new policy of name bands would be instituted to hypo biz. Prices will be cut and all minimums and covers will be abolished starting next week.

Opening attraction will be Happy Felton's orch.

2 New Vaude Spots

Seattle, March 5.

Joe Daniels' northwest route has been extended by addition of two split-weeks, using five act bills, new houses being the Edison, at New Westminster, B. C., and Capital, Olympia, Wash.

This is first vaude into Olympia, state's capital city, in a number of years.

NEWARK HOUSE GOING TO DUALS PLUS VAUDE

Newark, N. J., March 5.

Adams Paramount, indie vaudfilm house, is scheduled to switch from single feature-stage show policy Friday (8) to double feature plan, which includes retention of stage offerings.

First films to play under new setup will be Martha Raye's 'Farmer's Daughter' (Par) and Edmund Lowe's 'Wolf of New York' (Rep). Both film players have made personals at Adams during last six weeks.

4A's Lends Support to Outside Unions For First Time in N. Y. Rest. Strike

For the first time in its history the Associated Actors and Artistes of America (Four A's) has moved to give active support to other non-performer unions in the American Federation of Labor. Action was taken Saturday (2) by the international board in passing a resolution calling on the boards of the affiliate groups to co-operate in the 13-month-old strike of the cooks', waiters' and wardrobe attendants' unions against the Brass Rail, restaurant in the Times Square area of New York.

In its motion the Four A's asked the various boards to instruct their memberships not to cross the picket lines outside the establishment. In addition, Frank Gillmore, Four A's president, was delegated to recruit a group of name performers to join the pickets, at least long enough to have their pictures taken for the newspapers. Action, regarded as a major shift in Four A's policy, was proposed by Hoyt Haddock, new executive-secretary of the American Guild of Variety Artists. Latter group was last week pledged unqualified support by the cooks', waiters', bartenders' and hotel trades unions, so the Four A's move is seen as reciprocal.

Four A's also sent a letter to William A. Green, AFL president, inquiring whether published reports that he had granted a circus and carnival workers' charter to Ralph Whitehead, executive secretary of the American Federation of Actors, were true, and, if so, what the jurisdictional details are. According to reports Green announced he intended giving Whitehead such a charter, adding that only laborers were to be included, but no official statement to that effect has been forthcoming. AGVA, through its Four A's charter, has jurisdiction over circus and carnival performers.

Convict Night Club Op For Firing Own Cafe

Marquette, Mich., March 5.

After more than four hours deliberation, a jury in circuit court brought in a verdict of guilty against James Apostle, co-proprietor of the Nightingale cafe here, whose trial on an arson charge attracted wide attention.

He was charged with willfully and maliciously setting fire to the cafe the night of Nov. 20, last.

Insurance

Philadelphia, March 5.

Hoyt S. Haddock, executive secretary of the American Guild of Variety Artists, has been named Member No. 1 of the newly organized Philly local. Making Haddock a member, despite the fact he isn't a bona fide actor, makes him technically eligible for his AGVA post.

The procedure is similar to that which made William Green, prexy of the American Federation of Labor, a member of the Chicago local of the American Federation of Musicians.

N. Y. Appeals Ct. Upsets H. Dash Rap; May Ease Fair's Ban on Nudes

Albany, N. Y., March 5.

Amount of 'undress' at the 1940 New York World's Fair shows may be affected by the decision of Court of Appeals that the 'Contest of Nudes', staged last May 31 by Harry R. Dash, president of Cuban Village concession, did not 'establish sufficiently the conduct of defendant reasonably tended in the circumstances to breach of the peace.'

Decision erased a suspended sentence of 15 days in the workhouse, imposed on Dash by Mayor Fiorello H. LaGuardia for disorderly conduct. The contest brought the Queens County sheriff and deputies into action. Arrest and conviction of Dash caused a temporary tightening of the exhibitors' 'liberal' policy toward nudity. Defendant described for the court the 'contest' as one in which 'certain females appeared slightly nude'.

Dart With Lyric, Indpls.

Chicago, March 5.

Kermit Dart has been appointed by Charles Olson, of the Lyric, Indianapolis, to supervise stage and vaude productions for the house. Dart was in town over the weekend, looking over available talent and booking acts.

Will make regular weekly booking trips to Chicago.

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Ice Show in Atlanta

Atlanta, March 5.

Icecolite, a composition which combines skating rink with a dance floor, was introduced in Atlanta last week with the opening of the Ice Carnival on the Rainbow Roof of the Ansley hotel.

Headlining the show are Sammy Jarvis, Kendall Williams and Dorothy Franey, specialty figure and team skaters, and Shirley Fenger. A chorus line completes the skating group. Johnny Hamp and his orch continue their engagement.

ILLEGAL USE OF WLW NAME

Cincinnati, March 5.

Bill McCluskey, manager of General Program Service, Inc., which books WLW artists for personals, learned last week that a hillbilly combo playing small-town theatres in eastern Ohio and West Virginia is pirating billing and affiliation with Crosley's 50,000-watter. For a recent engagement in McArthur, O., the outlaw outfit used 'Sons of the Plains' and 'Golden West Girls' tags for acts claimed to be heard on WLW. Titles are twists of bona fide units of WLW's Boone County Jamboree troupe.

Crosley's legal staff is checking on the imposters.

CORELLI 'CLEANING' UP FLA. 'BENEFIT' SITUASH

Miami Beach, March 5.

A series of conferences—which almost ended up as battles—between nitery and vaude operators and charity associations here in regard to 'benefit' shows, brought Alan Corelli, exec secretary of the Theatre Authority, in from New York by plane today (Tues.). He will sit in on confabs with the Police Benevolent Assn., the promoters of an unauthorized Finnish Relief performance at the Olympia theatre, and of a hospital charity ball at the Bath Club in an attempt to work out a solution. 'Benefits' have been on such an upswing lately some performers have been doing seven a week.

Corelli, on arrival, named Bert Green, editor of the Miami Beach News, as exec secretary in charge of the Theatre Authority for the State of Florida. Green was formerly connected with show business through theatres and radio.

•15 YEARS AGO•

(From VARIETY)

Four-day personal of Hollywood picture troupe headed by Bryant Washburn, Cullen Landis and Phyllis Haver flopped with a dull thud in Kansas City.

Interference by Natacha Rambova, Rudy Valentino's wife, brought ultimatum to actor by the Ritz Carlton producers that she abstain from meddling in his film affairs.

John Barrymore's London sojourn with 'Hamlet' was such a success that there was talk of it being held over. Another commitment would force Fay Compton from the cast as Ophelia if the play was prolonged.

Nora Bayes took her fifth husband. He was Benjamin Friedland and they were married on the high seas, enroute to Europe from New York.

London authorities were clamping down on night clubs of questionable repute. Afternoon dance clubs were other types that were receiving police attention.

Trini, the Spanish dancer, clicked in her New York vaude debut, at the Palace. Also on the bill were Lahr and Mercedes, Benny Leonard, Lillian Leitzel, William Gaxton and Co.

Notre Dame's 'Four Horsemen' were readying themselves for vaude. Elmer Layden, Jimmy Crowley, Harry Stuhldreher and Don Miller were to be supplemented by Jimmy Counselman, of Washington U., St. Louis.

New Acts

FRED ROPER'S LILLIPUTIANS (27)
Singing, Dancing, Tumbling
25 Mins.; Full
Roxy, N. Y.

Troupe of little folks from England is making its first New York appearance at the Roxy currently. Only mild as such groups go, it is greatly aided through the production given by the house in routining the Gae Foster Girls line into its turn. Roper crew's principal shortcoming is a lack of personal charm in the individuals, such as is so evident in American midget turns like Paul Remos' Toy Boys and Buster Shaver's Olive and George.

Roper's folks are of assorted shapes and sizes, most of the femmes being slightly on the obese side, while the men are too thin. Quite a few also wear unnecessarily obvious styles of spectacles which do not add to the general aesthetic effect. As a whole, however, the unit lines up as fairly good entertainment, particularly for kid trade.

They open with a military routine, marching through various formations with toy guns. Brightening this considerably are the Foster gals going through similar routines on stilts behind them. More resplendent uniforms on the little people might help their end.

Next on is the most personable of the troupe, Ronnie Street, who performs as m.c. He's neat in dinner jacket and strawhat, but his gags are decrepit. He brings on prima donna Mary West, in Colonial costume, to warble 'I Love You Truly,' then a 'circus.' Latter consists of strong-man stuff that's amusing, followed by work on bicycles that clicks as one of the strongest bits of the performance.

Cutest of the femmes follows with 'Oh Johnny' sung to Street. It's a perfect number for her and she does it excellently. They then duo on 'Confucius Says' and try a few dance steps, followed by 'In an Old Dutch Garden' as the finale. Latter's a nifty, developing into a production number with the Foster gals and the rest of the Lilliputs in Dutch costume. Pair of the juniors add a clog number, while part of the Fosters take to see-saws and a windmill in the background makes for a big spectacle blowoff. *Herb.*

NORVELL
Astrologer
20 Mins.; One
Nebraska, Lincoln

Naturally hooked to film houses is Norvell, who has been doing Hollywood predictions in Look, Screenland and other fan mags. He's now making a series of personal appearances cross country.

He's no globular glass polisher and doesn't try any of the supernatural, or occult approaches to the audience. He bills himself as an astrologer, and plays it straight. Audience is asked upon coming into the theatre to write him questions, giving birthdate, and when Norvell comes on, an assistant standing in the aisle reads the question and states the date. By his astrological calculations, and the sign under which the person was born, Norvell then advises.

He is bowed on with a two-minute film plug, which builds him up as the motivating force behind film star action. Upon taking the platform he asserts the stars tell him the Allies are cinch winners of the war, that Hitler will die violently in 1940, following up with gab about film biggies.

Norvell makes a fine appearance, talks easily. He is at home with audiences and should land strongly with women's matinees. *Art.*

4 COLLEGIANS
Tumbling
5 Mins.
Stanley, Pittsburgh

Three boys and a gal and they can't possibly believe in the law of gravity. Femme doesn't do much, being around merely for decorative purposes and a single mike announcement, but boys are gymnastic wizards. One guy's stunt of doing a flipflop and winding up almost slow-motion in a swan dive, hitting the floor with his feet almost miraculously at the finish, alone would slip the act into a class of its own.

Piece de resistance is a forward dash that ends in a back flop, and it's a honey. Turn is fast and flashy, covering the usual stunts in the tumbling department and then always going the field one or two better. The collective whirlwind flip isn't new, but Collegians do it showily and their novelties are high-class and different. Young-looking gang is attractivey costumed in red and white campus outfits. Long pole the gal handles and over which the boys spin back and forth at the beginning carries a few miniature college pennants to further authenticate the billing. Collegians should have little trouble clicking anywhere, either in a theatre or a nitery floor big enough to accommodate them. *Cohen.*

BETTY BRYANT
Songs
10 Mins.
Coq Rouge, N. Y.

Betty Bryant is one of the pioneer blue blood bluesters who has survived the mid-depression cycle, when, in the 1935-36 stretch, gaping class niteries conceived the idea of encouraging Park avenue thrushes on the theory they would drag in a few spenders. It worked all right, too, as with Eve Symington, daughter of Senator Wadsworth, who scaled the heights into a $1,000-a-week attraction in spots running the gamut from the old Lido and Trocadero to the Waldorf-Astoria.

Miss Bryant has been at La Rue's and kindred spots through the seasons, and now at Coq Rouge—where 'noticed' for the first time under New Acts—she impresses as a competent chanteuse, in the 'class' cafe idiom. She'd have a tough time at Leon & Eddie's, for example, but is lemon meringue for the politer customers. Her repertoire runs the gamut of ballads like 'Do I?', 'One of Those Things,' 'Night and Day' (all Cole Porter, incidentally), 'Parlez-moi L'autre Chose' and kindred posh songs.

She's a nice-looking brunet, no stunner, but decorative on a cafe floor. In a class room like Coq Rouge, from where Ann Francine, winner of a debutante amateur songstress contest, shifted into the Hotel Plaza's Persian Room (N. Y.) currently, Miss Bryant makes for a worthy successor. What's more, she is basically more professional. *Abel.*

JOHNNY HUDGINS
Mimic
11 Mins.
Apollo, New York

Colored Johnny Hudgins has been around for some time, but is not in the New Act files. He's advanced plenty from that original mimicry of a shouter-singer (with trumpet providing the sound) which he launched six or more years ago in Harlem niteries. Now he takes off an ice hockey player, then a femme perking up for a saunter on the avenue, a crazy reefer smoker and finally a boxer who fights an imaginary opponent. Included is that trumpet vocal stunt with a chicken-chasing episode added to smarten it up.

Hudgins is in a class by himself as a colored pantomimist. Both his shadow boxing and ice-skating bits are the makings of a compact act. He is the sole comedy of the present Apollo show. *Wear.*

ARA Wins 10%

Continued from page 41

ARA's pact, the basic agreement provides for immediate cancellation of the franchise of any agent leaving the ARA, though the way is left open for such an agent to apply anew directly to AGVA.

Among the AGVA regulations the ARA agreed to abide by is the filing with AGVA by all agents of personal management contracts they hold with AGVA members. Naturally, there's also a stipulation that franchised agents will represent only AGVA acts, and that AGVA members will do business only through franchised agents.

ARA Okays Pact

An ARA membership meeting held Monday (4) night at the Edison hotel brought out nearly 100 talent reps, who unanimously okayed the basic agreement after suggesting certain minor changes. ARA's governing board will meet on the latter tonight (Wednesday), at the same time considering certain changes suggested by AGVA's board at its meeting, also on Monday.

Consideration of the basic agreement brought some heated discussions at the agents' meeting, but there was unanimity when a vote was taken. Resolution that the ARA's dues be raised to $50 per agency and $25 per associate, from the former $15 and $5, respectively, also was voted into effect.

Meeting also decided that the ARA will institute an initiation fee, not as yet designated, for all agencies becoming members after March 15, which is also the time limit for automatic AGVA-franchising of all ARA members. New dues schedule means that even such agencies that are partnerships will have to pay $50 first, and then $25 for every partner and associate who actively sells talent.

One of the clauses in the basic agreement between the agents and AGVA also eliminates all agents from franchising who do not have permanent offices, in other words, the old 'office in the hat' is out after March 15.

An Agent's Commission (10% Gravy) Booms Windsor, Ont., Dents Detroit

Detroit, March 5.

For nine bucks worth of American money you can walk into any bank and get $10 Canadian money. And if you think that hasn't meant business to Windsor, Ont., just across the river from Detroit, you don't know your canny Yankee trader.

It leads to all sort of quaint contrivances here with the Canadian village getting plenty of a hypo. For one thing, Detroiters for a big night out will cash in $18 for $20 and head for the tunnel or bridge leading to Canada. Even with a 50c fee for the round trip, the American is money ahead as he and his gal light out for a place where prices are cheaper than in a metropolitan center.

St. Thomas Inn and every major eatery in Windsor and its sister cities, come evening, have plenty of play these days. Parking space is crammed with cars with American license plates and overflow crowds for reasonably priced food. What's more Scotch and Canadian liquor, taxed as it crosses the border, is cut-rate on the other side. Not only are the American visitors getting more for their money but the exchange rate has given them plenty more money to start out with.

All amusement places in Windsor, even picture houses with bills behind Detroit's, are catching a good play from the American trade. The boys and girls are turning their spending money into a 10% profit, heading for a smaller town bargain center and sharply keeping a little of the rubber money the war has provided in their pockets for nights out abroad.

It also has sharpened up Canada's summer business this next session. Cottages in great profusion along the extensive Canadian shoreline, just a short drive from Detroit and more accessible than cottages on the American side of the Great Lakes, are being rented rapidly. The American goes in to a bank and for $630 of his money rents a $700 cottage for the season in Canada where for many months he'll continue to enjoy living, at 10% off.

White Plains May Resume

Sunday night and afternoon name band-vaude combo shows at the County Center, White Plains, N. Y., may be resumed again. Operators are angling for Glenn Miller's orchestra to start the series rolling April 7. That's the Sunday after Miller exits from his current stand at the Pennsylvania hotel, N.Y.

Benny Goodman's band and supporting show closed the first attempt at making the Sunday bills go on Feb. 4.

Troy Nitery Op Indicted For Assault on Scribe

Troy, March 5.

Peter Simonian, operator of the Club Morocco and perhaps Troy's best known night spot manager, was indicted by the Rensselaer County grand jury for third degree assault allegedly committed last December on Edward McDonald, veteran political writer for the local Record. Arraigned before Supreme Court Justice William H. Murray, Simonian pleaded not guilty. Bail of $1,000 was ordered continued. Simonian's attorney being given 10 days in which to make motions.

At the request of District Attorney Charles J. Ranney, the case was transferred to County Court. Originally, Simonian was arraigned in Police Court.

U.S. Indicts Bon-Air Op, Claiming $1,389,920 Due in Income Taxes

Chicago, March 5.

William Johnson, operator of the Bon-Air Country Club, one of the top summer niteries of the country, was indicted by the Federal grand jury here last week for violation of income tax laws.

Alleged violation occurred for years of 1936 through 1938 and the income tax allegedly due is $1,389,919.98. Indictment states that Johnson lists his income for these years as $303,672.10 while it was actually $2,437,220.94.

Saranac Lake

By Happy Benway

Saranac, N. Y., March 5.

George Downing and Bill Sullivan, who cater to the welfare of the Actors Colony, vacashing in Miami.

That seven-pound son that came to the home of Pat (Accordionist) Vicanni was named Will Rogers Vicanni.

Frank Carter, Bridgeport, Conn., hoofer, here getting an o.o.

This desk is overloaded with passes for the Actors Colony sent by E. G. Dodds, manager of the Palace, Lake Placid.

Thanks to Arthur Holmes, of Boston, Mass., for his timely gifts to the bunch here; ditto to Tommy Vicks.

Larry O'Connor (O'Connor Twins), who ozoned here in 1929-30, is doing an 'Off-to-Buffalo' with the Canadian army somewhere in England.

Bows and flowers to Ann Comerford, who licked the rib operation.

Cliff Heather, who is doing okay, all hopped up over the fact that his daughter, Linda, who is only eight years old, holds a feature spot over station WNBZ with Bryce LaVign's orch.

Write to those who are ill.

Small Town's Names

Seattle, March 5.

Salem, Oregon, a burg of only 12,000 population, has been showing enough b.o. zip to support high-priced acts on successive weeks at its major night club, Entertainers' Salon.

Joe Daniels books the spot. One week the Hilton Sisters were there; Texas Jim Lewis followed, and then came Gene Austin.

Daniels reports increased nitery activities in the Northwest. Recently getting in line for names is the Cabin Shack at Port Angeles, this week playing Gene Austin.

TALENT UNIONS SEEK NAT'L ORGANIZER

American Guild of Variety Artists is pushing ahead with its national organizing plans. Idea is to join with the American Federation of Radio Artists in the latter campaign.

Effort is now being made to locate a capable man to serve as national organizer for the two unions, admittedly a tough job. Figured someone with plenty of union organizing experience, plus a show business background, would be ideal, but no one has yet suggested a likely candidate. Figured probable that someone with a trade union background may have to be used.

AGVA now has locals in Chicago, Los Angeles, San Francisco, Boston and Philadelphia, the latter two being recent additions. Kenneth Howard was sent Monday (4) to Boston to handle the organizing there, co-operating with local officials and reporting back to New York headquarters. Hoyt Haddock, national executive-secretary, leaves March 21 for Chicago and, after looking over the situation there, will go to Pittsburgh to set up a local organization. Chapters in Cleveland, Cincinnati, Miami, Detroit and St. Louis are planned soon afterward.

AFRA has locals in all those cities, plus one in 14 other cities, so AGVA will probably quickly move into those localities also. Intention is for the two unions to occupy joint offices and use the same representatives in nearly all cities, thus holding down overhead. John Velasco has been appointed a special organizer for Harlem, but two other organizers with the New York office have been dropped and will not be replaced.

Haddock intends to confer with Tom Phillips, president of the Brother Artists Assn. (burlesque) regarding a merger of the two unions, but the latter has been ill, so no meeting has been set. AGVA official also hopes to bring the Hungarian Actors' union into the AGVA fold.

SAG's AGVA Aid

Continued from page 43

that enough of the present members will resign if more prominent performers can be persuaded to accept appointment. Union leaders aren't disclosing whom they're considering as prospective board members, but they're admittedly combing the field. Only one known to be under consideration is Sybil Bowan, who recently wrote to the union protesting at the 'unknowns' on the slate picked by the nominating committee. Idea is that if Miss Bowan was sufficiently interested to write a letter about it, she may be willing to serve. She's admittedly prominent enough and experienced enough to be desirable.

First meeting of the board is slated for today (Wednesday). There's some talk of selecting a local executive-secretary, but probably that won't be taken up right away. No specific matters are on the agenda for the first session.

Gardner Named

Los Angeles, March 5.

Kenny Gardner was named president of the Los Angeles Chapter of the American Guild Variety Artists. Voted in as vice-presidents were Eddie Davis, Patsy Darr, Frank Mitchell, Bert Easley, Lucille Gleason.

Patrice Brooks was elected recording secretary and Helen Heller, treasurer.

Vaude Clicks at the Majestic, Paterson; Film a Secondary Factor; Comerford's About-Face in Pennsy

Paterson, N. J., March 5.

Bereft of A product—Warner and Paramount interests control four first-run houses and two other downtown theatres—the indie Majestic, originally part and parcel of the Keith circuit, is making both ends meet as the only vaudfilm spot in town.

Owner-manager A. Louis Ginsburg is philosophical about his inability to obtain an occasional screen attraction. 'I play film, not pictures,' he admits. 'Before booking I ask myself two questions. Has it played in Paterson? Will it fit in the projection machines?'

Ginsburg and his late associate, John Ginsberg, revived vaudfilm at the 800-seat house six years ago. Since then a host of headliners have broken in at the Main and Smith street emporium.

'Our policy concerning product is simple,' adds Ginsburg, 'we always book two features and one of them must be a western. The exception is a split week in which we are playing a unit, then we cut to one picture.'

The Majestic, with two balconies, commands a 25c top for matinees and jumps to 40c at night. Ginsburg prefers not to reveal the average weekly gross, but it's no secret he hasn't been losing money for six years.

It's a three-a-day house (four on Saturdays, Sundays and holidays) and the biggest events of the year are the quarterly appearances of Major Bowes' units. Edward Sherman does all the booking.

'We concentrate on the stage shows,' Ginsburg points out. 'I remember when Red Skelton broke in here on Feb. 21, 1936. There were five people in his act and we paid the company $71.25. I took Red aside and suggested he make a single out of the act and ditch the four other guys.

"'I can't do that,' Red told me. 'Those fellows are all personal friends of mine.'

"'Leave them in a hotel and pay all their bills,' I told him. 'You'll make more money.'"

'Why should I worry about product? Vaudeville may be dead, but you wouldn't know it in the Majestic.'

Comerford B.O. With Vaude Now

Vaudeville, which has been blamed for years as a boxoffice chiller, is now being frankly used by the Comerford chain to draw people back to its theatres. Circuit's two top houses, the Capitol, Wilkes-Barre and Capitol, Scranton, Pa., are now playing name acts and bands in an effort to win back patronage admittedly lost with straight picture policies.

Vaudfilm policies in both houses, three days a week in each, are currently in their seventh weeks. Business is reported excellent.

After dropping the regular split-week vaude policies at the Capitol theatres a few years ago, the Comerford chain placed vaude in the Family, Wilkes-Barre, and Irving, Scranton, both small houses, on a one and two-day basis, paying less than $100 a day for the shows. These shows continue, booked by Joe Feinberg out of New York, but shows for the major Comerford theatres are being bought by Eddie Sherman.

Reading Drops Vaude

Reading, Pa., March 5.

Warner-Stanley Astor here has discontinued Friday-Saturday winter vaudeville and its orchestra. For the past four seasons vaudeville has been featured, with a 10c extra charge at this house, second largest in Reading.

Prices are now back at the schedule charged in other main street large houses.

VERNON HELD ON COAST, LOWE SUBS IN PITT P.A.

Pittsburgh, March 5.

Held on Coast for another picture as result of his performance in recently-completed 'Sailor's Holiday' at 20th-Fox, Wally Vernon's p.a. at Stanley, WB deluxer, this week was cancelled out just two days before he was to have opened on Friday (1). Quick substitution brought in Edmund Lowe to replace him on bill with Clyde McCoy's orchestra and Morton Downey.

It would have been more or less of a home-coming here for Vernon, since he got his real start 10 years ago as an m.c. at the Enright here and later became a nitery fave as well at the old Show Boat.

Vaude May Be Given A Reprieve in Memphis

Memphis, March 5.

Possibility that the Orpheum here might continue occasional stage shows following acquisition by M. A. Lightman is foreseen in the booking of the Count Berni Vici unit for four days commencing March 14.

Booking was actually handled by Chalmers Cullins, proprietor, until Lightman took over last week, and hence is not regarded as a definite indication of real Lightman policy. Theatre is dark at present and future is uncertain until Lightman sets policy as between this new acquisition and his present first-run house, the Malco Palace.

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Burying the Acts' Billing, an Old Vaude Evil, Crops Up at B&K Chi

Chicago, March 2.

Gali-Gali, Christiani Troupe (5), Ada Brown, Alexander & Santos (1), Dorothy Hild Girls (16), Adrian & Orch; 'Grapes of Wrath' (20th).

Acts playing the Chicago theatre should make certain that their contracts include stage billing clauses, because this Balaban & Katz house has fallen into the slovenly habit of running its shows without announcing to the audience the names of the acts. This is not only unfair to the acts, but is certainly poor showmanship and judgment by the house.

Theatre pays hundreds of dollars for a turn, and then presents it to the public as if it is worth nothing. It detracts not only from act, but also from the show and house, for the audience must believe that the acts are without importance since the house itself doesn't deem it worthwhile to announce to the public what bills they offer. Many a star has been built in vaudeville, but it is certainly impossible for an act to become a name in vaudeville if the house does not give it billing.

It is up to the acts to protect themselves from such treatment, and if they do, they will be doing the house itself an actual favor, even though the theatre may not recognize it as such. Any act that is worth booking and playing is worth stage billing.

Opening the show is the Christiani Troupe, an outstanding acrobatic aggregation, and throughout the house people were heard whispering to each other, 'Who are they?' Have three separate types of stunts, and each done up in splendid fashion. Do straight tumbling first, with some of the whirlwind flopovers eliciting immediate audience response. Then into some great teeterboard work, with board-to-shoulder jumps as much as four-high for a standout climax. Finish off with some Arabian tumbling. In all, a clean-cut acrobatic turn that is surefire anywhere. Troupe could profitably eliminate its occasional attempts at clowning during the teeterboard routine. They are acrobats, not comedians.

Vocalizing for satisfactory audience pleasure is the contribution of dusky Ada Brown. Has the type of singing style that goes over generally, and she made good here. Also warbles a tune to introduce the Dorothy Hild ballet line. Production on this was handled sloppily, with Miss Brown's exit and return being jumbled into the dance routine. Alexander and Santos still have a fine novelty stunt, with the man's toe-dance ability added to the burlesque ballet routine. Wind up with a comedy burlesque adagio, with two men tossing a femme around.

After a stay in a local swank nitery, Gali-Gali is on the stage here with his sleight-of-hand work with coins and chickens. Gali-Gali is a surehanded showman and handles his audience cleverly, especially when he uses a couple of the customers as stooges.

Adrian orchestra turned in a surprisingly poor account of itself when caught, though generally one of the best of the theatre orchestras anywhere.

Business was good at the last performance Friday (1). **Gold.**

FLATBUSH, B'KLYN

Ben Cutler Orch (14), Sally Jo Nelson; Trixie, Lew Parker (5), Toy & Wing, John Boles; Shorts and Newsreels.

Well balanced and rounded stretch here this week isn't the best the Flatbush customers have ogled, but it's entertaining through its hour run. And so little more can be asked. Ben Cutler's (Band Reviews) band, ex of the Rainbow Room and Grill, N. Y., presents a diverting portion of the layout. Topping the other turns is filmite John Boles.

An unusual act is Trixie, femme juggler. She's well liked, walking off to a deserved hand after a series of stunts too long to enumerate. Works with plates and fairly large rubber balls, one of which she balances on a stick held in her teeth, a routine used by some others, too. Finale has her juggling five of the spheres, a difficult stunt due to their size.

Lew Parker and his company of stooges go over handily with a turn based on zaniness. Starts his stuff with 'South of Border,' fitted with original lyrics, then brings out a gal he introes as Hildegarde Halliday. She gives out with a sneezing series much along the lines of Billy Gilbert's stock in trade, gathering a few giggles. At this point Parker is interrupted by a guy selling popcorn in the audience, which ends in the m.c. taking over the selling.

Parker comes back near the finale with a third stooge, both being targets for cracks from guys in upstairs boxes. Gags here are fast and funny and draw good response. They're the usual baiting remarks. Prior to that the foil onstage with Parker does a George Arliss aping and Parker a short one of Fred Allen. That's followed by a bit with the two stooges and Miss Halliday, based on the eternal triangle, which is broken up by the hecklers in opposite boxes.

Toy and Wing, Orientals, are a novelty and get by more on the strength of that than on their feet. Pair go through a series of unison ballroom and tap stuff that was a bit ragged when caught (last show Friday, opening day). Strongest is Miss Toy's hot hop on her toes. Got good response, however.

Boles wastes no time getting into the swing of things. Prefaces his first tune with a short 'howdy' and gives the impression that he's glad to be there. First try is 'Song Is Yours,' followed by 'One Alone,' 'Rio Rita' and the inevitable 'Waitin' at the Gate for Katie.' Latter number is a smart change of pace, easing him out of sartorial perfection into an old coat and hat and bringing him closer to the audience via the lessening in formality. However, because either his pronunciation of lyrics was sloppy or the constantly poor public address system at this house was worse than it usually is, he was too often difficult to understand. **Wood.**

HIPP, BALTO

Baltimore, March 3.

Jimmie Fidler and his 'Hollywood Parade of Stars,' with Mary Healy, Michael Whalen, Helen Mack, Edith Fellows, Olympe Bradna, Peter Lind Hayes, Phil Lampkin House Orch (12); 'Lone Wolf Strikes' (Col).

Jimmie Fidler has very wisely surrounded himself with youth and talent instead of reaching out for just names. Also smart is his kidding attitude toward whatever importance may be attached to his radio name. Result is a pleasing 50 minutes of nice variety and a whiff of Hollywood which should reflect itself in the b.o. (Ed. note: This booking seems to show considerable improvement over Fidler's Pittsburgh breakin last week. The unit opened somewhat raggedly there.)

Introduced by Michael Whalen, Fidler weaves in and out with straight-forward announcements, a transient attempt at a gag, winding up with a few minutes of gossip seated at a desk mike. First of his group to appear is Olympe Bradna in a French sailor song and dance. Costumed for the number, she comes through with an okay routine of acro stuff sold with plenty of personality. Followed by Helen Mack, who repeats her window-jumping scene from 'His Girl Friday' (Col).

Good spot here for some legit vocals by Mary Healy, who handles 'Night and Day' and 'I'm Sorry for Myself,' the latter considerably in the groove and an audience-pleaser at show caught. Business of reading a script in the regular way first, and then repeating it backwards for laughs, follows, with Fidler, Miss Mack and Peter Lind Hayes participating to fairish response.

Another spot of drama is here injected by Edith Fellows, who repeats her scene from 'City Streets,' in which she portrays a chair-ridden cripple. Assisted by Whalen, moppet whacks out a nice spot, just long enough for audience that was more pleased with song and dance of 'Jumpin' Jive' by Miss Healy and Hayes, which follows.

Rather drawn-out brace of love scenes, played legit first by Whalen and Miss Mack, and then by Fidler and Miss Bradna for laughs, precedes climaxing highlight of layout, supplied next, in order, by Miss Fellows and Hayes. Uncovering a surprising talent for coloratura singing, Fellows youngster wangs out socko versions of the 'Carmina Waltz' and 'Over the Rainbow.' Of pleasing personality and okay voice, there ought to be something else for her to do in pix besides playing kid roles. Ties matters up solidly here and makes what would be a tough spot to follow, but Hayes grabs it and on show caught had difficulty getting off.

Son of Grace Hayes, well known in heyday of vaude, Hayes has an assurance and a suave style of working that ought to get him far. Mimicing film and radio stars he not only imitates but satirizes these personalities to hilarious results. Runs the gamut of Orson Welles, Vallee, Fred Allen, Street Singer (a scream), Richman, Bob Burns, Bing Crosby and winds up with gems on Carmen Lombardo, Ronald Colman and Charles Boyer. Encore bit of John Barrymore doing the 'Camel Walk' and brother Lionel, 'Peckin',' tied matters up solidly. Lad has what it takes for a spot of his own in any company. Fidler closes doings with chatter bit, followed by reintroduction of principals, a bit flat as managed at present.

Biz okay. **Burm.**

PARAMOUNT, N. Y.

Glenn Miller Orch with Marion Hutton & Ray Eberle; Frank & Jean Hubert, Andrews Sisters (3); 'Seventeen' (Par), reviewed in VARIETY Feb. 21.

Glenn Miller's crew opened its date at the Paramount last Wednesday (28) minus Miller. Subbing for the maestro, who was afflicted with sinus trouble, was Tommy Dorsey, whose own band is currently at the Meadowbrook, Cedar Grove, N. J., and is booked to follow Miller into the Par. This made for an odd bit of business, for immediately following the Par's trailer announcing Dorsey's coming up popped the elevator stage with Dorsey aboard it.

At the evening show it made little difference because adult audiences apparently wouldn't know Dorsey from Miller if he sat in their laps. Even the jitterbugs didn't get it at first, for Dorsey and Miller have many similar physical characteristics and both toot trombones. With Dorsey's announcement of Miller's absence and intro of himself, however, he drew a heavy salvo of applause at this catching. During Miller's hospitalization, until Sunday, Charlie Barnet, Dick Stabile and Gene Krupa substituted at the baton.

Show as a whole is rather short and heavy orchestrally. Crew offers no novelty turns on its own, only the vocalizing of its two warblers, Marion Hutton and Ray Eberle. Added are the Andrews Sisters (3) and a novelty act, Frank and Jean Hubert. Quite a few minutes are filled out prior to the presentation with an audience sing paced by Don Baker at the organ.

Orch gets under way with 'Tiger Rag,' after that sticks pretty much to slow ones and plays even those more leisurely than usual. It's plenty listenable, however, all the way through, characterized principally by Miller's nifty arrangements. Each shows unique originality, and particularly outstanding on this score is 'Tuxedo Junction.' That's followed by another Miller fave, 'Londonderry Air,' in which the stage is darkened and colored lights play on the instrumentalists who are tooting. Dorsey tromboned in with the brass section on several numbers and took one short solo.

Standing out about Miller's 16-piece current combination is its general appearance. Lads are all nice lookers, clean cut and neatly groomed. Miss Hutton's piping, on the other hand, might be bolstered. Perhaps it is her choice of numbers, but it seems more like a distinct lack of voice which becomes too apparent after the novelty of her jitterbuggish presentation has worn off. Opener, 'Boog-it,' is distinctly bad for an evening audience. Registers as very pointless. Others following are so-so.

Eberle upholds the male end of the warbling much better. He does 'Indian Summer,' 'Careless' and 'Blue World,' all good and counting for solid returns.

Andrews gals, resplendent in dignified new gowns, tee right off socko and hold that groove throughout. Open with their own new version of 'Say Si Si' (their latest Decca waxing), followed by further unique arrangements of 'Ciri Biri Bin,' 'Beer Barrel' and 'Moonlight Serenade.' Their unusual handling and nifty harmonizing of even these comparative oldies give them an entirely fresh touch.

The Huberts click with their standard pantomimic drunk routine in full dress. Take a flock of falls and go in for a good bit of finger-sticking, slapping routine, which is strengthened when smaller member removes top hat to reveal 'he' is a blonde-haired femme. **Herb.**

LYRIC, INDPLS.

Indianapolis, March 1.

Hal Kemp Orch, Lane Bros. (2), Stapletons (2), Janet Blair, Bob Allen, Smoothies, Jack LeMaire, Johnny Sears; 'Convicted Woman' (Col).

Fronted by the suave maestro, Hal Kemp's orch performs smoothly in a 65-minute bill given over mostly to the brass interpretation of pop tunes.

Four rhythm, three trumpets, two trombones, and four sax follow the sweet-swing style giving the customers 'Got My Eyes On You,' 'Scatterbrain,' 'Stardust,' which features a sax quintet; 'Dream Walking,' 'Mood Indigo,' with Eddie Kusby taking a trombone flight; 'In the Mood' and 'Tantrum,' which spots Johnny Sears out of this world on the skins. Janet Blair, a looker with a smooth style, holds down the vocalist spot to sing 'All Things You Are,' 'Would Ja Mind?' and 'Faithful Forever' to nice hand.

Acro work of Lane Bros. (2) scores solidly. They open with eccentric tap, then strip to working clothes for body-tossing and some spectacular tricks with ropes. Jack LeMaire deserts his guitar on the bandstand to come down front for some hearty giggles on his impression of a jitterbug singing 'I've Got Rhythm.' Musician has good comedy possibilities, but should get gags other than those being used currently by others.

The Stapletons do a nice ballroom tap in formal clothes, encoring with a control tap. Male half of team, who tries a mike speech, proves he's still a hoofer. Bob Allen, band singer, gives the femmes their romance in music with his nifty baritoning of 'Careless,' 'South of Border,' 'Mood for Love,' 'Lullaby of Broadway' and 'Got Date With Angel.'

The Smoothies are spotted next-to-closing with their own vocal arrangements of 'Ciri Biri Bin,' 'Shade of Old Apple Tree,' 'Ma' and 'Red Fox.' Other tunes are familiar through their records or pic shorts.

Band closes with acts coming back for bows. There is much fooling around in the band throughout, which is okay to break up audience reaction to heavy music sked.

Biz only fair at third show Friday (1). **Kiley.**

COLONIAL, DAYTON

Dayton, March 2.

Shep Fields Orch (13), Hal Derwin, Dancing Debs, Danny Gay, Sol Gioe, Emmett Oldfield, Claire Nunn, Cesar Maziola, Roy Davis; 'He Married His Wife' (U).

Those who don't know how Shep Fields produces that gurgling water effect in opening his radio program find out this week at the Colonial. Maestro, his band and soloists are tops, but not so much can be said for most of the supporting acts. Only one registers, Roy Davis' 'funnygraph' act, in which he pantomimes the motions in accomp to songs played on a record.

The other acts are the three Dancing Debs, who do routine taps, and Emmett Oldfield and a stooge, who present a burlesque adagio and acrobatic act that is not nearly as funny as it purports to be.

Fields has an excellent band of 13 pieces, including pianist Claire Nunn, who lends some decorative effect. Sometimes a little heavy in brass, it generally softens to a smooth, swinging rhythm. Songs like 'In the Mood' and 'Indian Summer' are particularly well played.

Singing soloists are Hal Derwin, with 'All the Things You Are' as his piece de resistance; Danny Gay, with 'Sunny Side of Street,' and Miss Nunn, with the inevitable 'Oh, Johnny,' assisted by two of the boys.

Especially fine are two instrumental soloists, Sol Gioe, who does the rippling rhythm on the piano, and Cesar Maziola, whose 'Flight of Bumblebee' on accordion is a whiz. **Kany.**

KEITH'S, BOSTON

Boston, Feb. 29.

Hudson Wonders (2), Joe & Jane McKenna, The Four Squires, Cully Richards, Saul Grauman & Co. (5), Betty Jane Walters, Larry Flint's House Orch; 'Chasing Trouble' (Mono) and 'Music in My Heart' (Col).

Three return acts and two new ones for this house add up to a satisfactory hour of entertainment. Hudson Wonders are back again, opening the show with their zippy acrobatic routine. Girls pack thrills into a few minutes that start the ball rolling with a bang. Working both in challenges and in precision, they reap plenty of returns for their spins, whirls and somersaults.

Joe and Jane McKenna, another repeat duo, play the deuce for good reception in an adagio burlesque, comedy softshoe and a drunk bit by Joe McKenna. Cully Richards, new around here, m.c.s and fills the next-to-close spot with screwy singing, clowning with an unbilled stooge and some fair gags. Also fools around with another anonymous stooge earlier on the bill. Richards' offhand delivery and keen timing are definitely big time, and he shows great promise as he opens up his line of comedy. But somehow the material lacks punch. With that little detail rectified he should go far.

Four Squires, trey, also new faces on this stage, are socko as a musical novelty quartet (piano, trumpet, bass fiddle and guitar), being enthusiastic youngsters with refreshing personalities and a smart line of musical wares. For an encore, boys step out of their musical department to give an impression of four guys watching a film show, climbing over each other to get into seats and mugging their reactions to the meller on the screen. However, they click better with their musical stuff, and for this spot a musical encore might be better.

Saul Grauman and Co. close, featuring their novelty musical stairway on which five dancers tap out melodies, stairs being wired to electric bells. 'Bells of St. Mary's' is the best tune in this session. Betty Jane Walters, acro-control dancer, gets a good hand for her double-jointed exhibition atop a high pedestal. **Fox.**

STATE, N. Y.

Richard Himber Orch (13), Dick, Don & Dinah, John Gallus, Estelle & LeRoy, Al Norman; 'His Girl Friday' (Col).

Current layout is a cheater. Loew's relying on 'Girl Friday' for the box-office, but it's a highly saleable quintet of acts, blending well and playing ditto. Richard Himber's orchestra (13) is perforce the prime marquee anneal, presumably because of radio values, and satisfies as such.

Despite that billing of 'suave stylist of the dance,' Himber's is a peppery combo that mixes up its orchestral hi-jinks in commercial manner. Support is a well-assorted variety. The maestro's name monopolizes both annunciators, which is a mistake. The successive specialists should, at least, get billing on one of the placards, even though the band is ever to the fore, with Himber as m.c.

In the latter groove he's a facile conferencier, unstilted and very much at ease. In his own batonering chores Himber essays a dash of legmania that leaves a question of how your lunch or dinner rests with you at the moment. The somewhat portly leader is no Fred Astaire nor jitterbug either, doing a snatch of both. On the other hand, it's something for him to do, which has its qualifications, and if Himber chooses to break up the heated get-off numbers with a dash of the shag, or to twinkle-toe his tootsies in some other dance act, it's acceptable enough. He's no Whiteman on heft, yet he is no Skinnay Ennis.

Himber's music isn't exactly bounce, although he wisely has set out to mix 'em commercially. His combo numbers five reeds (four sax and one clarinet), five brass (three trumpets, two trombones) and three rhythm (piano, string, bass and traps). A crack rhythmic arrangement of 'March of the Toys' tees off musically, and thence into 'Little Brown Jug' for the contrasting torridity. Maestro is in dinner jacket; boys in maroon monkey-jackets and white ties, altogether a rather dapper picture, which is perhaps why the Himberians on the hoof don't rest too well.

Pseudo-singing comedy bit with 'Time on My Hands' is a standard specialty for clarinet, trumpet, etc., with the leader presumably sulking at his vocalizing being jazzed up. Then comes the first act, Dick, Don and Dinah, neat mixed trio of acro-dancers whose feature is ground work with an oversize beach ball, plus some effective three-high gymnastics.

John Gallus, clarinet specialist, who also balances and juggles balls on his licorice stick, and in between manipulates a tandem of eight marionets that do concerted terps, bumps, etc., is a brisk deucer. Cut down, he'd make a nitery novelty.

Himber does 'Diga Diga Do' in the 1940 jive manner, again with dansapation steps in between, and for contrast 'Strutters Ball' in the corny 1910 style of jazzique. It's an idea that's been done before, but takes on some extra values under the Himber presentation.

Estelle and LeRoy follow with ballroomology that impressed as pretty snappy stuff in the 1937-38 era, but since 'The Hartmans and their ilk have brushed off this style of ultra-class terping, it calls for a switch. Furthermore, Estelle & LeRoy owe it to themselves to move with the trend. But even as they are, they not only click, but get some extra enthusiastic returns. They're a sleek, patent-leather pair, with all the personality and personable attributes that a dance team could desire. Hence the emphasis for matching their frontal values and unquestionable basic skill with an ultra routine.

Were they to hook up that Brazilian maxixe impression of the yesteryear Vernon and Irene Castle (which they do for the encore) with perhaps a modern Brazilian samba, that would be something. As is, they're conventional with a waltz opener, a 'cute' number with balloons, which they throw out into the audience, to 'Jeepers Creepers,' and a fast finale, 'Flying High.' Thence the Castles impression.

In everything they do they're suave and svelte, but lack the real sock they could enjoy if they hit on something really smart. Estelle and LeRoy have progressed far since first noticed in these columns at the Paradise (N. Y. cabaret) three or four seasons ago, but they can travel into really fast company with a repertoire which must depend on novelty of conception, rather than execution, to spell unusual values.

Marion Shaw, featured vocally with Himber, gets her inning with 'Concentrate on You,' then comes Himber's piece-de-resistance, his parade of bands. Himber did a good job with these on the Victor records and now enhances it with masques which are n.s.g., so much so that the maestro must announce that they represent Vallee, Goodman, Kemp, T. Dorsey, Lombardo and Shaw.

Al Norman's comedy dancing and general gagging make for a bright next-to-shut spotting. He's retained his subway panto. The jitterbug soft shoe, the how-different-people-sleep bit, with a prop bed, and the fast dance finale punctuate an engaging 12 minutes. **Abel.**

STANLEY, PITT

Pittsburgh, March 3.
Clyde McCoy Orch (12), Morton Downey, Edmund Lowe, Bennett Sisters (3), Wayne Gregg, 4 Collegians; 'Vigil in Night' (RKO).

Just another show, no more, no less. What it does have, however, is plenty of marquee pull, and WB deluxer can use that this week inasmuch as flicker, 'Vigil in Night' (RKO), isn't likely to pull 'em in to any great degree. Presentation could have stood with a bit more life considering the weighty screen diet.

Music by Clyde McCoy is pretty languid, and there's a sameness about his Sugar Blues that isn't inclined to speed up matters much, and Edmund Lowe, last-minute sub for cancelled Wally Vernon, hasn't the sort of material destined to shoot any layout into high gear. Remains for the slick Irish tenor, Morton Downey, and four youngsters who call themselves the Collegians (New Acts) to lift things out of the doldrums.

Opening has McCoy behind closed curtains trumpeting his themer, and then shooting right into one of band's recent recordings, 'Tear It Down,' a monotonous pop of the corn-fed stripe that seems to be enjoying such a vogue these days. Wayne Gregg, featured male vocalist, steps down from stand to warble himself into quick audience favor with 'Gaucho Serenade' and 'Found You,' and his exit brings on Four Collegians for their spectacular tumbling demonstration.

They're followed by McCoy's Three Bennett Sisters, who have patterned their voices after McCoy's style and fit in satisfactorily with his type of outfit. They're personable kids without being too heavy on the s.a., and the pipes blend nicely in 'Don't Look Now,' 'Bluebirds in the Moonlight' and then 'Mutiny in the Nursery' with Gregg, which McCoy tops off with his standard toy trumpet solo. Gals also burst into a semi-hoofing interlude, but it's of short duration.

Next spot is reserved for Lowe, who apparently is another Hollywood personality who works on the theory that a film name can salvage any kind of material. Film actor's a genial likeable chap with an easy-going, pleasant manner, but he needs something to work with. Assisted by an unbilled femme, a stately and sex-appealing redhead, Lowe is supposed to give the audience a series of approaches to making a dame, but all he has is a collection of antique anecdotes tossed together to resemble an act. While Lowe and the gal work hard to make them seem a bit comically formidable, the job's too tough.

McCoy picks it up again there with a hot platter of 'Limehouse Blues,' featuring his drummer in a skin-beating endurance display, and that brings on Downey, fresh out of a Cleveland hospital, where he was laid up for two weeks with a strep throat. Illness has left the Gaelic tenor's voice untouched, however, and it's still something not very far from heavenly. Somebody, though, should have warned Downey about the rough-house crowds at the Stanley for any opening show, because he made the mistake of asking the mob what they'd like to hear (when he knew all along what he was going to sing), and was Downey sorry! They shouted for 'Angel' and 'In the Mood' all through his 'Careless' and 'All the Things You Are,' and for a while chaos reigned between stage and the pews. But Downey's a smart showman, too, and he gradually kidded the toughies in the upper reaches out of their protestations and had them in the palm of his hand when he sat down at the piano and accompanied himself through the sentimental 'Christopher Robin Saying His Prayer' and the inevitable Irish medley. Downey also gave 'em 'Are You Having Any Fun' and 'South of Border' to go off big. But his lapse gave him plenty of uneasy moments.

McCoy gets the final inning, selling a couple of tooting solos while his band thumbs through the not so recent catalog for a couple of ever-populars. No overture this week, with Max Adkins house crew merely playing a couple of brief fillers.

Cohen.

CARMAN, PHILLY

Philadelphia, March 1.
Liazeed Troupe (8), Charles Carver, Mann, Dupree & Lee, Nash & Evans, The Herzogs (5), Lou Basil's Orch (10); 'Girl Friday' (Col).

The Carman returned vaude to its boards this week after a three months' layoff due to a controversy with the musicians union over the terms of a new contract. The bill is almost 100% dummy, with only a smattering of chatter between a rope twirler and his girl stooge to break the silence.

The rest is strictly circus stuff—a troupe of tumblers, magician, a quintet of trapeze artists and a dance team. The quality of each act is high, but the management could have well-used a singer or a comedian to ease the stillness.

Lou Basil, leader of the pit crew, doubles as m.c., and appears to be new at the job. His ballyhoo smacks of prepared script, his phrases are stilted and he made a couple of glaring errors in his intros at show caught.

Curtain raiser is an overture by the band, 'Hungaria,' a medley of Hungarian tunes, a little too long for the type of and that patronizes the Carman.

Opening act is the Liazeeds, incorrectly introduced by Basil as the 'Yacopis.' The troupes, dressed in Arabian costumes, goes through a series of spectacular, whirling-dervish antics, including tumbling, pyramid building, cartwheels, handsprings and the like. It's typical bigtent stuff and brought salvos from the pewholders.

Charles Carrer, in the deuce, has an entertaining magi repertoire built around a lot of gadgets from a cocktail service. His material is a natural for a class nitery.

Mann, Dupree and Lee, two guys and a gal, are a smooth dance trio. Their terping is a mixture of modernistic stuff (a little over the heads of a family-type audience, such as this) and Latin steps. Most clicko bit is a solo by one of the males, in which he weaves across the stage simulating a jellyfish.

What little comedy there is to the bill is provided by Nash and Evans. The former, a lean, lanky performer, resembling Hal Leroy, and his pint-sized girl partner, do a comic dance turn and some fancy rope-twirling. Nash attempts fill-in gagging with mild success. Last number, with Nash and Evans skipping through the loop of the rope simultaneously is hampered by the backdrop. On two occasions the twirling rope struck the curtain and spoiled the trick. Nash covered up quickly, however, with some fast adlib. It's okay fill-in, but hardly bigtime.

Final act is Big Top material. The Herzogs, five gals, are introduced as refugees from Hitlerland. Four of them open onstage doing a series of spectacular stunts on high trapezes. The fifth member appears as a stooge in the audience and heckles the act. Her antics on a trapeze while trying to keep her dress down are particularly amusing.

Basil's crew is well-trained and accompanies the acts surprisingly well. Biz at this catching (last show Friday) was strong. Show and picture will be held for two weeks. Regular policy at this North Philly indie has been split week changes. *Shal.*

Paramount, Newark

Newark, N. J., March 1.
'A Night in Havana' with Ciro Rimac orch (11), Carlos Ramirez, Masters & Rollins, Nino Vino & His Cuban Village La Conga Dancers (6), Juanita, Joe Fecher's House Orch (11); 'Sidewalks of London' (Par).

Latins may be lacking in the boy-meets-girl finesse, but there's nothing missing from their music, as presented currently at Adams' Paramount by Ciro Rimac and a Cuban crew that goes the South American way from start to finish in 60 minutes of sizzling tropical tempo.

One might complain that an hour of gourds, guitars and gaucho gyrations is too much, but when Rimac uncorks 'Oh, Johnny' in conga time the consensus out front at this catching seems to have been that it was worth waiting for.

The band also scores in 'Hold That Tiger' and 'Rancho Grande,' but the boys are at their best while beating out bonafide equatorial tunes behind the vocadancing of Juanita or the undulations of Nino Vino and His Cuban Village La Conga Dancers from the N. Y. World's Fair.

Not to be overlooked is the rich baritone of Carlos Ramirez, whose appearance on opening day (1) almost turned out to be an individual recital. Audience would not let him go after hearing the familiar 'Siboney,' and he returned to sing 'Trees' and 'Perfidio.' In contrast to native costumes worn by band, Ramirez sticks to full dress and makes a dashing figure in white tie and tails.

Highlighting the la conga spot occupied by Vino and his dancers is their hip-swaying journey through the house, with three striking brunets and their sleek male partners beseeching cash customers to join in the fun. No takers at this show, but plenty of neck-bending and applause as sextet toured the aisles.

Only non-Latin segment of the show is Masters and Rollins. Masculine half of the team works up to dance impressions of Boris Karloff, Sonja Henie and a jockey bringing a bangtail down the stretch, which are okay. Double-jointed femme banks on facial and physical contortions for laughs.

Juanita's vocalizing in native numbers results in pleasant prefacing of her dance routines, while Rimac drops baton in two spots to help out with song and dance.

There is a certain sameness to the various dance offerings and sometimes there are seemingly interminable rythmic tunes. It would not cramp anybody's style to cut down routines and pack the whole thing into 40 or 45 minutes, at which the layout would mova more smoothly.

Biz good.

EARLE, WASH.

Washington, March 2.
'CBS Radio Revue' with Hugh Conover, Le Trees, Jerry Cooper, Professor Quiz, Jane Froman, the Hartmans, Roxyettes (16); 'Dr. Ehrlich's Magic Bullet' (WB).

House played smart on this one, offering to stage 'CBS Radio Revue' and bill it as 'In Honor of WJSV Week,' thus cashing in on hefty publicity, both over the air and in the press, and celebrating radio station's upping to 50,000 watts. Theatre and station ballyhoo boys have worked together on stunt, even tossing newspaper party in advance of opening at which they were joint hosts. Prof. Quiz makes perfect headliner, since WJSV is station on which he first launched his query show before it hit the networks.

Clever prolog is worked out with WJSV Announcer Hugh Conover, who does straight script-in-hand radio m.c. job, interviewing three of line gals before traveler a la man-in-street, getting across background info on reason for show and emphasizing television to justify acrobatic and dance acts on bill. Curtains open on elaborate radio studio, pit band on stand at one side, with CBS shields and rest of line forming studio audience.

The Le Trees have first featured spot, getting swell response for their log-rolling antics, using board and box, all done atop table. Duo's flash finish, working one-high while rocking on board, got 'em two bows. Line, which works offstage earlier, returns for fast precision tap, led by one of its own gals, Dorothy Preby, in novel mass challenge effect.

Conover returns to go into straight radio manner, backed by flashing 'On the Air' sign, introducing Jerry Cooper, whose baritone selling of 'All Things You Are,' 'Star Dust' and trick lyrics to 'Rancho Grande' goes over effectively. Prof. Quiz follows in cutaway, doing almost exact replica of his radio stuff, Mrs. Quiz sitting at small table to keep score and Lee Little keeping operations remarkably smooth and swift by selecting five questionees from audience. At show caught, John Q Public was a riot. Prof. passes out eight silver dollars at each performance.

Jane Froman next in powder blue tulle and sequins to deliver 'Careless,' 'It Ain't Necessarily So' and 'Begin the Beguine.' Attractive gal's voice puts her over solidly. Line slips on in blue net dresses and parasols, falling to sidestage as the Hartmans, in tails and green chiffon, take over with their dance satire.

Team's informal sophistication throughout imitation of 'a new dance team trying to make a good impression,' parody on a couple of teachers demonstrating la conga to a night club audience (complete with sock chatter) and finish with riotous kidding of Ravel's 'Bolero' is surefire every minute, both for jitterbugs and class trade attracted by film. Applause for Hartmans lasted through entire finale, with full cast on for successive bows.

Biz good. *Craig.*

TOWER, K. C.

Kansas City, March 2.
Ray Vaughn, Hal Menken, Joe Termini with Jean Hamilton, Joe Clayton, Vina Calvin, House line, House Orch 'Honeymoon Deferred' (U).

The Tower returns to its established stage policy this week with this 'Rose Garden Revue.' It adds up to a snappy 42-minute layout.

Line is called on for its usual trio of numbers, and the offerings currently are above par. The opening number, done in a pitch-black house, with a special single spot bringing out the effects of phosphorescent costumes, is a credit to production. A figurative thing of bees and butterflies and insects in a flower garden, it lends atmosphere to the show that follows. As lights are turned up, stage is revealed in a special garden setting, continuing the theme.

Ray Vaughn wheels his white xylophone on and tinkles out repertory of pop songs, highlighting one by playing with his bare fingers. Finishes on a special rack of liquid-filled bottles—complete with labels—from which he likewise tinkles out tunes, but with glass hammers. Act is decidedly out of the ordinary.

Vaughn then steps out to m. c. rest of show, but it seems a job new to his experience. House is without a regular m. c. since departure last week of Barney Grant, who has tended the chore past two months. Vaughn's first effort is to introduce Vina Calvin, amateur contest winner, who sings a special arrangement of 'Indian Summer.'

Line is back in a flowery number, during which it tosses its bouquets of roses, one by one, to the audience. This calls for about 12 dozen roses daily, and is getting some good reaction from the audiences.

Middle spot is carried by Hal Menken in a trio of clog steps. His specialty, a click, is done on double stairs with trap-drum accessories attached. Closing is turned over to Joe Termini's comedy fiddling, banjo and guitar strumming, who's assisted by Joe Clayton on the harmonica and Jean Hamilton with a finger-whistling turn. Gal adds vocaling of 'Baby Me' to her bit, and goes over nicely with her baby face. Except for one small vocal chorus, Termini holds to pantomime and act is well paced. Line winds up in a brief tap.

Return to the policy of band, line and imported acts is short-lived. House has Joe Venuti skedded, and some other names are in the negotiating stage. *Quinn.*

EMBASSY, N. Y.

(NEWSREELS)

Censorship of the newsreels on the war fronts is indicated this week in the two clips from Finland by Fox and Paramount. Both start with the very same scene of Finnish troops rushing out of barracks when an air raid alarm sounds, but then Fox veers off to dead Russia soldiers, etc., while Par focuses on buildings set afire by bombs and an American ambulance unit. It suggests either a cutting job by the Embassy, or else a split of subjects by the Fox and Paramount cameramen.

One of the best war subjects currently is Fox's clip on French patrols' activity on the western front. Also Metro's coverage of the Sino-Jap hostilities, including infantry and air attacks. Otherwise, the war news is very dull, carrying little of the punch of the daily newspaper accounts of activities in Finland.

On the domestic side, it's still duller, with the exception of Paramount's analysis of the crack N. Y. University basketball team as it played against St. John's. It's fast action on celluloid. Other clips are the usual rehash, including the inevitable ski jumping (Metro), a weekly reprise during the winter months, and water skiing (Fox) in Florida, also too familiar. In the same nostalgic vein, Lew Lehr (Fox) is handling chimps for a few laughs.

March of Time's latest is 'The Vatican of Pius XII,' a graphic pictorial description of Vatican City, the Pope and the great activity by Catholicism's all-highest to promote peace. It's a beautiful reel done with remarkable restraint; an educational subject for all creeds. *Scho.*

APOLLO, N. Y.

Fats Waller's Orch (6) with Myra Johnson, Johnny Hudgins, Gaines Acrobatics (4); Earle & Frances, Lopez & Tondelayo, Jimmy Baskette, Bardou Ali House Orch, House Line; 'The Llano Kid' (Par).

Fats Waller and his supporting crew were responsible for the good attendance at Friday's last show when caught. Waller's present orchestra (including himself) is only six pieces, plus Myra Johnson, as compared with his usual 12.

Combination consists of a crack saxophone-clarinet player, a slick trumpeter, guitarist, bass fiddle, traps and Waller's piano. Opening is a typical swingo conglomeration, followed by 'Two Sleepy People,' Waller's top piano contribution. He kids the lyrics in an offhand, inoffensive way for strong returns. For his organ, he uses 'Mood Indigo,' 'Deep Purple' and 'St. Louis Blues,' last being particularly nifty.

Miss Johnson, vet vocalist with the crew, has developed from a typical shouter into a first-rate warbler. 'Got No Time' is in the old familar shouting mood, but 'Careless' and 'What Goes Up' give her a chance to demonstrate her technique at the softer type. Latter and an encore give her a chance for slick cross-fire banter with Waller.

Because Waller's aggregation is small, Apollo is using Bardou Ali's house orchestra in the pit to play the stage show. Minimum of costume changes and a superabundance of dancing mark the show proper, which would sag without Johnny Hudgins' (New Acts) mimicry. He brings much original comedy to the bill.

'The Marijuana Sniffer's Dream' should have been the tag for the torrid dance by Lopez and Tondelayo, agile steppers who've appeared in downtown night clubs. Audience needed no interpreter to comprehend the bumps and gyrations of Tondelayo. Plenty exotic and type of terping that clicks best in niteries. They're introduced by an elaborate, futuristic reefer-smoking production number that's a credit to Leonard Harper's careful staging. Lopez and Tondelayo also are on earlier for speedy tapping.

Earle and Frances, tall boy and girl team, are fairish tapsters who effect minstrel garb. Duo has framed a neat closer, but sameness of routines holds them back.

Gaines acrobatic foursome shows promise, but so far boasts only a few original twists. Jimmy Baskette does most of ballading for ensembles and figures in the one sketch. Opening production number proves little except that the chorus has learned to sing.

Biz better than usual. *Wear.*

ROXY, N. Y.

Rufe Davis, Shayne & Armstrong, Fred Roper's Lilliputians, Gae Foster Girls, Paul Ash House Band; 'Bluebird' (20th).

Apparently feeling it has a film which is predominantly a draw for kid trade, the Roxy has pointed its show in that direction this week. Whether or not the house was correct in assuming this to be a children's picture was difficult to tell when caught Friday (1) evening, for both kids and their parents seemed to be staying away enmasse. There can be no doubt, however, that the house has lined up a stage presentation entertaining for the moppets particularly, but also strong for patrons of any age. Excellent production given the show by the Roxy is by no means a minor factor.

Large part of the hour's presentation is given over to a troupe of Lilliputians (New Acts) under the aegis of Fred Roper. There are 27 in the group, all from England. Except for a few, members of the troupe lack the personal charm that makes some similar groups of small-fry strong clicks. They run off some fairly entertaining stunts and repartee, however, to compensate partially, and the Roxy has done the rest with its production.

House has worked its line of 24 Gae Foster gals into the Lilliputia. Introduction is via a routine on stilts by the Foster femmes, so that when the little people march out there is even more than ordinary contrast. Military formations follow, with the girls continuing to work on stilts behind the tinies. A few of the femmes are tied into almost every bit by the Lilliputians, with the finale especially strong. It's a Dutch scene to the tune of 'In an Old Dutch Garden,' sung by a couple of the small people. Foster gals are in the background on see-saws and also do a Dutch boy-girl dance routine with the Lilliputians as a windmill spins slowly for great scenic effect.

Rufe Davis, with his standard rube manner, heads the rest of the bill, which consists only of a dance team, Shayne and Armstrong, and the girls in an opening number. Davis goes through his usual routine of sound effects worked into songs for his usually strong results. His cap, guitar-twanging and innocent farmer expression account as much for the laughs and mitt-pounding he wins as his ability at mimicry. Among his best effects is one of those outboard motorboats that just won't start. Others include sax and clarinet, airplane, Donald Duck, Jew's harp and a flock of other instruments.

Shayne and Armstrong mix up their ballroomology with acrobatics for good results. Not exceedingly graceful, they make up for it with unusual rolls, twists and lifts. Toss quite a bit of comedy into several of their numbers, too, which is only mild but helps their general score.

Opening number by the line is striking and made particularly effective via the costuming, which consists of a simple black velvet romper-effect exposing plenty of shapely gams. Only thing that lacks in the girls' routine is sufficient kicking and leg-lifting in precision, a major attraction for the customers, as they can see such a long line in these antics probably nowhere else in the country but at the Roxy and the nearby Music Hall, N. Y., a fact of which the Gae Foster routines too frequently do not make sufficient capital. *Herb.*

ORPHEUM, MPLS.

Minneapolis, March 1.
Horace Heidt Orch (18), Drane Sisters (3), Le Ahn Sisters (4), Bob Knight, Larry Cotton, Bobby Hackett, Art Carney, (Red) Ferrington, Bernie Mattinson, Henry Russell, Frankie Carle, Fred Lowery; 'Brother Rat and Baby' (WB).

Heidt outfit carries the entire entertainment load on its capable shoulders currently, and the results are extremely pleasant. Running mostly to music, band dishes up original, different trimmings seasoned with plenty of laughs. Heidt's breezy personality pervades the proceedings, which move swiftly.

Heidt, of course, m. c.s, horns in for some singing, piano-playing, baton twirling, and clowning. Orch runs almost entirely to brasses, while the three Drane sisters, violinists, decorative as well as useful, make up a small, but efficient, string section. Also garnishing the stage picture are the four good-looking Le Ahn sisters, singers, who, clad in striking red gowns, sit with the band during the performance. Nearly every band member is a solo performer in his own right and has an opportunity to do a bit. Red Ferrington is the outfit's clown and helps to enliven the show.

Heidt's 'treasure chest' idea from his radio program is brought successfully to stage for a big part of this stage layout.

Band has a lively military number for a starter, after which Bob Knight comes through with pop numbers on his electric guitar. The three trumpeters are featured in a swing 'Merry Wives of Windsor' arrangement.

(Continued on page 55)

Variety Bills

NEXT WEEK (March 8)
THIS WEEK (March 1)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (7)
Kanazawa Tr
Allen & Kent
Anita Lowe
Cully Richards
George Hall Orc
Dolly Dawn
WASHINGTON
Capitol (8)
Benny Davis Co

Paramount

NEW YORK CITY
Paramount (6)
Glenn Miller Orc
Andrews Sis
F & J Hubert
CHICAGO
Chicago (8)
Christiani Tr
Roy Davis
Regal (8-10)
Cab Calloway Orc
State Lake (8)
Edgar Kennedy Co
MINNEAPOLIS
Orpheum (8)
Martha Raye Co

RKO

BOSTON
Keith (7-10)
Woolford Co
C Fredericks Co
Gregory & Raymond
George Beatty
Lester Cole Co
CINCINNATI
Shubert (8)
Dave Apollon Co
(1)
Paul Whiteman Orc
CLEVELAND
Palace (8)
3 Dancing Debs
Don Rice
Kidoodlers
Prof Quiz
Rimacs
(1)
Eddie Duchin Orc
Ray & Trent
Don Cummings
Callahan Sis
COLUMBUS
Palace (8)
Henry Fam
Gil & Dora Nelson
Wally Vernon
Beverly Roberts
Dead End Kids
DAYTON
Colonial (8)
Marcus Rosco Co
(1)
Shep Fields Orc
Roy Davis
Emmett Oldfield Co
3 Dancing Debs
SYRACUSE
Strand (8-10)
Ward & King
Reilly & Eng Bros
J & M Mulcahy
Al Norman
Eddie & Jack Betty

Warner

NEW YORK CITY
Strand (8)
Johnny Mellow Orc
4 Squires
Grace & Nikko
Paul Sydell
(1)
Tommy Tucker Orc
Ben Yost Co
Sybil Bowan
Lowe-Hite & Stan
Nick Long Jr
PITTSBURGH
Stanley (8)
Maurice Spitalny Or
Dixie Dunbar Co
Johnny Perkins
(1)
Clyde McCoy Orc
Edmund Lowe Co
Morton Downey
4 Collegians
READING
Astor (8-9)
Funzafire C
WASHINGTON
Earle (8)
Ted Lewis Orc
(1)
CBS Radio Show
Prof Quiz
Jane Froman
Hartmans
Jerry Cooper
Gae Foster Gls
Letress
Hugh Conover

Independent

NEW YORK CITY
Century (8-10)
Tony Canzoneri
Carl Nappy Orc
Music Hall (7)
Buster Shaver Co
Kay, Katya & Kay
Duci Kerekjarto
Bela Heiga
Hilda Eckler
Nicholas Daks
Erno Rapee Symph
Roxy (8)
Tiny Town Rev
Jack Durant
Paul Ash Orc
Windsor (7)
John Boles
Lew Parker Co
Ben Cutler Orc
Toy & Wing
Trixie
BROOKLYN
Flatbush (7)
3 Stooges
Eric Rhodes
Howard Woods Orc
Eleanore Knight
4 Comets
BALTIMORE
Hippodrome (8)
3 Arnolds
Marj Gainsworth
Rufe Davis
Gae Foster Gls
State (10-13)
Vallee & Dorren
Jack McBride Co
(One to fill)
(7-9)
Ballard & Rae
Joe M Martin
H'wood Revels
CAMDEN
Towers (8)
Vanderbilts
Edith Rogers Dahl
DeVal, Merle & Dee
Radio Ramblers
Red Donahue & Uno
12 Lonergan Gls
ELIZABETH
Liberty (8-10)
Charles Duncan
Arthur LeFleur Co
Abbott & Robey
(2 to fill)
FREEPORT
Freeport (7-10)
Bob Howard
3 Sophistic'd Ladies
Andrew-DeWitt & M
Dorn Bros & Mary
Kenny & Morris
HARTFORD
State (8-11)
Jimmy Fidler Co
JAMAICA
Carlton (7-10)
Henry Armetta
Cass Daly
Lennie Hayton Orc
PATERSON
Majestic (10-13)
Toots & Lee
LeRoy & Sharp
(2 to fill)
(8-11)
Leroy
Carr Bros
Mazzone & Abbot
(2 to fill)
PHILADELPHIA
Carman (8)
Llazeed Tr
Charles Carrer
Nash & Evans
Herzogs
Fay's (7)
Starnes & Anson
Rose & Pace
3 Moriah Sis
Slim Timblin Co
Jean Wade
16 Lonergan Gls
Joan Mode

Cabaret Bills

NEW YORK CITY

Barney Gallant's
Ann Palmer
Irene Barclay
Nellie Paley
Carter & Bowie

Beachcomber
Bobby Parks Orc
Martha Burnett
Juanita Rios
Chavez Orc

Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Orc
Grace & Ch Herbert
Virginia Gibson
Billy Cascade
Loretta Lane
Freda Sullivan

Bill's Gay 90's
Will Oakland
Charles Strickland
Rudy Madison
Ethel Gilbert
Billy Lorraine
Gus Wicke
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Stephen Isles
Bernie Grauer
Wally Ramos
Ben Bernard
Bob Walsh

Brown Derby
Kay Parsons
Henry Fink
John Steel
Nellie Durkin
Eddie Furman
Al Tucker
Ragtime Smitty
Mabel Russell
Sylvan Green
Verna Cook

Cafe Savini
Maryon Dale
Maxine Freeman
Jimmy Savini
Louis Savini

Cafe Society
Joe Sullivan Orc

Casino Russe
N Matthey Orc
De Moravskies
Marusia Sava
Stephen Stepushkin
Margaret Scott

Chez Harry
Harold Oppenheim
Ingmar Nordstrom
Frankie Newton Or

Club Caravan
Peter Morrant Orc
Perell & Perula
Ann Bronte
Carlos & Carito
Ted Lester

Hotel Biltmore
Sleepy Hall Orc
Carlos Cubian Orc
Phyllis Jeanne
Johnny Cook
Paul Dillon
Ford Harrison

Hotel Bossert (Brooklyn)
Eddie Lane Orc

Hotel Commodore
Sammy Kaye Orc

Hotel Edison
Blue Barron Orc

Hotel Essex House
Dick Stabile Orc

Hotel Lexington
Lani McIntire Orch
Honolulu Maids

Hotel Lincoln
Charley Barnet Or
Alfonso Chavez Orc
Mary Ann McCall

Hotel McAlpin
J Messner Orc
Jeanne D'Arcy

Hotel New Yorker
Bob Crosby Orc
Giovanni
Enrico & Novello
Marion Mann
Ci Mele

Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Ann Kiess
Sally Childs
Mara & Marilynne

MARCH 7TH
KAY KATYA AND KAY
Radio City Music Hall
New York
ALLEN AND KENT
State, New York
Dir.: MARK J. LEDDY

Mercedes Moreno
Argentina Sis
Mila Lomas
Chiquita Venezia

Club 18
Jack White
Pat Harrington
Floria Vestoff
Frankie Hyers
Beale St Boys
Jackie Gleason
Jimmy Brewster
Laique Dell
O Andrews Orc

Club Gaucho
Don Miguel Orc
Maria del Carmen
Rolando Pascal
Ramon & Luis
Teresita & Pepita
Mona Lisa
Enrique Viscaino

Cotton Club
Louis Armstrong O
Alan & Anise
Bobby Evans
Stump & Stumpy
Maxine Sullivan
Avis Andrews
Princess Vanessa

Diamond Horseshoe
Noble Sissle Orc
Don McGrane Orc
Fritzi Scheff
Frank Libuse
Tom Patricola
Clyde Hager
Mangean Tr
Lucille Johnson
Emma Francis
Lola Bates
Willie Solar
Harry Armstrong
Joe E Howard

El Chico
Hugo Mariani Orc
Soledad Miralles
Dorita & Valero
La Gitanilla
Maria Lopez
Gloria Belmonte

Famous Door
Will Bradley Orc
Helen Morgan

52nd St. Tony's
Spivy
John Sebastian
Tony Soma

Greenwich Village Casino
Irving Fields Orc
Diana Del Rio
Jimmy Rae
Jane Mack
Chiquita

Havana-Madrid
Nano Rodrigo Orc
Juanito Sanabria Or
Rosita Rios
Arturo Cortes
Estela & Papo
Cesar Tapia
Mariquita Ruiz
Lili Tosca
Vida Valdes
Chino & Pedrito

Hickory House
Mike Riley Orc
DeLloyd McKay

Hotel Algonquin
Greta Keller
John Buckmaster
Cy Walter
Hale Brookes Jr
Frank Arpad
Oscar Schick

Hotel Ambassador (Trianon Room)
Ramon Ramos Orc
Sigmund Schatz Orc
D'Angelo & Porter

Hotel Astor
Dick Kuhn Orc

H'tel Belmont-Plaza
Basil Fomeen Orc
Patricia Norman
Adams & Cora

Hotel Park Lane
Joe Marinaro Orc

Hotel Pennsylvania
Glenn Miller Orc

Hotel Pierre
Henry King Orc
Maurice & Cordoba
Ann Francine

Hotel Roosevelt
Frankie Masters Or

Hotel Savoy-Plaza
Emile Petti Orc
Hildegarde

Hotel St. Moritz
Eddie Varzos Orc
Juan Makula Orc
Martha Errolle
Fawe & Jordan

Hotel St. Regis (Iridium Room)
Chas Baum Orc
Dorothy Lewis
B & J Heasley
Marie de Forest
Harriette Haddon
Bernice Stewart
Lucille La Marr
Thelma Horn
Norah Gale

Hotel Taft
Ben Bernie Orc

Hotel Waldorf-Astoria (Empire Room)
Everett Hoagland O
Mischa Borr Orc
Russell Swann
Gypsy Markoff
(Sert Room)
Mischa Borr Orc

Kew Gardens Inn (Kew Gardens, L.I.)
Harry Horton Orc

La Conga
Jose Morand Orc
Diosa Costello
Desi Arnaz
Aida Alvarez
Rio & Rita
Florence & Alvarez
Valero Sis
Geo Negrete
Sergio de Karlo

La Martinique
Pancho Orc
Fausto Curbelo Or
Ann Hensley
Danny Kaye
Mimi Kellermann

Larue
Eddie Davis Orc
Joseph Smith Orc

Le Coq Rouge
Michel Raymond Orc
Don Marton Orc
Betty Bryant
Tisdale 3

Leon & Eddie's
Eddie Davis
Lou Martin Orc
Emil Coleman Bd
Jay C Flippen
Dorothy Henry
Russell & Farrara
Gae Carthe
Melinda De Meja
Joan Merrill
Diana Kent
Paul & Paulette
Edwards & Arden
Al Seigal

Mon Paris
Larry Siry Orc
Mary Cohan

Penthouse
Paul Taubman
[illegible]
Sigrid Lussen

Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent de Costa
Art Tubertini

Queen Mary
Joe Ellis Orc
Consuelo Flowerton
Linda March
Joan Mann
Nina Allen
Dorothy Tanner

Rainbow Grill
Barry Winton Orc
Marilyn & Michael

Rainbow Room
Eddie LeBaron Orc
Morris King Orc
Dolores Anderson
Pat Wyle
Bob Neller
Georgie Tapps

Russian Kretchma
Gypsy Sila
Tasia
Simeon Karavaeff
Nadia Mirova
Kostia Poliakova
Michel Michon
Mischa Usdanoff
Volodia Mazor Orc

Stork Club
Charlie Murray Orc
Monchito Orc

Tony Pastor's
Marlo Morie Orc
Al Green
Glenda Hope
Dolly McLean
Lois Mayo
Pat Reed

Versailles
Charles Reader Orc
Panchito Orc
Harrison & Fisher
Lillian Carmen

Village Barn
Sherry Magee Orc
Red River Dave
Phyllis Coit
Nash & Evans
Lee Sullivan
3 Tintypes
Dell O'Dell

Whirling Top
Geo Morris Orc
Marcella Claire
Arlene Thompson
Bingo & Harris

LOS ANGELES

Beverly Wilshire
Baron & Blair
Gus Arnheim Orc

Biltmore Bowl
Nelson's Cats
Joaquin Garay
Chuck Foster Orc
Jimmy Castle
Madie & Ray
Lew Hoffman
Ronald & Roberta
3 D's
Alfredo Rhumba Bd
Dorothy Brandon

Cafe La Maze
Annette
Roy Merrill Orc

Club Bali
Robert Bard
Tom Howard

Cocoanut Grove
Dorothy Stone
Charles Collins
Guy Lombardo Orc

Earl Carroll
Bob Bromley
Bob Williams
Red Dust
Ray Parker
Portholes
Hubert Castle
Sterner Sis
Bill Brady
Lolita & Ardo
Joan Tighe
Edward Aguilar Or
Manny Strand Orc

Florentine Gardens
Cliff Nazarro
Billy McDonald Orc

Grace Hayes Lodge
Charlie Foy
Elizabeth Martin
Joe Frisco
Sammy Wolf
Sugar Geise
Jeffrey Gill
Johnny Black Orc

Hawaiian Paradise
Princess Luana
Bob Nichols Orc

It Cafe
Kay Gregory
Bobby Mack Orc

La Conga
W Vernon & Rev
Bert Lynn Orc
Phillip Lopez Orc

Onyx Club
Ruby Logan
Garbo
Marie Bryant
Jonah Jones
Jackie Williams
Stuff Smith Orc

Paris Inn
Marcia Sis & Billy
George & Nanette
Dominic
Marguerite & Millner
Kay Henriquez
Eric Massey
Henry Monet
Helen Miller
Chuck Henry Orc

Perino's Sky Room
John Kirby's Orc

B'ly Berg's Vendome
Gordon Henderson O

Seven Seas
Danny Kuaana
Hawk Shaw
Mel Peterson
Lillian Gibson
Al McIntyre
E Bush Quartette

Slapsy Maxie's
Eddie Rio & Bros
Maxie Rosenbloom
Mary O'Reilly
Jerry Brandow
Moore & Lewis
Red Stanley Orc

Somerset House
Harry Ringland
Lou Salice Orc

Swanee Inn
Ruby Barbee
Jackson Hose
Walter Johnson

Topsy's
Brownell & Greeley
Harlem Rev
M Marcellino Orc

Victor Hugo
Pem Cavernen
Jan Garber Orc

Wilshire Bowl
Don & Beverly
Phil Harris Orc
Ruth Robins

CHICAGO

Ambassador Hotel (Pump Room)
H McCreery Orc
Tom & Audrey Leid

Bismarck Hotel (Walnut Room)
Hadley Gls
L Keller Orc
Geraldine Ross
Joey Reardon
Howard Brooks

Blackhawk
Ozzie Nelson Orc
Adrienne
Sis & Bud Roberts
Helen Rogers

Blackstone Hotel (Balinese Rm)
Californians Orc
Jeannette

Brevoort Hotel (Crystal Room)
Florence Schuman
Curtis Pittman
Hill & Frederick

Broadmoor
Lydia Harris
Dot Carlson Gls
Herbert Roberts
Francine
Jane Moran
Herb Rudolphe Orc

Chez Paree
Ray Bolger
Ethel Shutta
Parker & Daniels
Don Hanlon
Ginger Harmon
Nancy O'Dea
Lou Breese Orc

Club Alabam
Rio & Rita
Sadie Moore
Bee Haven
Bernard & Henrie
Bernie Adler
Effie Burton
Paulette La Pierre
Dave Unell Orc
Dorothy Dale
Edw Roth Orc

Club Minuet
Inez Gamble
Betty Hill
Alvira Morton
Art Fisher's Orc
Del Estes

Colony Club
Carmen Castello
Alice Cornell
Gali Gali
Enrica & Novello
Xavier Cugat Orc

Colosimo's
Jack Prince
Dee Van
June St Claire
Mel Marvin Chorus
Prusaph Gls

Club DeLisa
Dorine Bradley
Sam Theard
Marion Abernathy
Wesley Long
Chippie Hill
4 Jitterbugs
Rhythm Willie
Charlie Isom
Portello Gls
Red Saunders Orc

Congress Hotel (Glass Hat Rm)
Johnny Bonga Orc
(Peacock Rm)
Joe Vera

Edgewater Beach Hotel (Beach Walk)
Ted Weems Orc
Marvel Maxwell
Elmo Tanner
Perry Como
Red Ingle
Enrico & Maxelle
Dorson Gls
Harriet Smith Gls
Herb Foote

885 Club
Paul Rosini
Frances McCoy
Jeanne Blanche
Nino Rinaldi Orc

Franke's Casino
Mary Camp
Diane Clifton
Leo & Lorna
Helen Fox
Kay Barret
Tonya
Buddy Kirby
Dick Conrad
Bob Tinsley Orc

Gay 90's
Ginger Woods
Eddie Pardere
De Nova Twins
Toby Lee
Jessie Garwood
Bob Dandora Jr Or

Graemere Hotel (Glass House Rm)
Tweety Paul Orc
Ned Richardson
Patricia Thomas

Harry's New York
Ralph Cook
Don & Corrine
3 Mantis
Florenza
Dimitri & Frances
Mel Cole Orc
Three Talents
Novelier Gls

Hi Hat
Willie Shore
Ann Lester
Inez Dare
Collette & Gallo
Doris Dupont
Kretlow Gls
Jimmy Casselle Orc

Ivanhoe
Kit Kat 4
Al Trace Orc
Holly Swanson
Helen Sumner
Kay Barker

L'Aiglon
Mary W Kilpatrick
Rosalie Caccialdi
Don Quixote Orc
Ronnie Bolognini Orc

Hotel La Salle (Blue Front Room)
Little J Little Orc
Kathleen Quinn

Liberty Inn
Pinky Tracy
Roma
Valerie
Mary Davies
John Howard
Georgie LeRoss
Jimmie O'Neil
Earl Wiley Orc

McLaughlin's
Les Reynolds
Stan Rittoff Orc

Midstance
June Marlin
Jack Roland Orc
Carole Abell
Edna Riley

Morrison Hotel (Boston Oyster House)
Manfred Gotthelf

Old Heidelberg
Old Heidelberg Co
Murray Orbell
Raoul Kastrow
Sally Sharrat
Swiss Hill Billies
Herbie Orc

Palmer House (Empire Room)
Orin Tucker Orc
Bonnie B Baker
Glover & La Mae
Howard Nichols
Walton & O'Rourke
Abbott Dancers
Phil Dooley Orc

Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Dome)
James Hamilton
Peter La Barne
Empire Boys
Jerry Glidden
(Panther Room)
Woody Herman Orc
Carol Kaye
Howell & Way
Slim Gaillard Orc
Mardoni
Roberts & White
Carl Marx

Silver Cloud
Betty Bacon
Hal & Judy Stewart
Charlie Schultz
Lila Murry
Ray Stetker Orc
Homer Daniels
Hazel Seise

606 Club
Billy Carr
Margret Faber Gls
Connie Fanslau
Ray Marie
Carol Lord
Alyce Dorf
Dagmar
Jackson & Nedra
Carrie Finnell
Ann Valentine
Jane Wards
Sol Lake Orc
Tripoli 3

Stevens Hotel (Continental Room)
Griff Williams Orc
Buddy Moreno

Susie 'Q'
Yvonne Nova
Thelma Marlin
Tessa Lee
Jerry Gerard
Red Wilson Orc

Swingland
Johnny Long Orc
George Gould
Pops & Louie
Butterbeans & Sue
Nick Brooks Gls

Thompson's 16 Club
Ray Reynolds
4 Sharps Orc
Flo Whitman
Myra Lee
Sharon
Muriel Joseph
Rae Collins
Peter De Bree
Genevieve Val
Marsh McCurdy

Tux
Dorian Wittich Orc
Janine LaRoda
Claudia Corelli

PHILADELPHIA

Arcadia
Barnett & Barclay
Adele Allen
Miles & Jo Ann
William Shannon
Johnny Carlin Orc

Benny the Bum
Raymond
Marion & Lee
Honey Chile Lee
Carole Rhodes
Chapelle & Hanon
Leo Zollo Orc
Joe Ottens Bd

Cadillac Tavern
Lillian Chapman
Bella Hendriquez
Adrianne Gordon
Audrey Joyce
Carmen Davalles
Freddie Shear Orc
Berne & Barnaebi
Jack Newlon
Bonnie Stewart
Milly Hayes Orc
Doris O'Shea
Bark & Bobbies
Eddie Thomas
Kippy Veloz

Cedarwood Cabin (Malaga, N. J.)
Pat Fravell
Nikki Nikolai
Betty Williams
Frankie Schluth
Walt Temple Orc

Club 13
Evelyn Bradley
Leonard Cook
3 Dancing Debs
Dorothy Dunn
Jerry Delmar Orc

College Inn
Honey Brown
Kinton Trio
Joe Armstrong
H Castaldo
Viola Klaiss Orc
4 Novelettes

Crescent Log Cabin (Gloucester Hghts, N. J.)
Joe Kraft Orc
June Eldridge
Starke & Deane
Beryl Walker

Delmonico's
Lola Lee
Larry Tobin
Serge Flash
Leo Barrell
Pat Chandler
Mandy Johnson
Sparky
Cherita
Milton Kellem Orc

Dutkin's Rathskeller
Frank Ponti
Jewel Ellis
Lola Claire
Edith Sands
Monte Allen
Leslie Sis
Marcella Marchon
Ann Bennett
De Marcos
Irving Bracow Orc

El Chico
Joe Quilelle Orc
Carita
Colonial 4
4 Sepias
Jack Randall
Paula Montero

Embassy
Geo Clifford
Johnny Parrish
Aina Constant
Betty Carlisle
Sue Carlisle
Jean Wands
Florence Hoffman
Juanita Miller
Denise
Billy Maples
Alleen Cunningham
Curt Weller Orc
Virginia Renault
Kay Kenny
Stephanie Snyder
Dorothy Murphy
Mary Williams
Trudy Martin
Pedro Blanco Orc

Evergreen Casino
Maureen & Nora
Kay Allen
Monty Wolf
Countess Nunoff
Mildred King
Ruth Newman
Leona Leslie
Helen Churchley
Van Ames Gls
Pat Shevlin Orc
Madeira Walls
Millie Jastrab

1523 Locust
Betty McKee
Bobbies Shelby
Mona Holl Gls
Helen Wilson
Danny Ray
Kay Laverty
Lorena Rhoda
Dolores Merrill
Kings of Swing Or

Hotel Ben Franklin (Garden Terrace)
Larry Fotine Orc

Garden Terrace
Patricia Barry
Chris Lamour
Phil Dixon
Wally Sherman

Gay 90's
Chic Williams Orc
Kathryn Lord
Black Eyed Peas
Nippy Atkins
Street McKenneth
May Joy
Juanita Johnson
Helen Dorsey

Gruber's Hof Brau
Johny Bauer
Mann & Videll
Nadine
Moore & Allen
Gruber Hof Brau O
Marie

Hearl's
Andre & Frances
Ray O'Day
Al Black
Ernie McGee
Chas Verna's Orc

Hildebrand's
Leslie Sis
Mattie & Therese
Billy Betti
Pete Mayo
Lydia White
Blossom Gls
Abe Sherr
Maurice Belmont
Bobby Lee Orc
Hildebrand 3

Hotel Adelphia (Hawaiian Roof)
Al Vierra Orc

Jack Lynch's (H Walton Roof)
Vincent Rizzo Orc
Barney Zeeman
Rome Vincent
Karl Leach
Frank Paris
Al Marcio
Josephine Smalls 4
Beth Challis
Josephine Leach
Grace & Nikko
Glamour Gls (12)
Herb Dubrow
Sally Lamarr
Mona Reed
Betty Ann Sher
Nell Fontaine Orc
Jimmy Blake

Jam Session
Billy Krechmer O
Freddie Rossfeld
Billy Banks
Jim Thorpe

Hotel White Way (Atco, N. J.)
Page & Cody
Garvey
Hattie Small
Johnny Kraus Orc

Latimer Club
Michael Travis Orc
Grace Devine
Jean Sargent
Beverly Fisher
Tommy Monroe
Barbara Bradley

Lexington Casino
Mike Jeffries
Bobby White
Jackie Brandt
Clark Sis
Clifford, Wood & J
Bay View Gls
Charlie Gaines Orc
Rube Eddie & J

Lido Venice
Peggy Martin
Madeleine & Rita
Harry Wharton
3 Jayettes
Frank Page
Billy Dark
Betty Burgar

Little Rathskeller
4 Ink Spots
Marion Joyce
3 Heat Waves
Victor Hugo Orc
Beane & Del Campo
Al Schenk
Hanna Villan
Nelson & Marsh

Mason Inn
Bob Ridley
Wayne Rosen
Jeanie Niles
Carlos & Dona
Frank Cuneo Orc
Diamond Rochelle
Rhythm Ballads
Dee Dorce

New Leader Cafe
Eddie Jarvis Orc
Joe Smythe
Charlie Huff Orc
3 Jayettes
Ray O'Day
3 Glamour Gls
Rose Gillen
Peggy Lafferty

Open Door
Jean O'Neil
Andy Russell
Marie Fitzpatrick
Cashmere Gls
Jimmy Paul
Mabs & Pabe
Jimmie Ross
Burk Calhoun
Don Anton Orc

Palumbo's
Carmen & Lolita
Blackbirds
Marie Latell
Rode & Carley
Francis-Allie Gls
Howard Reynolds O
Johnny Leary

Philadelphian Room
Di Gitanos
Kathryn Smith
Fritz Barstow
Dave Sorin
Susan Lange
King's Jesters
George Howard
John Ravencroft
Paul Wimbish

Purple Derby
Kitty Duval
Billy Duval
Marty Bale
Marty Burke's Orc
Ann White
Ann
Hazel
Jean Lamont
Lillian Russell
Margie Healy
Betty Healy
Mim Gormley

Red Lion Inn
Day Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin

Sunset House
Milt Myers
Ed Stanton
Buddy Nugent
Bill Donahue

Rendezvous (Hotel Senator)
Toppers
Leo Watson
Rhythm Sparks

Spatola's
Nino Nani
Jane Grace
Mal Hoffer

Stork Club
Pat Kennedy
Ruby Lega Williams
Cliff Conrad
3 Peppers
Lloyd & Willis
Henry Patrick Orc

Stamp's Cafe
Bert Lemish Orc
Marrine & White
Louis Williams
4 Music Hall Gls
Peggy Shields
Jack & Johnny
Thea King
Nora Williams
Vic Marlow

Silver Lake Inn (Clementon)
Alice Lucey
M Feminico Orc
George Reed
Edward Bickford
Alyce Randall
Grace Hudson

20th Century
Marion Allen
Nolan Bros & Troy
Hawaii Tufts
Wilma Novack
Jerry Castle
Hal Thompson Orc

Venice Grille
Ginger Lion
Dorothea Winters
Joe Reilly
Julia Gerity
Vic Nelson Orc
Aimee Organ
Pete Mayo
3 Jayettes
Eleanor Norton
Sam Karlee
Gessa Pahl

Viking Cafe
Jack Spangler
Rose Heathery
Conway & Beth
Lee Curtis
Jimmy Rogers Orc
Grace O'Hara

Warwick Hotel
Herb Hagenor Orc

Weber's Hof Brau (Camden)
Jules Pierre Orc
Bob Merrill
Prince Relandis
Princess Relanda
Mia Cosbo
Carl & Faith
Ted & Julia
Elmer Beltzer
Jim Hart
Bavarian Alpine Tr
Rudy Rruder
Syd Golden
Pat Sullivan
[illegible]

Wilson's
Joe Hough, m.c.
4 Guardsmen
Marion
Texas Tommy
Jordan & Grace
Clayton Johnson
Harry Johnson Orc
Dee Baker

Yacht Club
Jean Harris
Dottie Brennan
Ann Carroll
Kenny Kramer
Roger Patterson Or

CLEVELAND

Alpine Village
Otto Thurn Orc
Payne & Foster
DeMay, Moore, Mar
Jean Ritchey
Mildred Smith
Myron Ryan
Margaret Aemmer
Herman Pirchner

Avalon
Capt Kidd's Orc
Jean Rogers

Airway Club
Trey Singer Orc
Judy Black

Cedar Gardens
Duke Melvin Orc
Victoria Vigal
Splastic & George

College Inn
Norman Brill Orc
3 Daffydils
My Barron

Duffy & Lenny Club
Tom Gardell
Ralph Lewis
Myra
Norman Flats

Freddie's Cafe
Ethelind Terry
Lenny Kent
Eddie Barnes
Kregler Lane
Freddie Carlone Orc

Gourmet Club
E Robinson Orc
Bill Lochman

Hanna Grille
Joy Robinson
Lenny Colyer
Evelyn Dietz
Pete Zoma

Hotel Allerton
Jeanne Lyde
Joe Rose

Hotel Cleveland
Herbie Kay
Jean Webb
King Harvey
Fanny Combs

Hotel Sterling
Marty Lake Orc

Hotel Hollenden
Sammy Watkins Or
Terry & Walker
Frances Wills
Hammers
Fred Hotbell
Frank Grazel

Hotel Statler
Frank Gagen Orc

Jack & Eddie's
Lillian Robertson
Betty Evans
Joan Del
Ann Starr
Sammy Lippman
Arlene Rice Orc

Lindsay's Sky-Club
Pesan Gardner
Rita White
Harold Simpson

Monaco's Cafe
Ted, Mary Taft
Jeanne Stewart
Claude Hoagland &

Southern Tavern
Emil Velazco

Famous Door
Virginia Ferance
Jack Elliott
Roche Sherman
Major Abel

DETROIT

Book-Cadillac Hotel (Book Casino)
Del Franey
Buddy Lewis
Al Borrello
Gordon Leary
Marion Flatt
Jack Meyers Orc
Iceolettes
(Motor Bar)
Sid Prittikin Orc

Bowery
Lillian Roth
Vern Wilcox
Cherry & Phillips
Jitterbugs
Boweryettes (12)
Johnny King
Chas Carlisle
Benny Resh Orc

Blue Lantern
Bill Fraser
Martell & Dane
La Comparsita
Margie Maxwell
Glamour Gls (6)
Temple & Marie
Leo Walters Orc
Gene Arnold

Commodore Club
Dandies Wenter
3 Commodorettes
Julie Anson
Libby Langford
Herb Thomas Orc

Corktown Tavern
Harry Jarkey
Nellie Saylor
Frances Paul
Jord & Janie
Orlando
6 Venters
Ellen Kay
Dick Haviland
Eddie Bratton Orc

Hund's
Mitchell Lowe
Frank Young
Florida Labadie
Dick Valentine Orc

Club Imperial
Zarina
Sylvia Lee
Sara Priest
Bob Brown Orc

London Chop House
Tubby O'Farrell
Don Ramon Orc
Pura Noyes
Carlos Regino

Mayfair
Slim Karno
Irving Spector
Mira Leff
Jeff & Mary Roland
Mack
Phil Olsen Orc

Monaco
Jay James
Rita De Vere
Shelley & Neff
Rence Harrison
Carlos Vesta
Mark Fisher Orc

(Continued on page 55)

Summer Seedings Bringing Better B'way Play Crop Than Heretofore

There is a bigger percentage of plays tried out in rural spots last summer that are reaching regular production this season than heretofore. Out of 88 try-outs, 10 were given the nod as having Broadway possibilities. Two have opened on the main stem to date and another received much managerial attention, but expired on the road, while a fourth is now in rehearsal. Product of recent summers otherwise had been virtually negligent, few ever reaching the bright lights.

Biggest winner ever from the sticks is 'Life With Father,' now cleaning up in New York (Empire) and Chicago (Blackstone). Only other show from the barns that entered the Broadway hit class was 'No More Ladies,' but is not comparable to the popularity of 'Father.' In both instances the authors are well-known, whereas most of the plays tried out in the sticks were from virtual unknowns. 'Father' was turned out by Howard Lindsay and Russel Crouse, 'Ladies' having been written by A. E. Thomas, original title having been 'Home, James.' Both are laugh plays. Significant, too, is the fact that nearly six years lapsed between the two presentations.

'Father' was rated a cinch before it was first displayed at Skowhegan, Me., but it is credited to the summer theatre crop, regardless. Several who read the script offered to buy in, but before the play tried out there were half a dozen people who had invested and no further coin was required.

Play was a first time presentation by Oscar Serlin, former Paramount talent scout, who by virtue of 'Father's' success leaped from the class of a showman without a bankroll to affluence.

Another play which reached managerial hands was called 'You Can't Eat Goldfish,' which lured Ruth Chatterton back to the stage, play going on as 'Tonight We Dance.' J. J. Shubert gave that play unusual attention and the star was given carte blanche, but after being shown on road for a number of weeks, it was finally shelved. Then came 'The Woman Brown,' which Warners obtained and displayed briefly at the Biltmore, N. Y.

Newest from the strawhats of last summer to get further attention is 'Not For Children,' now in rehearsal. Lead will introduce Ellen Schwanneke, an Austrian exile, who was given special permission to appear in the stock trial. Continental actress comes in with a reputation abroad. Her father was well-known there, having conducted a cafe patronized by professionals.

Among the listed possibilities which may be heard from are 'The Bo Tree,' 'We Three' and 'Indian Summer.' Latter is by Owen Davis, but before it will be considered his adaptation of 'The Norths Meet Murder,' based on stories on which Richard Lockridge, drama critic for the N. Y. Sun collaborated with his wife, Frances, may be produced.

Agents Ask Equity To Reconsider MCA License

Request that Equity reconsider its grant of an agent's license to the Music Corp. of America was made yesterday (Tuesday) by the Theatrical Artists Representatives' Assn., legit agents' group, through its president, George Goldsmith. Equity council, which received the request, deferred decision on the matter for two weeks.

According to Goldsmith, MCA is not qualified to receive an Equity license on the grounds that its primary concern is with bands and types of entertainment other than legit, that it is also an employer as well as an agent for talent, and that it is not equipped to represent legit actors satisfactorily.

Dennis O'Keefe's Legiter

Hollywood, March 5.

Dennis O'Keefe is arranging a leave of absence from his Metro film contract to take the lead male role in the Broadway production, 'No Time Like the Present.'

Play, written by Paul Gerard Smith, will be produced in the fall by Alex A. Aaron.

Gert. Lawrence Resumes In 'Skylark' After Illness

Gertrude Lawrence was unable to appear in 'Skylark,' Morosco, N. Y., last Wednesday (28), attraction laying off the entire week. Star suffered an attack of influenza. Show relighted last night (Tuesday), there being no Monday performances.

Cost of the lay-off was around $2,700, sustained by the show management (John Golden). Principal expense items were house rent and pay of stagehands, there being two sets of department heads.

Goetz Makes Deal With Equity Which Will Pave 'People's' B'way Entry

E. Ray Goetz, who returned from the Coast recently, went to Hollywood last week after making an agreement with Equity to pay the claims of actors who rehearsed in a play called 'Star Dust,' which was abandoned. Through the deal with Equity, the showman will not be hampered in his plan to bring 'Meet the People' from the Coast to Broadway. Revue is in its third month at the Biltmore, Los Angeles.

Goetz is to pay 25% of the claims, which date back to 1931, before he presents 'People,' and he also agrees that one-fourth of his interest in the revue is to be turned over to Equity until the total amount, around $8,000, is taken care of. The agreement covers only 'People' and should Goetz embark on other legit activities, he would be required to again satisfy Equity until the 'Dust' claims are fully paid off. Manager was in Europe for an extended stay and explained that his representative here did not fully acquaint him of the obligation about the abandoned show.

'People' may be the first spring musical arrival. Initial major musical, 'Higher and Higher,' opens in New Haven Thursday (7) and goes to Boston next week, being due on Broadway the early part of April.

PLAGIARISM SUIT VS. 'STAGE DOOR'

Madge Christie, authoress, filed suit Saturday (2) in the New York Federal court seeking an injunction, accounting of profits and damages, on the claim that the play, 'Stage Door,' was a deliberate piracy of her play, 'Thru the Looking Glass,' written in 1930 in collaboration with Renita Randolph. The defendants in the action are Sam H. Harris, George S. Kaufman, Edna Ferber, Doubleday, Doran Co., Inc., and the Dramatists Play Service, Inc.

Miss Christie asserts that in 1935 Miss Randolph assigned her interest in the play to her. In 1931 the play was submitted to Sam Harris for consideration and was rejected. It is asserted that all the other defendants read it while it was in Harris' possession.

Doubleday, Doran is sued for an injunction and accounting of profits on the book, published by them, based on 'Stage Door.'

Berle Now Getting 10% Of 'Lawyer's' Gross

Milton Berle, featured lead in 'See My Lawyer,' at the Adelphi, N. Y., has been given a new salary arrangement by George Abbott, producer of the show, so the comedy will continue at least until April 1. Thereafter it will be on a week-to-week basis. Comedian now gets a straight 10% of the gross, without a guarantee. He was previously on a sliding scale starting at $200.

As long as he had a sponsored radio series, Berle was willing to stay with the show in New York on the former salary arrangement, but when the program was dropped Berle wanted to take 'Lawyer' on the road, where the expected higher gross would increase his pay. However, the boxoffice takings went up two weeks ago, so with a straight 10%, since Berle is now figured likely to pull down about $400-$750 a week. 'Lawyer' can't operate on a gross of under $4,000.

LEAGUE CALLS OFF CONFAB—NO QUORUM

Scheduled meetings of the League of New York Theatres board of directors was called off last week when a quorum failed to show up. One of the matters to be handled is to name a replacement to fill the vacancy created by the death of L. Lawrence Weber. Board consists of 14, evenly split between producers and managers who operate or own theatres. Weber was rated a producer and a showman of that group will be named.

For the second successive week there was no ticket code enforcement meeting at the League office, but there will be a session Friday (8) at which time at least four brokers will appear to explain charges of fresh violations. Brokers seemed undisturbed at such reports, saying that big business is about finished for the season.

Monday (4), when a sleet storm raged, business in the agencies was as dull as a day in midsummer.

LEGIT BUILDUP DRIVE FAILS TO CLICK

Move to 'organize audiences' in suburban New York, which has been proceeding for the past month, has not shown appreciable results to date. Meetings were held in several Westchester communities, including Bronxville and Scarsdale, circulars being sent residents in advance, outlining four different proposals, all designed to make theatre-going easier. Circulars also list the various theatres and attractions in directory fashion, each indicating when tickets are available.

In ticket agency circles the movement is not regarded as feasible, having been tried before by a large broker who had tie-ups with local newspapers. The idea was dropped when the overhead became too heavy. Boxoffice men observe that the only reaction they have discerned is that patrons have been more exacting as to the location of tickets sought.

Brokers add that promises that tickets for the hits are presently available often results in disappointing prospective customers. They say people want to attend shows at their own convenience and not be tied down to fixed dates, such as set forth in the circulars, for weather may make it difficult to reach the city.

Washington's Birthday's fine weather is cited as demonstrating the attitude of theatre-goers. That matinee, biggest in years, found the agencies thronged with customers glad to get tickets regardless of location. Some brokers got rid of allotments as quickly as possible, cutting their premium from 75c. to 50c.

Intra-Equity Controversy Decried; Dowling Quits as Council Appointee

Differences of opinion continue within Equity over the appointment of replacements to the council for three months, naming of Eddie Dowling being the principal bone of contention because of his actor-manager status. Stung by criticism Dowling withdrew his acceptance of the appointment. Council members and other leaders of the association were rather outspoken in backing up their selections.

It has been proposed that Dowling be named a regular candidate for the council, so in that way the general membership would decide on his qualifications and thereby eliminate the small number of objectors who gave voice to their opinions without knowledge of the facts. Dowling had accepted the appointment with undisguised enthusiasm, saying it was an honor to be of the council. Early this week he was disposed to drop the whole matter.

Stated at Equity that there have been any number of actor-managers as councillors. Among those named: Walter Hampden, George Arliss, Henry Miller, Katherine Cornell, Leo Ditrichstein, Sir Guy Standing, Jane Cowl and Walker Whiteside. Pointed out, too, that there is nothing in the constitution which would bar actor-managers from such posts. William A. Brady is an Equityite, though essentially a producer, but is not of the council. There are several others distinctly on the managerial and who also belong and are in good standing.

Figured that in Dowling's case he probably would not have attended most of the council sessions between now and the annual meeting and election, it being assumed that 'Time of Your Life' (Guild, N. Y.) will go on tour in the spring. He produced that play in association with the Theatre Guild and will similarly

(Continued on page 50)

See Pages 2 and 3

Additional news of interest to, or bearing upon, legit will be found on pages two and three. This applies in particular to important personality stories.

Equity Delays Decision On Frances Farmer's Quitting '5th Column'

Case of Frances Farmer, who walked out of 'The Fifth Column' during rehearsals, which brought about charges against her by the Theatre Guild, is one of the most unusual ever handled by Equity's council. Because of the circumstances, no decision was made last week on the claim of the management that it be reimbursed two weeks' salary. Intimated early this week that the Guild was not disposed to press the charges, which could result in suspension.

Miss Farmer was replaced by Katherine Locke in 'Column,' which opens at the Guild, N. Y., tonight (Wed.). Stated that the actress was emotionally upset because of certain incidents in her personal affairs which led to separation from her husband, Lief Erickson. Latter was in 'Margin for Error,' but joined 'Higher and Higher,' opening out of town Thursday (7). Impelled with the idea of getting away from persons who were aware of the situation, she fled to the Coast, returning when Equity ordered her to answer the charges.

Miss Farmer has been identified with the Group Theatre, appearing in several of their attractions, but she was not cast for Clifford Odets' 'Night Music,' reasons being similar to those that caused her to abruptly leave the cast of 'Column.' 'Music' has been getting mild business at the Broadhurst and is announced to close Saturday (9).

Indict Fred Ellis

Ballston Spa, N. Y., March 5.

Fred Ellis, who was associated in the operation of the Spa, summer theatre at Saratoga Spring, has been indicted by the grand jury for first degree grand larceny. He is charged with a shortage of $2,232 during the stock season. Hope Lawder, who operated the theatre with Ellis, testified against him. Miss Lawder, who will have the stock house at the resort next summer, charged that the missing amount mostly represents admissions tax money.

Accused was released under $2,500 bail. He was picked up in New York last fall when charges were filed. Alleged that the missing coin was dissipated at roulette and at the Saratoga track.

Chi House Shortage Ties Up Openings; Shuberts Take Over Old Studebaker

Chicago, March 5.

With the greatest legit season here in years, the loop is facing its first threat of theatre shortage in more than a decade. Every loop theatre is now occupied, with the out-of-the-way Blackstone having been rehabilitated by Oscar Serlin with 'Life With Father.'

Shortage is keeping a number of shows, which would otherwise have been in town already, on the road while waiting for an opening here.

At present the four loop houses, Grand, Erlanger, Selwyn and Harris are booked solid into May. The Blackstone is set for a run of many weeks.

Such a condition is forcing other producers to try the Serlin stunt of attempting to relight houses which have been practically out of the legit picture for years. Shuberts, through Sam Gerson here, have worked out a booking deal for the Michigan avenue Studebaker theatre, formerly ace legit spot which has been in the background for the past six years. Gerson left for New York yesterday (Monday) to set shows for the house.

'Mamba's Daughters' May Relight in N. Y.

'Mamba's Daughters' may be brought back to Broadway by Guthrie McClintic for a spring repeat date at pop prices. Attraction made a good showing last season at the Empire, N. Y., engagement ending shortly after the World's Fair opened. Show was scheduled to relight in New York, but went to the road and has been touring since September.

'Daughters' is the first colored cast drama to register in a long time. It brought the warbling Ethel Waters to the dramatic stage and her first appearance in a straight part attracted much attention. Group of theatre patrons took exception to its press, particularly the notices in a leading daily, and inserted an extra ad announcement, commending the show. A second and more favorable review of the play by the same critic followed.

MPLS. SQUAWKS NOT 'NUF LEGIT

Minneapolis, March 5.

Local civic leaders and drama editors are wrought up because legit roadshow attractions are passing by the city, although coming as close as St. Paul, Des Moines and Sioux City, etc.

Pointing out that 'Minneapolis, it would seem, is something of a parish in the legitimate field of endeavor,' Earl N. Pomeroy, Tribune drama editor and the city's leading authority on spoken plays, took New York booking offices to task on a radio broadcast symposium that included W. J. McNally, the latter a playwright-novelist, and one of the Tribune's owners.

Elizabeth Quinlan, owner of one of the city's leading stores and a member of the Civic Theatre committee, declared Minneapolis is not helpless as far as getting stage drama is concerned. She advocated a local group authorized to speak to New York producers for Minneapolis 'as a whole.'

Although Minneapolis is a much better show town than St. Paul and attractions of every sort invariably gross much more here than in the other Twin City, 'Mamba's Daughters' will play two nights in the St. Paul Auditorium March 11 and 12 and pass up Minneapolis entirely. Lyceum theatre here had several previous bookings for that night which could not be cancelled.

Four of the six attractions to play the Lyceum this season—Lunt and Fontanne in 'Taming of the Shrew,' 'Tobacco Road,' Katherine Cornell and Maurice Evans—did virtual capacity business in the 2,300-seat house.

Speaking before the Woman's Club last week, John Mason Brown, New York Evening Post drama critic, said 'the inflammability of Tallulah Bankhead in 'The Little Foxes' explains why theatres have asbestos curtains; Maurice Evans is the all-male Hamlet of our time; Ethel Merman has hidden in her throat one of the finest calliopes on Broadway, and Carmen Miranda is the best thing to have come out of Cordell Hull's good neighbor program with Latin America.'

Plays on Broadway

THE WEAK LINK

Comedy in three acts presented at the Golden, N. Y., March 4, 1940, by Chester Erskin in association with Philip Adler, written by Allan Wood; staged by Erskin, setting by Harry Horner. $3.30 top.

Matt King	Lloyd Gough
Rossetti	Don Costello
Mr. Franklin	Hugh Rennie
Gus Morin	Edmund Dorsay
Swede Larsen	Ray Mayer
Peter Mason	Hume Cronyn
Gale Roberts	Peggy French
Red Connelly	Grant Mills
State Policeman	Selden Bennett
Policeman	Albert West

Mildly diverting crook meller which would stand a better chance if possessed of more laughs. It misses because of early comedy weakness, though setup is such to permit profitable operation at moderate takings, performance being acted in one set by limited cast.

Author, who is known in radio, did not seem to make up his mind about developing the comedy end of the story. Instead, he appears to have given more attention to the crook characters.

Here is a young genius with a flair for solving problems, character being reminiscent of the clairvoyant selector of winning nags in 'Three Men on a Horse.' He wanders into the office of the Bankers Protective Assn., a phoney outfit run by thieves intent on robbing the bank downstairs. He explains that he can devise ways to outwit robbers, but also to filch a $100,000 payroll about to be deposited, because there is a weak link to all protective measures. Boy outlines a plan to grab the coin and when the yeggs agree that it sounds okay, two plan ridding themselves of the others and one is bumped off in an ante-room.

The story could have been more quickly told, though, as it is, the play is shorter than average. It appears that the second act was lengthened with details that delay the action. The genius shows his skill as a checker player, manages to put a sleeping potion in the gangsters' coffee and is just about to escape with his fiance, who has been detained with him, when the head of the gang stalks in.

Through a trick that is too simple, word is gotten to the cops, a note being pinned on the back of one bad man who is sent on an errand. This can only go in a story book. Plan of the lad almost results in a successful robbery, but the men who enter the bank 'fizzle' their part. Through a dictaphone device they are heard planning to kill off the remainder of the gang. Chief crook flourishes a tommy gun and magazine rifle, but rushes to a fire escape at the kid's direction, then falls to the ground. There are no steps—that's the weak link of the getaway.

Hume Cronyn stands out as the lad who always discovers the weak link. He was on the road in a 'Horse' company, so is familiar with that type of part, which he plays very well. The crook parts are in good hands, too, as played by Lloyd Gough, Don Costello, Edmund Dorsay, Ray Mayer and Grant Mills. Peggy French is the only girl in the cast. She is liked. *Ibee.*

Leave Her to Heaven

Drama in three acts (seven scenes) by John Van Druten. Stars Ruth Chatterton; features Edmond O'Brien. Staged by Auriol Lee, settings by Watson Barratt. Presented by Dwight Deere Wiman, at Longacre, N. Y., Feb. 27, '40; $3.30 top ($4.40 opening).

Madge Monckton	Ruth Chatterton
Robert Ewen	Edmond O'Brien
Mr. Monckton	Reynolds Denniston
Dr. Collins	Francis Compton
Mr. Hemstridge	A. G. Andrews
Mrs. Hemstridge	Esther Mitchell
Grace Hemstridge	Hilda Plowright
Morgan	Edmund Stevens
Davis	Guy Spaull
Martin Reardon	Neil Fitzgerald
Mrs. Lake	Bettina Cerf
David	Eldon Gorst
First Officer	J. Malcolm Dunn
Second Officer	William Packer
Mr. Rolleston	Franklyn Fox
Mrs. Williams	Margaret Moffat
Mr. Williams	Harry Sothern
Rogers	Lowell Gilmore

During his five-year absence from Broadway, John Van Druten seems to have worked himself into a dire frame of mind. Maybe he's spent the time poring over a stack of penny-dreadful shockers. Or maybe he's just spent the time. Judging by his newest effort, 'Leave Her to Heaven,' it must have been the latter. The play takes up that ancient question of the wages of sin. The answer is still the same, but this time all the tremolo stops are out. It's tough to take.

According to the dope, the story is based on an actual case taken from the London police files. As such, it can't be questioned as fact. But it's never believable in the theatre. Not only unbelievable, but hokey, trite and painfully dull. Like some other dramas this season, 'Leave Her to Heaven' reflects the 'Little Foxes' influence. But while the latter show was unpleasant, it wasn't dull.

Easy to see why Ruth Chatterton accepted the leading part. It's a long one, with considerable range, several showy scenes and, as far as anyone could reasonably tell in advance, might offer an admirable vehicle for a reappearance after 15 years. But the character of the 40-ish woman whose jealous young chauffeur-lover murders her aging husband doesn't gain sympathy, and thereby fails to carry the play. The part gives the star the 'Madame X' sort of suffering depravity with which her film roles identified her. She gives a performance of great insight, versatility and skill, although occasionally she is inaudible. But it's all tossed away on a tawdry script.

As the youthful murderer, Edmond O'Brien returns to the stage after a brief stay in Hollywood, turning in a clear and thoroughly believable performance that bridges the extremes of tenderness and passion in the part. Reynolds Denniston imparts conviction to the simple part of the husband, while Hilda Plowright is likewise effective in the unvaried role of a loyal servant-friend. Others are more or less standard meller performances in stereotype English meller parts. Auriel Lee's direction vitalizes some scenes, but is apparently baffled by others. Watson Barratt's settings for the first two acts are workmanlike and decorative, but those for the third act are commonplace. 'Leave Her to Heaven' isn't for this world, anyway. *Hobe.*

THE BURNING DECK

Drama in three acts presented at the Elliott, N. Y., March 1, 1940, by Jack Small; written by Andrew Rosenthal; staged by Robert Milton; setting by Harry Horner, $3.30.

Captain Applegate	Dennis Hoey
Nicholas	Ivan Triesault
Don Juan	Alfred Hesse
Jeffrey Brandt	Russell Hardie
Baroness Maude de Rossi	Marion Mill
Niki De Vobours	Gregory Gaye
Ben Wolfson	Onslow Stevens
Margaret Eaves	Edith King
Cornelia Lauren	Vera Allen
Roby Lauren	George Lloyd
Nina Brandt	Zita Johann
Raphael	Frank Downing
Ava Andrus	Mary Howes
A Native Boy	George Calvert

From the title it might be inferred that the show is hot or melodramatic, but the performance is enervating, new manager with the author's first play having dallied with an in-betweener that has little qualification for the Broadway list.

Labelling of the play is not the only deceptive feature of 'The Burning Deck,' for it is difficult to discern just what it's all about. First night impression was that a collection of assorted neurotics had been grouped in the patio of a hotel on a balmy Mediterranean island for no special purpose. Philip Barry had the same idea ('Hotel Universe'), but while the latter's writing was superior he, too, was secretive about his intent.

'Deck' tried out in Columbus, O., and was listed for this week's debut card, but it was decided to advance the opening to last Friday (1). Setting is effective, designed to slope toward the audience and is brightly lighted. Costuming is tasteful for the most part, with the distaff end of the cast sporting slacks and decorative bathing suits.

Concerns a successful author from London who was once married in Davenport, Ia., wife turning up in some manner with her 19-year-old son whom the father had not seen since he was an infant. Boy has the urge to write and after some quibbling, mother leaves the lad on the island to have his fling at the typewriter without interference, father, like most others, leaving the spot without revealing his relationship. Remaining, too, are a girl, apparently doomed to die from some malady, who toys at an off-stage piano and an old, tippling British captain who is ordered back to service because of the war.

Others include a young artist who cannot get into the mood to paint; his petulant wife who can't make up her mind whether she loves him or not; an Italian baroness and her current affair, also an American middle-aged actress who has been consorting with the author. Some are inclined to curse now and then, but New Yorkers can hardly be shocked that way. Laughs are at a minimum and what drama there is seems to stamp the play further as a mediocrity.

There was some difficulty in spotting an actress in the part of the ill pianist, Mary Howes taking over when Haila Stoddard was rushed to a hospital in Bethlehem, Pa. Zita Johann is one of the more familiar names, playing the artist's wife, hardly an attractive part and not the femme lead—just who is seems a question. Onslow Stevens is believable as the author. Dennis Hoey is the captain, a lazy part. Russell Hardie is the dissatisfied artist. George Lloyd, as the juvenile, may get somewhere. Others who try to make the play acceptable theatre are Onslow Stevens, Marion Mill, Edith King and Vera Allen.

(Withdrawn Saturday after three performances; printed for the record.) *Ibee.*

VEILLER'S 1ST IN 2 YEARS

Bayard Veiller has completed a new play called 'The Girl Who Used Her Thumb,' central character said to be a femme who practiced hitch-hiking. It is the first play the dramatist has written in two years.

College Play

There Was a Young Man

Princeton, March 1.

Presented by the Princeton Theatre Intime, Princeton University undergraduate organization. Modern comedy in three acts by Robert F. Wallace, '41. Directed by Robert Perry, with setting designed by Simeon Hyde. At Murray Theatre, Princeton, N. J., Feb. 28, '40.

John Kennedy	Albert Penalosa
Mike Kresvich	Hugh Houghton
Alicia Kennedy	Irina Alexander
Aunt Nancy	Jeanne Budding
George Darrow	John McIlron
A. Pendleton Biddle	C. E. Davis
Yasha	Gilbert Hahn
Igor	David Anthony
Harry	A. W. Horton
Telegraph Boy	T. J. Wertenbaker

Princeton Theatre Intime (not to be confused with the Triangle organization which annually turns out its song-and-dance capers) this year turns to the field of drawing room comedy for its original production, but the results are sadly below par. A first night audience, composed mainly of undergraduates, greeted the production of 'There Was a Young Man' enthusiastically, but the play is not the advanced, spontaneous work that should be expected from Intime.

'There Was a Young Man' belongs to an era which Noel Coward dominated 15 years ago. It is the same type of material which F. Scott Fitzgerald, another Princeton man, wrote into his post-war novels with great success. But is hardly the type of play which would take Broadway by storm today.

Robert F. Wallace, '41, of New York, is the playwright whose production was chosen from among a score of plays submitted by undergraduate writers. The sketchy outlines of a plot involve a capable but frivolous young author who finds it convenient to let his wife support him in the luxury to which she was accustomed. After writing the first chapters of 16 novels and then losing interest in each, he plans to compile an anthology of slogans, rhymes and philosophies gleaned from the walls of public washrooms. The marital mixups that ensue as the wife attempts to reform her husband afford endless opportunities for comedy, most of which are muffed. There is an occasional hearty laugh among the lines, but most of them, intended to be risque, are closer to the ribald.

Most of the production's woes lie in the book. The acting is far better. Irina Alexander and Jeanne Budding, both of whom have had considerable summer stock training, add freshness and charm to the feminine roles. John McIlron and C. E. Davis, in comedy roles, are excellent. But Albert Penalosa, playing the male lead, throws too many mannerisms into his part to be convincing.

High spot of the entire production is a short scene in the second act in which Davis, portraying the inebriated banker, is forced to retire by his insurance company. *Rosen.*

'Tobacco Road'

Continued from page 1

ture grosses, 12½% of the next $500,000, 15% of the next $500,000 and 25% of anything over that.

Show, now in its seventh year in New York, has one road company out currently, but has had numerous others at various times. It opened its sixth return engagement in Philly on Monday (4), has played in Columbus, O., seven times and many other cities almost as often. Even such one-night stand towns as Zanesville, O., and Erie, Pa., have seen it three times. Phenomenal in show business history is the fact that it frequently does better business on third or fourth return than in earlier dates.

Kirkland and Oshrin figure their bonanza good for anywhere from four to 10 years yet—they're counting on new generations for audience—at which time they will sell the film rights.

Intra-Equity

Continued from page 49

collaborate in the presentation of 'Love's Old Sweet Song.'

Because he will be out of town in 'The Streets of Paris' for the balance of the season, Bobby Clark declined his appointment to the council. Matt Briggs, first alternate named, has been asked to accept the post. Other alternates are Frank MacCormack and Alan Hewitt, the former taking the spot slated for Dowling.

'Life' did not play Monday (4) evening, performance being cancelled because Dowling was in Washington attending the cabinet's annual dinner to the President. Actor-manager's friendship with the chief executive dates from his candidacy for his first term in the White House. He has been named for the Drama Study Club award this season.

Inside Stuff—Legit

That tables have ears was awkwardly interpreted to a producer who was discussing a forthcoming revue with a stager. A gag writer was mentioned and the producer brushed him off by saying he was 'too dated.' When the producer got back to his office he found a wire from Hollywood repeating the conversation word for word, and waxing indignant that the producer should pan its sender, the gag writer, for being too dated. What happened was that a couple of gals, adjacent to the Hotel Astor (N.Y.) bar where this discussion had taken place, knew the writer, wired him pronto, and the latter wired back to the producer forthwith, taking umbrage.

Jack Small, who made his debut as a manager last week with the presentation of 'The Burning Deck,' Elliott, N. Y., is a cousin of Sidney Kingsley, dramatist, who again turned producer this season with 'The World We Make,' which was financed by Warners. Kingsley's only other producing effort was '10,000,000 Ghosts' a couple of seasons ago. He also wrote and staged it, two chores he also handled on 'World.'

Andrew Rosenthal, who authored 'Deck,' is from Columbus, O., and it is understood his kin invested $5,000 in the production. His stepfather owns Lazarus, biggest department store in Columbus, where the play tried out. It drew a severe press. Opened Friday and exited Saturday.

Will of the late L. Lawrence Weber names his brother, I. N. Weber, and William Klein as executors. Amount of the estate has not yet been fully determined, but it is understood that his son, L. Lawrence Weber, Jr., is chief beneficiary. To protect the latter's financial security, the showman was building up an annuity which permits a weekly allowance, principal to become due when he is 40. Lad is now 21.

Weber had planned to present a play this spring in association with Morris Schlessinger. Some months ago he invested $10,000 in a bowling alley in the Dyckman section of New York. Spot is operated by Morris Green, his former general manager.

Planing from the Coast to Chicago, where his Hollywood 'Vanities' opened at Erlanger's Sunday (3), Earl Carroll sent word that the revue did not operate in the red on its Pittsburgh date as reported. Instead, he avers, the show was 'in the pink' and turned a profit of $2,200. Claims that last week, in Detroit, the net was $3,100 and that the profit in Toronto was $2,900.

'Vanities' jumped to New York from San Francisco, playing the St. James, where it drew a bad press and stayed less than three weeks. Showman denies he is seeking Sally Rand to join up with the revue.

Cornelia Otis Skinner has been appearing out of town under a heavy mental strain due to the critical illness of her husband, Alden S. Blodget, at the French hospital, N.Y. He was injured New Year's day while sledding. Saturday (2), when she was in Washington, Miss Skinner was informed that physicians recommended the amputation of his right leg, infection having set in.

Miss Skinner came to New York to consult with the doctors, but resumed her tour in Pittsburgh Monday evening (4).

Nick Holde, general manager for the New York World's Fair 'American Jubilee,' has figured out that when the spectacle opens he will go backstage not more than four times daily and in that way conserve his strength. Explains that the spectacle will be so large that the distance from the 'front of the house' will necessarily be quite a distance of ground, besides which the stage will have a 300-foot opening. He and Albert Johnson, who is designing the spectacle, have opened offices at 1819 Broadway.

Holde was formerly an athlete, running the sprints for New York University, where he studied law.

John J. Spencer, Boston censor, inadvertently played into the hands of Reuben Rabinovitch, p.a. for 'Night at Folies Bergeres,' when he announced his recommendations after catching the opening there last week. One of the improvements demanded by Spencer was more clothes on the two girls sliding down the big prop dagger in the apache scene.

Rabinovitch arranged a press interview with Clifford C. Fischer, producer, when it was announced that Fischer would probably not comply with the request since the 'girls' were wax dummies.

Sam Spachner is around fully recovered from a fractured leg received in Portland, Maine, when he was with 'Of Mice and Men,' which Sam H. Grisman had on tour during autumn. Company manager walked into a telegraph office to send the gross to New York. There was an open trapdoor in the place and he fell into the cellar.

Spachner had permitted an accident insurance policy to lapse and is suing the communications company on the grounds of negligence.

David Warfield continues to play cards at the Lambs club, N. Y., each afternoon, that interlude being a feature of his routine. There is a bust of the veteran actor in the club. It is his custom to park his hat on the head of the statuary and drape his coat around the shoulders. After that he puts down his umbrella nearby and is ready for the day's pastime.

Yiddish Play

HER GREAT MISTAKE

Drama with music in three acts (14 scenes) by William Siegel, dramatized from the novel by Leo Robbins; presented by the Yiddish Folk Players, features Michael Rosenberg, Judah Bleich, Dinah Halpern, Muni Serebroff, Wolfe Barzell; staged by Abe Gross and Judah Bleich; music, Maurice Rauch; lyrics, Zeve Scooler; settings, Michael Saltzman; at Second Avenue theatre, N. Y.; $1.65 top.

Sam Golding	Muni Serebroff
Elsa	Dinah Halpern
Itchie	M. Riller
Channa Farmer	Sally Schorr
Betty Singer	Mirele Gruber
Sol Weinreb	Judah Bleich
Emma	Anna Teitelbaum
Steve	Michael Rosenberg
Feivel Farmer	Charles Cohan
Jack Barnes	Wolfe Barzell
Kurt Lager	J. Mylong Mintz
Tiny	Anna Thomashefsky
Teddy	Izzie Goldstein
Rabbi Hirsch	H. Jackson
Mr. Greenberg	David Levenson

The flight of playwriting fancy has suffused William Siegel rather indecisively in his latest drama, 'Her Great Mistake,' which he adapted from the novel by Leo Robbins. The play's background of Anschluss-torn Vienna, in its transition to the Catskills, has resulted in an excessive amount of borscht to consume in one night's sitting.

The drama lacks character strength and plot moulding, even engulfing a cast of stellar performers with dialog inanities and character misrepresentations.

In 'Mistake' the eternal triangle has gone by the boards. It's presently a quadrangle, incongruous on all sides. Dinah Halpern is the focal point in this drama of mottled lives at a Catskills resort as the Viennese refugee who renews a rather unexpected acquaintanceship with another refugee, played by J. Mylong Mintz.

Thereafter the play deals with her emotional conflicts. The others in the four-cornered duel are her wealthy jeweler husband (Muni Serebroff), and the leering Yankee clipper from Delancey street (the rat), played by Wolfe Barzell. Her great mistake, to explain the title, is in disavowing her husband for her former lover.

It's an unhappy debut on the American Yiddish stage for J. Mylong Mintz, who actually is a refugee from Berlin. He shows distinct acting possibilities, though his matinee idol looks are discounted to some extent by his rather portly suavity. Miss Halpern continues to be Second avenue's No. 1 glamour gal, in her slinky, revealing gowns, though at times her performance is lulled by a tendency to overact the emotional scenes. Michael Rosenberg, Judah Bleich and Muni Serebroff, the other featured players, do as well as can be expected under the circumstances.

As the uncultured, but kindly, caretaker of the Catskill resort, Rosenberg—and through little fault of his own—makes the role a difficult conception because of his close association in the past with comedy. This was made evident in its antithesis earlier in the season, when he deigned another dramatic part in 'Three Sisters.'

CHI SLIPS, BUT 'FATHER' BIG $18,000

Chicago, March 5.

In general, business slumped last week, but this was not too surprising in view of the extended runs in the loop. 'Abe Lincoln in Illinois' is near the end of its run, as is 'Thanks for My Wife.' Other loop item, 'Man Who Came to Dinner,' also fell off, but that show is figured for several more months in town.

Topping the entire procession was 'Life with Father,' which, in the out-of-the-loop Blackstone, turned in a capacity session for its second week in town. Getting a solid family trade, with advance sales far in the future, play looks like tremendous winner here, following rave notices.

Earl Carroll brought his revue into the Erlanger Sunday (3) for an eight-day quickie stay, with the house booked for Helen Hayes in 'Ladies and Gentlemen,' starting March 11.

Estimates for Last Week

'Abe Lincoln in Illinois,' Grand (8th week) (1,300; $2.75). Last three weeks for this one, which has had a powerful stay. Slipped to $12,500 last week.

'Life with Father,' Blackstone (2d week) (1,200; $2.75). Absolute capacity and indicates shoe-horn business for many weeks to come. Better than $18,000 last week.

'Man Who Came to Dinner,' Harris (10th week) (1,000; $2.75). Slumped last week, but can toboggan considerably before becoming a genuine problem. Will likely perk after Lent. Hit $15,000 last week, lowest mark of the run so far.

'Thanks for My Wife,' Selwyn (4th week) (1,000; $2.75). Spending plenty of coin for exploitation, but can't quite make the grade at the gate, dipping last week to $5,500.

HARK! SPRING SEEMS NEAR

Robert C. Currier, managing director of the Garrick players, Kennebunkport, Me., is building a new playhouse for the group. Earl Harder of Annapolis, Md., is the architect. Season, beginning July 1, will include the annual Booth Tarkington festival.

Robert Cutler, who owns the County theatre, Suffern, N. Y., may reopen the house this summer. Decision depends largely on whether or not he can obtain the staff he formerly had for the spot. One of the leading strawhats of the east for several seasons, Suffern was dark last summer because Cutler's finances were tied up in a realty venture.

Although no final decision has been reached, Lawrence Langner will probably turn over operation of his Country playhouse, Westport, Conn., to John Cornell and Warren P. Munsell, Jr., this summer. They managed it last season. Understood Langner's decision will probably be determined by how the Theatre Guild's schedule works out for the balance of this season and what the prospects are for the beginning of next season. He's a director of the Guild.

The Coach House theatre, Oconomowoc, Wisc., announces that entries for its annual prize comedy contest must be submitted by April 15. First prize is $300. Thoda Cocroft, Chicago subscription manager for the Theatre Guild, operates the strawhat.

Hope Lawder's Spa

Hope Lawder will again operate the Spa theatre, Saratoga Springs, this time on her own. Last season she had the spot in association with Fred Ellis, who resigned over financial matters. House is regarded as the finest equipped summer stock and try-out theatre, being part of the New York state reservation, which includes the swanky Gideon-Putnam hotel.

Coming summer a dramatic school will be conducted in connection with the Spa, class being limited to 15 students. Miss Lawder will grant two scholarships for the course. One will be distributed by the American Theatre Council committee, headed by Antoinette Perry, who conducted many auditions last season. The other will be a designation by the Town Hall players, an amateur group of Saratoga Springs.

'Three After Three' OK $16,000 in St. L.

St. Louis, March 5.

Despite the third week of Lent in this heavily populated Catholic community, natives are giving legit a good play at the American, burg's sole legiter. 'Three After Three' closed a week stand Saturday (2) with an estimated take of $16,000, which represents better than average biz. House was scaled to $3.30.

Illness that shelved Mitzi Green in Chicago prevented her from continuing here with piece and she was replaced by Grace McDonald, who planed in from New York. Before Miss McDonald's arrival, the role was played by Ginger Manners, who returned to former part in the piece.

'Ladies and Gentlemen,' with Helen Hayes and Philip Merivale in the top roles, opened yesterday (Monday).

Philly Legit Grosses Slump But 'Key Largo' Gets Okay $15,000

Philadelphia, March 5.

There were two legit houses open here last week and, from the standpoint of potential biz, it's probably just as well there weren't more. Adverse weather, big Sportsman Show and a group of exceptionally strong films with appeal for legit followers, would have combined to hold down attendance anyway.

The houses lighted were the Forrest and Locust, the former with the third and final week of 'Streets of Paris,' and latter with 'Key Largo,' which received decidedly mixed notices but managed to get a very nice week's gross largely due to the draw of Paul Muni. Piece was a little above the head of rank and file of playgoers.

Two more openings marked last night (Monday). One was Katharine Cornell's 'No Time for Comedy,' in at the Forrest for two weeks, and the other was 'Tobacco Road,' starting its seventh engagement in Philly and skedded for a fortnight at the infrequently-lighted Erlanger.

Estimates for Last Week

'Streets of Paris,' Forrest (1,800; $3.42) (3d week). Musical revue did well here and went out satisfied with third week's $19,000. Katharine Cornell's 'No Time for Comedy' in this week for fortnight.

'Key Largo,' Locust (1,500; $2.42). One week only. Reviews sharply mixed and play was caviar to many playgoers, but Muni's name helped show to okay $15,000.

'FOLIES,' 24G, 'FOXES' $15,500, OKAY IN HUB

Boston, March 5.

'Night at Folies Bergeres,' at $2.20 top and playing 12 performances (including Sunday matinee and evening), is taking top money here. 'Little Foxes' is also good, but not up to expectations. 'Margin for Error' continues to draw nicely, but 'Passenger to Bali' is disappointing.

'Worth a Million,' farce by Vernon Sylvaine, which played London last season, came in Monday (4) with Charley Chase, Nita Naldi, Taylor Holmes, Cobina Wright, Jr., among those featured.

Estimates for Last Week

'A Night at the Folies Bergere,' Opera House (1st week, 12 performances) (2,944; $2.20).—Combination of attractive b.o. scale, red hot publicity and a good girlie-comedy cast added up to about $24,000, fine.

'The Little Foxes,' Colonial (1st wk.) (1,643; $2.75)—Rave press, backing by the Guild subscription list, and interest in Tallulah Bankhead all added up to pleasing $15,500. Two more stanzas.

'Margin for Error,' Plymouth 2nd wk.) (1,480; $2.20).—Good response to this one at the right scale means an indef run. Second frame approximated $10,000.

'A Passenger to Bali,' Shubert (2nd wk.) (1,590; $2.75)—Undergoing revision here and remains for third week. Press and word-of-mouth divided. Biz on the dull side, around $7,500.

Cornell-Lederer Good $18,500 in Pittsburgh

Pittsburgh, March 5.

Katharine Cornell, in 'No Time for Comedy,' last week snared approximately good $18,500 at the Nixon. Frances Lederer helped in the balcony draw.

An indication that perhaps a lower price would be more profitable was found in the experience of the two mats, at $2.75, both of which played to capacity. Show was well liked here, both it and the star drawing an excellent press.

Current Road Shows

(Week of March 4)

'Abe Lincoln in Illinois' (Raymond Massey)—Grand Opera House, Chicago.

Cornelia Otis Skinner (monologs)—Nixon, Pittsburgh.

'Folies Bergere'—Opera House, Boston.

'Hamlet' (Maurice Evans)—Royal Alexandra, Toronto.

'Higher and Higher' (Jack Haley, Marta Eggerth, Shirley Ross)—Shubert, New Haven (7-9).

'Hot Mikado' (Bill Robinson)—Cass, Detroit.

'Key Largo' (Paul Muni)—Ford's, Baltimore.

'Ladies and Gentlemen' (Helen Hayes, Philip Merivale)—American, St. Louis.

'Life with Father' (Lillian Gish, Percy Waram)—Blackstone, Chicago.

'Little Foxes' (Tallulah Bankhead)—Colonial, Boston.

'Mamba's Daughters' (Ethel Waters)—Shea's, Jamestown, N. Y. (4); Park, Youngstown, O. (5); Colonial, Akron (6); English, Indianapolis (7); Memorial Auditorium, Louisville (8-9).

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Man Who Came to Dinner' (Alexander Woollcott)—Savoy, San Diego (3-4) Civic Auditorium, Long Beach (5); Civic Auditorium, Pasadena (6); Palace, Fresno (7); Alhambra, Sacramento (8).

'Margin for Error' — Plymouth, Boston.

'Meet the People'—Playhouse, Hollywood.

'No Time for Comedy'—(Katharine Cornell)—Forrest, Philadelphia.

Passenger to Bali' (Walter Huston)—Shubert, Boston.

Ruth Draper (monologs)—Biltmore, Los Angeles.

'Scandals (Willie & Eugene Howard)—Municipal Auditorium, Kansas City, Mo. (4-6); Forum, Wichita (7); Convention Hall, Tulsa (8); Shrine Auditorium, Oklahoma City (9).

'Streets of Paris'—National, Washington.

Thanks for My Wife' (Alan Dinehart, Glenda Farrell)—Selwyn, Chicago.

'Three After Three' (Simone Simon, Mary Brian)—English, Indianapolis (4-6); Taft Auditorium, Cincinnati (7-9).

'Tobacco Road' (John Barton)—Erlanger, Philadelphia.

'Worth a Million'—Wilbur, Boston.

HAYES BIG $19,500 IN CINCY; $8,000 REFUNDS

Cincinnati, March 5.

Cancellation Saturday (2) of matinee and night performances of 'Ladies and Gentlemen' at the 2,500-seat Taft, due to the death of the father of Helen Hayes, star of the new comedy, caused the loss of Cincy's biggest legit gross of the season. Refunds of $8,000 on tickets sold for the two performances are being made. Despite this setback the theatre registered a fat approximate $19,500 for six days of the week.

'Hot Mikado,' with Bill Robinson, grossed around $14,500 on four night shows and a matinee in the first half at $2.20 top. Negro patronage was a big factor in this take. Show will probably play a return engagement in May.

News of the passing of Miss Hayes' father, Frank V. Brown, came during the Friday night performance and was withheld from the star until after the final curtain. The following morning she planed to Baltimore for the funeral services.

Last three days of this week the Taft has 'Three After Three' at $3.30 top.

Engagements

Cecil Humphreys, 'An International Incident.'

Olive Reeves-Smith, 'When We Are Married.'

Mary Heberden, Anita Bolster, 'Lady in Waiting.'

Frank Downing, Katharine Warren, Raymond Johnson, 'Romeo and Juliet.'

Montgomery Clift, Edward Raquello, Phyllis Thaxter, Elizabeth Fraser, 'Revelation.'

Hollace Shaw, Marie Nash, Jan Richardson, Marie-Louise Quevli, Kay Duncan, Gloria Hope, Kay Picture, Eleanor Eberle, 'Higher and Higher.'

King Calder, Louis Sorin, Vera Pepper, Halliam Bosworth, Elaine Kent, Craig Williams, Robert Morrow, Amy Lavere, Howard Lane, 'No Heaven on Earth.'

B'way Slump Hits Most Shows; 'DuBarry' Off to $28,000, 'Hellz' 25G, 'Dinner', 20½G, 'Deck' Burns

Estimates for Last Week

Key: C (comedy), D (drama); R (revue), M (musical), F (farce); O (operetta).

'Another Sun,' National. Taken off Saturday (2) after playing seven performances; Broadway in sharp reaction after Washington's Birthday and some new lows registered.

'Du Barry Was a Lady,' 46th Street (13th week) (M-1,375; $4.40). Popularity of leading musical kept it from diving much under normal pace; got around $28,000; easily best gross.

'Hellzapoppin,' Winter Garden (76th week) (R-1,671; $3.30). Another front-ranking musical that continues to clean up; eased off with other run attractions; $25,000 estimated.

'Leave Her to Heaven,' Longacre (1st week) (D-1,016; $3.30). Opening night grossed $2,100; evenings thereafter around $300; adverse notices; may not last after this week.

'Life With Father,' Empire (17th week) (C-1,065; $3.30). Best thing ever tried out in summer stock; standees at all performances, with takings over $19,000.

'Man Who Came to Dinner,' Music Box (20th week) (C-1,012; $3.30). Another laugh show smash that also plays to standees and tops all straight shows regularly; $20,500.

'Margin for Error,' Plymouth (18th week) (D-1,036; $3.30). Wound up strongly after slipping like most others; rated over $10,000; about low for engagement, but advance sale very good.

'My Dear Children,' Belasco (4th week) (C-1,077; $3.30). Was affected early part of week, but closed to capacity and bettered $18,000 in eight times (matinees reduced); could have gotten nearly $3,000 more.

'Night Music,' Broadhurst (2d week) (CD-1,142; $3.30). Announced closing next Saturday; approximated $8,000 first full week; not enough for large cast show.

'See My Lawyer,' Adelphi (23d week) (C-1,434; $1.10). Not affected proportionately as much as most others; nearly $6,000 claimed.

'Skylark,' Morosco (19th week) (C-961; $3.30). No performances all last week because of star's (Gertrude Lawrence's illness); relighted last night (Tuesday); averaging better than $13,000.

'The Burning Deck,' Elliot. Opened Friday (1) and drew severe panning; taken off Saturday (2).

'The Fifth Column,' Alvin (D-1,357; $3.30). Presented by Theatre Guild; written by Ernest Hemingway with revisions by Benjamin F. Glaser; well regarded out of town; ops is tonight (6).

'The Male Animal,' Cort (8th week) (C-1,064; $3.30). Continues virtual sell-out pace; one of the several laugh shows that are aimed through summer; approached $17,000 again.

'The Philadelphia Story,' Shubert (49th week (C-1,387; $3.30). Fell off, but still turned in quite strong $16,000; announcement of closing weeks should hold pace to goodly takings.

'The Weak Link,' Golden (C-789; $3.30). Presented by Chester Erskin in association with Philip Adler; Allan Wood play postponed from last week; opened Monday (4).

'Time of Your Life,' Guild (19th week) (CD-956; $3.30). Still turning a profit; dipped last week to around $6,000 and may take to road for spring.

'Tobacco Road,' Forrest (329th week) (C-1,107; $1.65). When visitors are in town long-staying drama perks up; rated under $4,000; about even break, but road company continues to make money.

'Too Many Girls,' Imperial (20th week) (M-1,468; $4.40). Like the other musicals, dipped down sharply, with claimed takings around $24,000.

'Two for the Show,' Booth (4th week) (R-704; $4.40). Class intimate revue has developed good call in agencies; affected last week, but okay at around $12,500.

'Two on an Island,' Hudson (6th week) (CD-1,094; $3.30). Not among leaders, but doing fairly well and engagement should last into spring period; nearly $9,000.

'When We Are Married,' Lyceum (10th week) (C-1,000; $2.75). Among lowest grossers, but costs little to operate; estimated around $3,000; mostly from cut rates.

ADDED

'Reunion in New York,' Little (2d week) (R-532; $2.75). First full week not up to expectations; around $4,000; not enough for refugee revue.

'Pins and Needles,' Windsor (118th week) (R-661; $1.65). Going along to excellent attendance. Takings approximating $7,000, very good at scale.

'Juno and the Paycock,' Mansfield (8th week) (D-1,014; $3.30). Revival making money and is drawing repeaters; under previous pace last week, but $8,000 estimated.

'DINNER' $17,000 IN L. A. FINALE

Los Angeles, March 5.

Completing three healthy and profitable weeks at the Biltmore here, 'Man Who Came to Dinner,' with Alexander Woollcott, is playing California one and two-nighters this week before opening indefinite run at the Curran theatre, San Francisco (11). Ruth Draper, in 'Impressions,' opened week's engagement at the Biltmore (4).

Only other legit in town is 'Meet the People' revue, at the Playhouse in Hollywood, where biz continues strong.

Estimates for Last Week

'Man Who Came to Dinner,' Biltmore (C-1,636; $2.75) (3rd-final week). Alexander Woollcott playing himself closed highly profitable three weeks' engagement (2), final week's gross bettering $17,000.

'Meet the People,' Playhouse, Hollywood (R-1,120; $1.65) (10th week). Interest continues and another $8,000 was annexed, giving plenty of profit.

'5TH COLUMN' QUIET $11,400 IN BALTIMORE

Baltimore, March 5.

Two shows here this week, with Ford's housing Paul Muni in 'Key Largo' and the indie booked Maryland offering George Abbott's latest, 'Goodbye in the Night,' by Jerome Mayer.

Last week 'The Fifth Column,' with Franchot Tone, Lenore Ulrich, Lee Cobb and Katharine Locke heading the Theatre Guild cast, fulfilled the fifth offering of the Guild-ATS subscription season of six plays at Ford's. 'Column,' praised for its cast and production, received a mild going-over, nevertheless, for its content and garnered an estimated fairish $11,400 at $2.77 top in the 1,900-seater.

'Vanities' Gets Fair $16,000 in Detroit

Detroit, March 5.

Although fewer musicals are coming around, Earl Carroll's 'Vanities' last week failed to come up to the play given 'George White's Scandals' just two weeks before.

'Scandals' did a brisk biz at the Cass, going 10 performances at $3.30 top, to take down close to $28,000. The 'Vanities' finished a nine-performance run Saturday (2) at a $2.75 top and $2.20 peak for matinees, with approximately $16,000, fair.

'Hot Mikado' opened Sunday (3).

EDDIE GARR
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DEMPSEY-VANDERBILT
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Plays Out of Town

Goodbye in the Night

Baltimore, March 4.

Mystery melodrama in three acts by Jerome Mayer; presented and directed by George Abbott; settings by Cirker & Robbins, at Maryland, Baltimore, March 4, '40; $2.22 top.

Dr. Joseph	Ernest Rowan
Kitchen Maid	Peggy Lloyd
Minka	Jean Adair
Joe	Owen Martin
Ollie	James Bell
Jessie Sawyer	Natalie Shafer
Olive Sawyer	Mary Mason
Kurt	Paul Ballantyne
Maude	Edith Van Cleve
A Female Boarder	Ruth McDevitt
Pop	John Carmody
Gertie	Marilyn Erskine
Chief O'Malley	Millard Mitchell
Rufus	William Swetland
Syd	Marion Willis
Policemen	Ralph Morehouse, Frank Kelly

George Abbott, with this mystery melodrama, has laid it on extra thick. It's eerie, it's wierd and quite scarey in parts, but it's the old mystery play with hardly a new or novel twist evident. The winds howl, terrifying noises break the semi-darkness, people are killed and a detective, slouch hat, raincoat and all, swears his way into a solution. If Broadway is ready for a mystery meller, 'Goodbye In the Night' will need some heroic treatment to fill the niche. As presented here, it is rather halting in action and unoriginal in premise.

Homer, a dangerous lunatic, escapes the asylum not far from the home of his brother Ollie. He is bent on killing his former partner, Joe, who is the brother of Minka, Ollie's wife. It seems that Homer's troubles started when he was severely burned in a fire which his obsessed mind lays to Joe's carelessness. Minka, who can handle him, gives him shelter, figuring to keep him away from Joe and turning him over to the authorities in the morning.

The sirens of the asylum screech away in the terrific storm, and a trio of motorists stop off for shelter. A flighty mother, her daughter and Swiss fiance, unable to go on, arrange for accommodations. Dirty work has been done, for Joe has shown up and been done in by Homer. Ollie is glad to accommodate the tourists, figuring a possible alibi for the murder and insists upon the young couple, who have discovered him in the act of trying to dispose of the corpse, co-operating in the job.

The youngsters, who have been drugged, find themselves in Joe's room in a nearby town. Hiring a car to return to the lonely farmhouse and the sleeping mother, the boy and girl leave a clue for Detective O'Malley at a filling station on the road, and he clears up the case.

Production is okay and acting generally good all around. James Bell, as Homer; Jean Adair, as Minka; Mary Mason and Paul Ballantyne, as the youthful couple, and Millard Mitchell, as O'Malley, handle themselves well with the material at hand. Sets by Cirker and Robbins are standouts. As constructed at present, this will need all the benefits of Abbott's directorial talent to make the Broadway grade. There may be an audience eagerly awaiting just such theatre, but they'll know all the answers to this particular version. *Burm.*

WORTH A MILLION

Farce in three acts, six scenes, by Vernon Sylvaine; produced by Jackson Halliday and John Kenley; directed by Halliday. Set designed by Lemuel Ayers. At Shubert, Boston, March 4, 1940; $2.75 top.

Mrs. Medlock	Florence Dunlap
Brenda	Madeline Holmes
Eric Medlock	Charley Chase
Daisy	Joyce Arling
Uncle George	Detmar Poppen
Ernest Paddock	Taylor Holmes
Allan Paddock	Alfred Etcheverry
Miss Smith	Cobina Wright, Jr.
Western Union Messenger	Archie Arnholde
Flatfoot	Lew Eckels
The Duchess	Nita Naldi
Barney	Pat C. Flick
Officer Murphy	Vincent Coleman
Reporter	Johnny Tallack
Mr. Quinn	James Hagan
Cutie	Gracie Worth

It's reported that 'Worth a Million' had a good run in London last season and was ended by the blackouts. If it ever hits Broadway, the blackout will come swiftly.

Charley Chase might get away with romping through a compact rewrite of the plot in a two-reeler, but his overmugging and acting becomes boring after the opening scene on stage. Idea of an unlucky valet (Chase) being exploited and rented out by his unscrupulous employer (Taylor Holmes) as a sure-fire jinx at fat fees might be a good one for a musical comedy book, but without the music it's too silly.

Holmes can be commended for sustaining interest sometimes as a former con-man reverting to old tricks to cash in on his hapless valet, but even this legit veteran is lost in a play born 30 years too late, and directed so that practically all the players overdo their acting and business. Chase is dressed in some goofy rigs, stumbles, flutters, takes pratt falls and winds up in the last scene minus his pants.

Cobina Wright, Jr., is more than satisfactory as the Charlatan's secretary and love interest for Alfred Etcheverry, who capably plays his son and chip off the old block. Detmar Poppen, as a flashy sport, is okay in a bit part. Joyce Arling, as the valet's loyal girl friend, shows good promise and under more encouraging circumstances could demonstrate her talent. Patsy Flick is a Greek gangster and Nita Naldi his moll.

Lemuel Ayers deserves a nod for designing an economical but attractive single living room set. *Fox.*

Walrus and Carpenter

Hollywood, March 5.

Comedy-drama in three acts by Noel Langley; produced by the Pelican Theatre Players, directed by Noel Langley; settings by Robert Skiles, at the Pelican theatre, Hollywood, Feb. 23.

Cast: Mark Fenn, Peter Casson, Mary Davenport, Leta Bonynge, Nina Clemens, Marjorie MacGregor, Robert Skiles, Kenneth Evans, Constance Root, Druce Henderson, Jack Rhine.

Noel Langley has fashioned an amusing evening's entertainment around doings of an impoverished English family, the title aptly indicating the characters' intriguing and muddled helplessness. Playwright has built his comedy with good lines and situations, but introduces enough serious moments to leaven the laughs. Piece is slated for spring production in London and indications are for moderate success with professional casting and staging.

Plot is backgrounded by pending birth of a grandson (off-stage) and weaves itself around character of Lady Buckering and her efforts to straighten out financial and romantic troubles of her four daughters. Characters walk on and off with all the happy-go-lucky nonchalance of those in 'You Can't Take It With You.' Frantic dashes up and down stairs of the expectant father, the hectic romance of the youngest daughter, are some of situations used by author to build his laughs to high peak.

Best of the players is Leta Bonynge as Lady Buckering. Jack Rhine, family friend and doctor, also shows promise. Others giving competent support are Peter Casson, Mary Davenport, Kenneth Evans, Druce Henderson, Robert Skiles, Nina Clemens, Marjorie MacGregor and Constance Root.

DAVE FINESTONE, LONG ILL, SUCCUMBS AT 55

Passing of David B. (Dave) Finestone, 55, at his home Wednesday (28) in Bogota, N. J., near New York, followed years of illness. Showman, long connected with the Shuberts, was stricken with paralysis as the result of high blood pressure the day before he died. A heart condition had necessitated strict routine, and he was forced to take periods of rest.

Finestone was one of the most efficient members of the Shubert staff and the best liked in stage union circles. For some time he was general manager for the brothers, but became less active during the past five years. He was company or house manager of Shubert properties and, prior to union restrictions, handled as many as three such assignments at the same time.

Deceased was of a coterie of young men who turned to show business in Syracuse, Shuberts being the most prominent. They started as boxoffice treasurers. In the group also was Marcus Heiman, who made a fortune in vaudeville and is now with the Erlanger interests, also a partner in Max Gordon productions. Others included Sam Kahl, who was head booker for the Western Vaudeville Managers Assn., Asher Levy, wealthy theatre operator, Fred Zweifel, Charles and Jess Freeman, also Arthur Leighton, Louie Wood and Frank Boga, legit treasurers.

Finestone was fairly well off until the start of the depression, losing heavily in Boston building and loan investments when he was there for the firm, also in Shubert bonds when the corporation went into receivership. He was due to leave town for a rest the day of his demise, it being reported that Lee Shubert told him to remain away as long as he wished at full salary.

John J. Garrity, formerly the Shuberts general manager in Chicago, has been assigned to Finestone's duties. Garrity was in Miami with the open air operettas, which were forced off by chilly weather. Previously he managed the Broadway during the stay of the 'Folies Bergere,' house having been taken over by the Shuberts recently.

For many years Finestone was on the managerial labor board, sitting in when wage scales and contracts of stagehands and musicians were negotiated on behalf of the League of New York Theatres. Widow, two daughters, three brothers and two sisters survive.

Shows in Rehearsal

'Revelation'—Playwrights, Theatre Guild.

'Heavenly Express'—Kermit Bloomgarden.

'Morning Star'—George Kondolf.

'No Heaven on Earth'—Harry Howard.

'Ladies in Retirement'—Gilbert Miller.

'An International Incident'—Guthrie McClintic.

'Liliom' (revival)—Vinton Freedley.

'Ladies in Waiting'—Brock Pemberton.

'Not for Children'—Courtney Burr, Robert Rockmore.

Radio Pests

Continued from page 1

the young business woman who had decided that she needs an emotional outlet and her dramatic teacher has recommended radio.'

So much for talent. Another twist: 'There is the young man just out of college who knows that with a couple of months experience he could make a real station out of the outfit you're mismanaging.' To cope with this problem we have one trick question in the blank applicants must fill out. We ask: 'Are you qualified to manage a 1,000-watt radio station?'

'Practically without exception, the neophyte answers 'Yes.' But when we get somebody who answers 'No' we decide we're dealing with someone who at least has some sense.

'The hillbillies, real or synthetic, continue to flourish.

'Hopefuls from the back country still plague us. They figure they're sure-fire because they have a cowboy hat, a bandana, and a fiddle, harmonica or guitar.'

Odd slants occur in individual cases. Mrs. McMahon recalls the spoiled daughter of a pushing mother and an indulgent father. Girl first came to station as a torch singer with a rather soft, sweet voice. Not bad, not sensational. Station used her a few times. Nothing happened. The girl turned up again after a voice coach called for a special audition for 'the voice of the century.' She said she had streamlined the voice into a potential Met diva.

'Have you ever heard a woman scream for help? That was our former simple, pleasant little girl crooner with a musical overhauling. And all the while the teacher sat at the piano, nodding and smiling. Before it was over I thought I'd have to do a little screaming of my own.

'Then came the crisis which the buck - passing, out - to - lunch bigtimers know how to escape. I had to stay and face it, as I have hundreds of times in 10 years. All I could say was that I wouldn't have dreamed that any girl that age could develop such amazing volume of tone.

'Program director appreciates that some cases are downright tragic. A little Russian woman came to the station one day.

'She had no music with her and trembled as she stepped to the microphone to sing 'Dark Eyes' which our accompanist knew without music. It was evident that she had once been able to sing, but her voice was rough and she had no breath or tone control. I felt like a murderer when I sent her away.

'Then there's the ghostly figure who keeps attending auditions for months but hasn't had the courage to ask for one himself. He never says a word, just listens, and then asks those who auditioned if they were nervous. One of these days he'll ask for a crack at the mike, too, and then we'll find out what he's going to do for radio.'

Port., Me., Civic Theatre To Get Stock Troupe

Portland, Me., March 5.

Maine Civic theatre is set to reopen March 25 (Easter Monday) with stock under the direction of Guy Merrill Palmerton. House, renovated version of the old B. F. Keith's, has been dark since December, when ambitious program arranged by a Chamber of Commerce committee of non-pros met with public apathy and a load of accounts-payable.

Palmerton, who besides operating stock stand at Salem, Mass., has Whalom strawhat at Fitchburg, Mass., is reported also considering operating the local 1,400-seater throughout the tourist months.

Literati

Feteing Andy Kelley

Andrew R. Kelley, ex-drama critic of Washington Times-Herald, will be honored at a testimonial dinner Friday (8) tossed by the Variety Club 'in association with his legion of friends.' Kelley, dean of D. C. theatre scribes, walked out on sheet last January after tiff with publisher Eleanor Patterson, tossing aside nearly 15 years' accumulated severance pay, figured at more than $2,900.

Honorary chairman of the dinner is Melvin C. Hazen, chairman of the D. C. Board of Commissioners, serving in recognition of Kelley's long service in the theatrical and of civic enterprises, including handling of film stars here for President's Birthday Ball celebrations.

Kelley resigned following orders from 'Cissie' Patterson that Carol Frink (ex-Mrs. Charles MacArthur), on sheet as feature writer, was to split major show openings and other theatrical coverage with Kelley. Kelley quit and Miss Frink took over following day.

Mellon Award to Pitt Newsmen

First reportorial award of Andrew W. Mellon Charitable Fund 'for the outstanding news story of the year by a Pittsburgh reporter has been given to two Press newshawks, Richard Lamb and Gilbert Love. They split the cash prize of $200 for their series of stories on building costs in the Pittsburgh district. Expose preceded a Federal Grand Jury investigation which resulted in more than 100 indictments. They were selected for the citation by a committee from the Pittsburgh section of American Press Society. Although administrators of Mellon Fund haven't said so exactly, it's understood that this will become an annual award.

Presentation to Lamb and Love was made at American Press Society testimonial dinner to William T. Martin, dean of Pittsburgh editorial writers, who retired at 65 the day before after more than 40 years of active newspaper service. Most of that time has been in employ of old Post and later Post-Gazette.

Coast Scribe Miseries

Writers of syndicate columns on the Coast are threatened with heavy reduction of income, the combined result of war, over-production and general lack of prosperity in the newspaper business. Some of the columnists are doing road tours on the stage, not only to grab the money but to establish a personal following with which to impress the editors, who have been looking over the Hollywood literary output with cold eyes.

War news is taking up plenty of reading space, with heavier inroads expected when the spring drives get under way. Hollywood has more press representatives today than at any other time in picture industry. Meanwhile radio is cutting deeper into newspaper revenues. Some of the writers are reported attempting to give away columns to key papers for six months to build up a following on which they hope to cash in later.

Bids for N. J. Daily

John W. Barnhart, former business manager of the N. Y. Daily News, is angling to buy the Perth Amboy (N. J.) Evening News from the Cornelius Kelly estate. Barnhardt has made a bid of $550,000 for the paper, and the trustees have applied for court permission to accept.

Court has been told Barnhardt is willing to pay $250,000 in cash, and the balance over a period of 15 years. The paper, which has a circulation of around 18,000, earned $60,000 last year, it was disclosed.

Kelly, who died two years ago, acquired the paper in 1930 with two partners for $675,000. He subsequently came into full ownership of the daily.

Morell Vice Werner on 'Russell'

Parker Morell, who authored 'Diamond Jim Brady' for Simon & Schuster, is doing the 'Lillian Russell (The Era of Plush)' story for Random House, tieing in with the 'Russell' film which 20th-Fox will release June 1.

M. R. Werner, unable to fight the deadline, relinquished the chore because of pressure of other duties, and Morell was called in to author it instead.

Inter-Guild Conflict Continues

The group which supported Oliver Pilat, of the N. Y. Post, in his unsuccessful contest against Carl Randau, of the N. Y. World-Telegram, for the presidency of the New York Newspaper Guild, is continuing as a crusading entity within the organization.

Continuing its charges against the so-called Randau faction of apathy in carrying out Guild aims, failure to fix responsibility for an alleged money shortage in the treasury, and Communist leanings, among others, the group has even gone to the extent of issuing a paper, the Guild Progressive for intermittent publication, in which to air its purposes.

Time's $300,000 Ad-Story

Time magazine will spend $300,000 in newspaper advertising this year to tell the story of American journalism. In full-page copy in a number of key-city papers and in other media, the weekly news mag will institute 'the first attempt at a continuous public discussion of the theory and practice of journalism.'

First advertisements, which appeared Feb. 29, told of the part which the New Orleans States played in exposing the Louisiana political scandals. Other ads will tell the story of the small country weeklies and the press associations.

Literati Obits

Hamlin Garland, 79, dean of American letters, novelist and biographer, succumbed to a cerebral hemorrhage at his Hollywood home March 4 after being critically ill for several days. At the time of his death he had been at work on a book, 'The Fortunate Exile,' and had asked his family to have it published following his death.

E. F. Benson, 72, one of the leading contemporary British authors, and member of a distinguished English literary family, died Feb. 29 in London. He was the author of around 60 published volumes, among them novels, poems and biographies. He also wrote two plays. Two brothers, A. C. Benson and R. H. Benson, both now dead, also were prominent as writers.

James O'Donnell Bennett, 69, Chicago Tribune reporter for more than 40 years, died in Chicago Feb. 27. He had retired from active journalism more than a year ago. He had been a war correspondent and drama critic for the Tribune. Widow survives.

Howard C. Day, 54, former managing editor of the Denver Post, who retired from that position in 1936 following a heart attack, died in Denver Feb. 26 after being stricken with pneumonia a week earlier. He had also been m.e. of the Denver Evening News, which succeeded the Times, and was the Scripps-Howard Rocky Mountain News m.e. until he went to the Post in 1931.

Nelson James Evans, 58, telegraph editor of the Chicago Tribune, died Feb. 1 of a heart ailment. He began his newspaper career in 1907, and had been a member of the Tribune staff for 15 years. Prior to becoming a newspaperman, he had practiced law.

Chatter

Lyman Beecher Stowe elected prez of the Authors Club New York.

Borrah Minevitch is writing 'The Pied Piper,' a story of experiences with his harmonica band.

Dalton Trumbo closed with Lippincott's for the publication of his novel, 'The General Came to Stay.'

Dodd, Mead tying up with Western Story Magazine on a fictional horse opera competition, winner of which is to get $2,000.

Michael Blankfort's novel, 'The Brave and the Blind,' based on the siege of Alcazar, goes into publication by Bobbs-Merrill in April.

Jay Franklin, the Washington correspondent, pacted by Houghton Mifflin for a book, which will be published under his real name, John Carter.

Carlyle Ellis doing a western novel for publication by Little, Brown. Same publishers are bringing out his Hollywood yarn, 'Dangerous Corner,' this spring.

The Zanesville (O.) Herald, weekly newspaper founded four years ago, has ceased publication with its purchase by the Zanesville News, evening daily.

Arthur Settel, former VARIETY mugg in the Near East and contributor in 'The Inside Story' (Prentice-Hall), running a new column in Opinion magazine.

Judge M. A. Musmanno, of common pleas court, Pittsburgh, and part author of Paul Muni's 'Black Fury,' has brought his anti-war play, 'Last Full Measure,' up to date, and plans to have it published.

Broadway

Helen Gates sailed for Mexico City.

Leon Netter has returned from Miami.

Walter Greaza of Equity abed with a heavy cold last week.

Frank McHugh east to visit relatives in New England.

Harry Roysters are driving to Miami in a week or two.

Stanton Griffis flew town Saturday (2) for a Florida vacation.

Billy Rose moves into his new Sutton place manse next week.

Charles Moss recovering from a cold that badly affected his ear.

Frank J. Kivlon now handling promotion for the Hotel Pennsylvania.

Denette DeLys in French hospital recovering from appendix operation.

Marian Spitzer placed a new two-part Hollywood story with Satevepost.

Lou Brandt, of the Brandt Bros. circuit, back after some Miami sunshine.

Louis Berge in Lenox Hill hospital, operated on for bladder disorder.

Vicki Abbott, Broadway ingenue, has gone to the Coast to visit Martha Scott.

Paul La Porte, assistant production director of CBS, on a Caribbean cruise.

Marguerite Henrikson, secretary to Stanton Griffis, has a streptococcus throat.

Gus Eysell mulling a trip through the southeast with his mother some time this month.

Leon Bamberger back to RKO after attending funeral of his mother-in-law in Chicago.

Smart shops now bill it as 'Persian caviar,' since the great antipathy to anything Russky.

Bennett Cerf and the Bob Haases (Random House) flew to Nassau for a fortnight's holiday.

Josie O'Brian and Herman Fuchs in Golden boxoffice, Dave Mayer being in Fifth Ave. hospital.

Joseph F. Reilly, active in hauling theatrical baggage transfer, gravely ill in a Long Island hospital.

Karen Verne, blonde British film player, arrived from Europe with Metro contract in her luggage.

Harvey Day, Jr., joined sales department of Schenley Distillers, traveling the southeastern states.

Murray Ritter, first in the music business and later an agent, is now operating Ritter's Laundry Service.

John Justin, British film player, in from England on way west to finish shooting of Korda's 'Thief of Bagdad.'

Warners' big shindig, only company dinner-dance this winter, is being held Saturday (9) at the Waldorf.

Harlan Thompson, Paramount producer, back to the Coast end of this week after glomming the new shows.

Andre Daven, French film producer, arrived in New York with his wife, Danielle Parola, of the French screen.

Henry Jaffe, theatrical attorney, planed Friday (1) to Coast for vacation, possibly including jaunt to Mexico.

Laid up with some obscure germ that played havoc with his leg, Jim Dunne of the Rivoli has filed that cane away.

Al Lichtman, Metro v.p., planed in from the Coast Wednesday (28) and out again the following day, following h.o. confabs.

Ben Serkowich, Capitol theatre pub chief, planed to Peoria, Ill., Friday (1) because of serious illness of his brother, David.

Mark Murphy, one of the fifth floor bookers in the old Keith-Albee days, is closing a deal to manage a Johnstown, Pa., film house.

Blanche Yurka east after completing Paramount's 'Queen of the Mob' and starts this week on her one-woman repertory tour.

Marilyn Hare, daughter of the late vaude and radio comic, Ernie Hare, left yesterday (Tuesday) for Hollywood and a Republic contract.

G. Ralph Branton, general manager for Tri-States Theatre Corp., headquartered in Des Moines, taking his family to California on vacation trip.

Grace Moore left Monday (4) for a concert tour of the south. Due back in two weeks, then goes west and to Hawaii for her first date there.

Marc Lachmann back on the Coast, having given up 'DuBarry' p.a. assignment. A mild form of nerves decided him to return to his Hollywood home.

Jack Holland who started June Knight, and has had two June Harts as partners, is breaking in a new dancing femme vis-a-vis, also to be known as 'June Hart.'

John Kenneth Hyatt, managing director of the Center theatre, the subject of an article in Our Navy, official mag of the U. S. N. He was a naval lieutenant for six years.

The Walt Disney influence: The Brass Rail pickets now carry cartoon placards panning the management. This is perhaps the record-run picketing in Times Sq., incidentally.

Hy Gardner, Brooklyn Eagle columnist, will be ex-Boswell to Billy Rose with Michel Mok, just resigned from the N. Y. Post. Gardner continues his Eagle column once weekly.

Neil Agnew back the end of this week from another swing around Paramount offices, this time in the west. Charlie Reagan, western division chief, probably accompanies him back.

Sidney B. Whipple, World-Telly drama critic, in Lenox Hill hospital with broken leg. Stumbled and fell alighting from taxi. Still laid up. George Ross covering the shows meantime.

Twentieth-Fox publicists or others conspicuous by their absence at AMPA lunch paying tribute to Frank Nugent, who joins 20th as a writer this month, but other companies well represented.

Town and Country wants to serialize Barney Gallant's memoirs ahead of publication. The Greenwich Village nitery prop. is currently working on them and not being ghosted —he used to be a newspaperman.

Steve Hanagan publicizes Miami Beach, and the low temperatures put a frost on most publicity shots. Out west, Hannagan has Sun Valley, where numerous publicity shots had to be cancelled because of dearth of snowfall.

Oscar Serlin, producer of 'Life With Father,' will be in Mexico City a full month, en route there by boat. Has been getting back the recuperative period, compelled by illness, due to getting the Chi company of 'Father' started.

About 38 French p.x. stalled in production by the war, await only $5,000 to $10,000 apiece to start rolling again, according to Count J. Van Limberg, Dutch banker, on arrival here. War needs have dried up supply of available coin.

Ben Atwell, legit press agent, has joined the staff of Walt Disney and is handling publicity for the cartoon film, 'Pinocchio,' exhibiting at the Center. P.a. recently returned from the Coast, where he was agenting the ill-fated Max Reinhardt Workshop players.

Paris

By Joseph D. Ravotto

Irvin Marks recovered from the grippe.

Ed Lowe, 20th-Fox exec, in from London.

Jean Peres, French pic pioneer, died in Nice.

Opera Ballet troupe off to Bordeaux for two performances.

Edwige Feuillere and Pierre Richard Willm back after legit tour.

Cannes' Movie Festival, mentioned for this month, now definitely off.

French pic director Marcel Carne, who drives truck in army, on leave.

Jane Aubert returned to Nouveautes show, 'En Pleine Nerfs,' after short illness.

Aimos, French pic comedian also member of French Boxing Federation and has referee's license.

Annette Mills, the composer of 'Boomps-a-Daisy,' appearing nightly in small sketch at Chez Elle cabaret.

Complaints being registered due to falling off of front line entertainment, although military cinema doing well.

'La Bete Humaine' ('The Human Beast'), with Jean Gabin, which was banned at start of war, now off the taboo list.

Maurice Rostand's play, 'Les Rol de France,' preemed at Oeuvre. He is famed for his 'Trial of Oscar Wilde.' Harry Baur has lead in three-act play.

Maurice Chevalier has sacrificed his first auto, nicknamed 'Proserpine,' bought with money earned during his first stage success, to French government to be broken up for munitions.

Edouard Bourdet, author, dramatist and administrator of the Comedie Francaise, recovering from serious accident when struck by car on Champs Elysee during blackouts. He is in hospital with fractured leg.

All Paris turned out to hear R.A.F. band give concert at Palais Chaillot, receipts going to French and British soldiers' families. Played Sibelius' 'Finlandia,' 'Tipperary' as well as Irish and Scottish folk and military music.

Upon French government's decision to discontinue microphone in the front lines, and demanding that Americans broadcast from Paris under G.H.Q. dateline, Mutual refused and called off scheduled weekly broadcast. Military authorities immediately promised to reinstall mike and to offer no more opposition.

Miami

Fray and Braggiotti at Hollywood Beach Hotel.

Henny Youngman added to Carrousel lineup.

Cross and Dunn check into Club Boheme this week.

Tony Martin getting mugged with First Lady of the land at the Royal Palm.

Garbo playing hide and seek with scribes in trying to get back to Palm Beach.

Abe Lastfogel, of the William Morris office, guesting on Leo Spitz's yacht.

Sophie Tucker honored Dorothy Lamour at Jack Dempsey's Sunday (3) soiree.

Joe E. Lewis sporting a diamond clip, gift of Ben Brooks, owner of the Carrousel.

Biscayne Fronton (jai alai courts) leased for Grace Moore's one-night stand here Sunday (10).

London

Monty Berman father of baby girl.

Jack Harris quit the El Morocco club.

'Me and My Girl' closed at the Victoria Palace after 1,300 performances.

Lou Jackson has become a member of the Kinematograph Renters Society.

London Pavilion has paid a final 2% dividend, making 6% for the past year.

Prince Littler, who has Pat Kirkwood under long-term contract, has sold out to George Black.

Michael Carr a flu victim, which caused him to cancel several appearances for ENSA's troops concerts.

After trying for 10 years, Film Artists Association has secured a standard contract for all studio extras.

Frank Zeitlin to America to sell 'Cavalcade of the Navy,' made by Horace Shepherd for Inspiration Films.

First week of February, at the Westminster, 'Desire Under the Elms' played to nearly $4,000 at cheap prices.

Peter Maurice Music Corp. has opened offices in Paris, and appointed Ray Ventura as its representative.

Classy nitery, Le Suive, being constructed in Stratton street, Piccadilly, taking in the Old Stratton Club, at a cost of $25,000.

General Film Distributors has completely evacuated its temporary headquarters in the country, and returned to Wardour street.

Legeran Films, Charles M. Woolf subsidiary, has signed Renee Houston for femme lead in Captain Bairnsfather's 'Old Bill' film.

Elizabeth Montgomery, director of Motley's, theatrical costumers, has been signed by Warner Bros., but sailing is held up due to permit trouble.

The Old Vic is reopening at Easter, having closed at outbreak of hostilities. John Gielgud will appear there in a three months' season of classics.

Lois Green, Australian who understudies Beatrice Lillie in 'All Clear,' the H. M. Tennent revue, wanted for West End musical, but management won't release her.

'The Birth of a Baby' film made in New York a couple of years ago, has been given a permit for showing here, but no one under 18 will be allowed to see it.

In addition to Binnie Hale and Leslie Henson, the new musical being produced by Firth Shephard will have in the cast Patricia Burke, Stanley Holloway and Carroll Gibbons.

In April, Herbert Farjeon is presenting a series of 17th century comedies for a run of six weeks each, at the Little theatre. First will be 'The Country Wife,' starring Hermione Baddeley.

Jack Hylton has three vaudeville units lined up. They are 'Youth Takes a Bow,' m.c.d by Brian Michie; 'That Man Again,' starring Tommy Handley, and Jack Warner's Garrison show. All three are radio features.

Vic Oliver back in 'Black Velvet' after 10 days with German measles. Those replacing him interim were Condos Bros., Ernest Shannon and Arthur Prince. While at the Savoy, where he was doubling, Teddy Brown was the replacer.

Bud Flanagan's flu kept him out of the Palladium show, and gave Frank McGinty (Willie, West and McGinty) a chance to exercise his tonsils with 'Run, Rabbit, Run' and 'Franklin D. Roosevelt Jones,' the two numbers which Flanagan sings.

London Palace (1921), Ltd., has had a tough time, having paid no dividend for 10 years. There was a debit of $125,000. At this stage Lee Ephraim came along with the Jack Hulbert-Cicely Courtneidge show 'Under Your Hat,' which recently reached its 500th performance. The company is now almost out of debt and a dividend is in the offing.

Pittsburgh

By Hal Cohen

John Garfield's 'Heavenly Express' booked into Nixon for week of April 1.

Floyd Bender, Millvale exhib, and Olivette Webster will be married April 5.

Bill Zeilor, Alvin manager, on the job again after a month's tussle with pneumonia.

Bob Gill directing new Pittsburgh Opera Society's first production, 'Tales of Hoffman.'

Peter Higgins has hit the old hometown again for an engagement at the Old Shay Gardens.

Reggie (Tassels) White pencilled back into the Casino for a return visit week of March 17.

William E. Kane, son of the vet Pitcairn exhibitor, running for state assembly on GOP ticket.

Jack Judd, of National Screen Service, laid up in the Eye and Ear hospital with a strep ear.

Mrs. Sammy Walters, wife of Herman Middleman, fiddler, recovering in the hosp from operation.

Elmer Kenyon home catching up on his reading after being out ahead of Maurice Evans' 'Hamlet.'

Betty Weston, of the singing Weston Sisters, and Alvin Speer have announced their engagement.

C. C. Kellenberg and Harold Lund off for Florida, and the Joe Hillers and Al Mercurs are just back.

Allen Davis, until recently manager of WB's Manor, and Janet Browdy will wed in the spring.

'Vanities' took along three local gals for its line, Mary Lou Savage, Sally McDonough and Margie Noble.

Fred Burleigh's mother surprised him by coming on from Maine for his opening in 'Our Town' at Playhouse.

Walter Ramsey, of Jimmie Fidler staff and husband of Dorothy Manners, accompanying radio commentator on tour.

Polly Rowles and Tom Wilmot, who were together in 'Private Lives' at Playhouse, will be teamed again in 'Biography.'

Australia

By Eric Gorrick

U. S. traders report that there'll be no product shortage this year because of the war.

Indie vaude-revue bid in Perth, western Australia, hit the skids and left local acts holding an empty salary bag.

Trade still maintains bright pace in pic field. Leaders are 'Oz' (M-G), 'Smith' (Col), 'Rains Came' (20th), 'Lion Has Wings' (UA), 'Babes in Arms' (M-G), 'Star Maker' (Par).

Sam Snider, Film Council of Australia, and co-partner in Snider-Dean, has offered theatre screens to authorities for any naval or military propaganda boost to aid war aims.

Biz is improving at Carroll-Musgrove's Prince Edward, Sydney, and a dividend of sixpence per share will be paid stockholders. Prince Edward is Par's show-window in Sydney.

George Dean, Snider-Dean, looksseeing theatre holdings in Tasmania, in which loop is linked with Hoyts. Dean, who recently married his private secretary, is also making trip a honeymoon.

Norman B. Rydge, chairman of Greater Union Theatres, married to Lillian Colefax. Rydge granted divorce from former wife just prior to New York trip last year, and was given custody of his two boys.

Understood that Metro will have a record number of copies made locally of 'Gone With the Wind' for spotting in principal centers here and in New Zealand. 'Wind' exploitation will be handled by Mike Lustig and Hal Carleton.

New Haven

By Harold M. Bone

Morris Joseph back from Fla.

Billy Elder staging one-day vaude at his Bijou Saturdays.

Maurice Evans lectured at Yale while here with 'Hamlet.'

Yale Dramat doing an original musical, 'Too Many Boys.'

Ex-Ziegfelder Doris Vinton home from South American cruise.

Glen Gray and Jan Savitt set for Musicians' Ball at Armory, March 8.

The College theatre's assistant manager, Bob Munzner, lost his mother recently.

Hometown family and friends of William Cameron Menzies all puffed up over Acad award.

Ice revue, 'Stepping Along,' at Arena, March 15-16, under auspices local skating club. Maribel Y. Vinson staging.

Heavy advance sale on preem of 'Higher and Higher' tomorrow (Thursday), with Broadway skedded to be well represented.

St. Louis

By Sam X. Hurst

LaVerne Bucher and Jean Schulte, natives, are members of 'Ice Follies of 1940,' current at the Arena.

Jan Kiepura and Ezio Pinza, both from New York's Met, have been inked for roles during spring season of St. Louis Grand Opera Assn.

Jackman Bieger, member of the Portal Players, has accepted invite from a Chicago radio station to audition for role in new ether program.

Janet R. Walsh filed suit for divorce from Ralph J. Walsh, former New York theatre manager. She charges desertion and asks custody of two minor sons. She asserted she doesn't know where Walsh is at present.

Town Square theatre, a strawhatter operating on the roof of a west end office building, is readying for forthcoming season. 'Two Merry Gentlemen' and 'Dame Nature' have been skedded. Willard Holland, now appearing in 'Pancho' at Pasadena (Cal.) Playhouse, will return as director.

Three creditors of Greenman Theatres, Inc., former operators of the Yale, Dakota and Lexington nabes, filed suit in U. S. Court alleging firm was insolvent. Petitioners are Morris L. Rosenbloom, holder of a note for $1,791; A. Reinert & Co., holder of a $100 note, and William Houser, Inc., holder of an unpaid bill for merchandise totaling $781.

Hollywood

Victor Fleming laid up with flu.

Sonja Henie on Honolulu vacation.

W. Ray Johnston in from Manhattan.

Otto Kruger recovering from bronchitis.

Harry Link in town for studio huddles.

Maureen O'Hara to Chicago for personal.

Jock Whitney planed to Miami for the races.

William Hebert joined Paramount publicity staff.

Gladys Rosson recovering from major surgery.

Mary Martin back from New York for picture work.

Jane Withers returned from two-month stage tour.

Fredric March bought a house in Mandeville Canyon.

John Aalberg clippered to Honolulu for a fortnight.

Myrna Loy visiting her home town, Helena, Mont.

Darryl F. Zanuck to Sun Valley for month's vacation.

Louis B. Mayer back at his desk after two-week illness.

Franz Waxman passed final exam for American citizenship.

Marion Ann Vernon filed suit for divorce from Wally Vernon.

C. King Charney bought Bert Wheeler's hotel in Palm Springs.

James Coston vacationing in town from his Warner circuit job in Chicago.

Oliver Marsh returned to his camera job after two months on the sick list.

Lana Turner and Artie Shaw to New York next week on delayed honeymoon.

Ford Frick ogling studios in the course of his annual tour of the baseball camps.

Undeen Darnell, sister of Linda Darnell, and Harry Wendell, Hunter, Jr., wed her Friday (1).

Osa Johnson named honorary chairman of National Wild Life Restoration Week, March 17-23.

William Wellman, a Leap Year baby, celebrated his 11th birthday at the Academy dinner. (Born Feb. 29).

Jack Pepper returned to Paramount's music department after eight-month absence due to an arm injury.

Dalton Trumbo back from New York after receiving the American Booksellers' Award for his yarn, 'Johnny Got His Gun.'

Minneapolis

By Les Rees

Allan Jones in Twin City for concert.

Eddie Ruben and wife off on cruise.

Billy Evidon, Columbia office manager, engaged to wed.

Shirley Shuman, formerly of Universal, now a mother.

Lillian Muller, of Warners, recovering from minor operation.

University theatre offering Maxwell Anderson's 'Star Wagon.'

Dean Lutz and Bob Branton added to Warners' booking department.

Bob Marston resigned from RKO to become a National Screen booker.

Bill Volk, indie circuit operator, joining his brother and partner, Sid, in Florida.

Ear ailment has Clarence K. Olson, Warners branch manager, out of commission.

Jimmy Joy's orchestra into Hotel Nicollet Minnesota Terrace, replacing Bill Bardo.

Bobby Branton resigned as National Screen booker to take similar position with Warners.

Irving Gillman, Esquire theatre owner, building $75,000 800-seat theatre in Chisholm, Minn.

Harry Dickerman, local indie circuit operator, bought 1,200-seat Granada in Racine, Wis.

Dewey Johnson, former Congressman and popular with the theatre crowd, to run for governor.

Curly's night club, one of the Loop's leading spots, raided for allegedly selling liquor after hours.

L. E. Goldhammer, RKO district manager, to Omaha to meet J. H. McIntyre and H. J. Michaelson, Ned Depinet drive leader and short subjects' sales manager, respectively, who will come here for meeting March 12.

Chicago

Jesse Stool in to set start of new Lincoln music tunes.

Louise Fitch recouping after a siege of strep throat.

Sylvan Spira now head of the Santly music office here.

Sam Ward to Texas for getaway of the Rubin Gruberg carny season.

Elliott Kalcheim now associated with brother Henry in law practice.

Joe Glaser making several trips through the midwest keys to set some of his orchestras.

Jack Fascinato making the most of some Frabian Andre orchestra layoff time to set lyrics for some new tunes.

John Joseph, Universal press chief, brought in Bela Lugosi and Vincent Price for personals at local premiere of both 'House of Seven Gables' and 'Black Friday.'

OBITUARIES

AL REEVES

Alfred H. Reeves, 73, retired burlesque producer and actor, once known as the 'King of Burlesque,' died in a Brooklyn, N. Y., hospital Feb. 26 after a three-day illness.

A native New Yorker, Reeves started as a performer in 1878 in a singing and dancing act. He also was well known as a banjo player. He is said to have worked for B. F. Keith when the late vaudeville magnate was just starting his career, and he later appeared in many variety houses and acted with such companies as Tony Pastor's, the Howard Athenaeum Troupe and others. In 1891 he launched his own company known for years as Al Reeves and His Beauties.

At the turn of the century he abandoned vaude for burlesque and did not return until 1922, when he brought his familiar routine back to the Keith circuit. He was one of the few, if not the only, burlesque star to bring a dress suit into vaudeville with him. The others were perennial with their low-comedy antics and baggy pants.

Since his retirement he had been a resident of Laurelton, Queens, N. Y. Shortly before his illness he had planned to appear in an Elks' Minstrel show at the Brooklyn Academy of Music, March 9.

Surviving is his widow, Mrs. Almeda Fowler Reeves.

PHILIP WOOD

Philip Wood, 44, actor, author and playwright, died suddenly in Hollywood March 3 after suffering a heart attack in his sleep. He had recently completed the part of the choirmaster in the screen version of Thornton Wilder's Pulitzer prize-winning play, 'Our Town.'

A vet legit player, who had played in a number of Broadway productions, Wood made his stage debut with William Gillette in 'Secret Service' and, after serving with the American Ambulance Corps in France during the World War, returned to his N.Y. stage career, playing alternately with the Theatre Guild for several years and in George Abbott plays for five. His most recent stage appearance was as the Harvard man in 'Primrose Path,' last year, a performance that received excellent notices despite a generally unfavorable press reaction to the play itself.

In the fall of 1936, a comedy by Wood and Stewart Beach was produced at the Mansfield, N.Y., but it had a stay of only a few performances. He had also had short stories and articles published in the Satevepost, among other mags.

Surviving are his widow and two children, Philip, Jr., a student at Swarthmore, and Gretchen, Scarborough school student.

EMIL RINKENDORF

Emil Rinkendorf, 77, colorful Canton band leader for over 50 years, died Feb. 26 at the home of his son, Paul, in nearby Massillon, O.

Best known as the director of the old Grand Army band, Rinkendorf took over this group of semi-professional musicians in 1883 and made it an outstanding musical organization. The band became well known as 'McKinley's Own,' and was one of the features of his two presidential campaigns. In later years, Rinkendorf became director of the Canton American Legion band and directed it in several national competitions. He also composed music, including 'Across the Rockies,' well known among musical groups. President McKinley offered him the appointment as director of the U. S. Marine band in 1892, but he declined it.

He had also toured with a vaudeville unit as a boy. He was conductor in 1883 of the road company orch of the musical show, 'The Girl I Love,' which post he left to take over the pit band of the Grand Opera house, Canton, which preceded his appointment as director of the Grand Army band there.

Son and daughter survive.

DR. KARL MUCK

Dr. Karl Muck, 80, former conductor of the Boston Symph, died in Stuttgart, Germany, March 4.

Celebrated as a Wagnerian maestro, he was conductor of the Boston Symph at the time the United States entered the World War, and, because of his German origin, was swept from the post during the wartime hysteria that swept the country in 1918.

He was arrested and interned as an enemy alien, being suspected of espionage. After the Armistice, he left the U. S., never to return again, and thereafter conducted outstanding symph orchs in Europe. He batoned at the Bayreuth Festival for 30 years.

Dr. Muck's last appearance of consequence in musical circles took place in 1933, during the Leipzig commemoration of the 50th anniversary of Wagner's death. Hitler had presented to him the order of the German Eagle upon his last birthday.

TOMMY HYDE

Tommy Hyde, 34, prominent tap dancing instructor, who since his retirement from active stage work conducted a Broadway dance studio, died March 1 at the Roosevelt hospital, N. Y., from the effects of a paralytic stroke which he suffered 12 days previously.

Hyde appeared in an act known as the Honey Boys as recently as five years ago. With Irving Karo, Bill Douglas and Eddie Richardson, he worked in blackface, along minstrel lines, doing a routine of songs and dancing.

Since he became an instructor, he taught such dancers as The De Marcos, Georges and Jalna, Linda Moody and the Cavanaugh Sisters. His pupils have announced their intentions of continuing the school as long as possible as a memorial to him.

He leaves his widow, Mrs. Adelaide Hyde. Funeral services were held Sunday (3) in N. Y.

MRS. KENTON BISHOP

Mrs. Kenyon Bishop, 80, former stage actress, died Feb. 24 in Los Angeles. She had played on the New York stage for 45 years and retired in 1923 to live in California.

Early in her career she appeared in several comedies with Leo Ditrichstein and later with Charles Coburn.

Mrs. Bishop's most recent stage appearance was with Mr. and Mrs. Coburn in their revival of 'The Yellow Jacket' in Los Angeles in 1929. She had been with the Coburns in their original productions of 'The Better 'Ole' and 'The Bronx Express' in New York.

RICHARD SINGER

Richard Singer, 60, Hungarian concert pianist, who appeared before the crowned heads of Europe and was a member of noted European symphony orchestras, died of a heart attack Feb. 26 while rehearsing in a N. Y. studio.

The World War brought about a marked decline in his fortunes, and so he decided to come to the United States. He made his American debut at Aeolian Hall, N. Y., on May 4, 1924. Of late he had been connected with the Federal Music Project. He also was an associate of the Composers' Forum-Laboratory, which sponsored his introduction of some original compositions of American composers.

His widow, Mrs. Rosa Singer, a former opera singer, and a daughter survive.

JOSIE LE COY

Mrs. Josephine McDonald, who, as Josie LeCoy, appeared in vaudeville, burlesque and legit for more than 25 years, died at the home of her niece, Mrs. Harold W. Lee, in Springfield, Mass., Feb. 22.

Noted as a yodeler, she started her career at the age of 12. After a few years of vaude, she turned to legit, and first appeared with Harry Williams in 'Waifs of New York.' She was also seen in 'Cold Day' with Perkins D. Fisher and in 'Mardo' with Frank I. Frayne.

Miss LeCoy later returned to vaude in a sister act with Mabel Sissons, and once played on the old Columbia burlesque wheel. She retired some years ago upon marrying Robert J. McDonald, theatrical manager.

In addition to her husband, she is survived by a brother.

SOLOMON LEVITAN

Solomon Levitan, 77, builder of the Strand and Capitol theatres, Madison, Wis., and six times treasurer of the Badger state, died Feb. 27 at Wisconsin General hospital, Milwaukee. Born in Russia, he came to America as a boy, traveled Wisconsin as a peddler with a pack on his back, and not only became a millionaire, but one of the most picturesque and best-loved figures in the history of Wisconsin politics.

Besides his two theatres he had a chain of stores and was president of a bank, then lost everything except his friends who, when adversity hit hardest, re-elected him to the state treasureship with an overwhelming vote.

ARNOLD DOLMETSCH

Arnold Dolmetsch, 82, an authority upon music and instruments in use prior to the 16th century, and founder of the Haslemere Music Festival, died in Haslemere, Surrey, England, Feb. 29.

Starting in 1925, the annual Haslemere Festivals are held the last two weeks of July. Every year the event has brought thousands to hear Dolmetsch and his family give concerts of long-forgotten works on obsolete instruments. In recognition of his artistic services, the British Government placed him upon the civil list pension in 1937, and the following year he was made a chevalier of the French Legion of Honor.

Surviving is his widow, two sons and a daughter.

RHETTA E. DEAVES

Mrs. Rhetta E. Deaves, wife of the late Harry Deaves, died at her home in Roselle, N. J., Jan. 26, as result of a fall of but a few steps in her home.

Long in the profession as Harry and Rhetta Deaves, and later the family act of 'Deaves Manikins,' they were the first marionette turn to depart from the usual pantomime and vaudeville style of performances to the dramatization of children's plays. Their most popular offering was that of a burlesque on 'Uncle Tom's Cabin.'

Mrs. Deaves is survived by a son and daughter, both married.

FRANK N. MURPHY

Frank N. Murphy, 51, former head of the Warner studio electrical department, died Feb. 29 at his home in Hollywood from a heart ailment. He had retired two years ago because of ill health.

Murphy joined the film industry in the early '20s and played an important part in the early development of sound films and in the establishment of the Warners' radio station, KFWB. Surviving are his widow and son.

GEORGE W. MOODY

George W. Moody, 63, well-known exhibitor in the Pittsburgh district and theatre owner in Brownsville and Charleroi, Pa., died last week of a heart attack. He was stricken in front of his garage after driving home from work, and his wife discovered him slumped over the wheel of his car. He died half an hour later.

Moody went into the theatre biz in Charleroi in 1922, when he purchased the interests of Mike Rosenbloom. In 1933, he went into the Brownsville field with C. W. Dickinson, a partnership which continued until Moody's death. The firm operated three houses in that time.

SEELEY F. TRUDELLE

Seeley F. Trudelle, 64, who a quarter of a century ago was one of the best known of the smaller circus owners, whose trained animal circus toured Canada, New York State and the New England territory every season, died Feb. 18 in Canton, O., after a lingering illness.

He went to the West Coast years ago with his animal circus and after several seasons there, returned to Ohio seven years ago to become a partner in the Banard Bros. circus, a motorized outfit. After this show closed, he retired from active show business.

THOMAS P. HOLLIS

Thomas P. Hollis, 73, one of the earliest theatre supply dealers in Pittsburgh, died there last week of a heart attack. Hollis began in the industry 30 years ago as machine repairman for the General Film Co., and in 1914 he established his own business, later taking on a partner, E. B. Morton, present manager of the National Theatre Supply, Pittsburgh.

Hollis leaves a daughter, Mrs. Marian H. Williams, wife of Newt Williams, NTS sales rep in the Pittsburgh district.

JOSEPH SWICKARD

Joseph Swickard, 74, veteran of the stage and screen, died Feb. 29, in Hollywood, after a long illness. He had been ailing since the murder of his former wife, Margaret McDonald, by her son about a year ago.

Swickard entered pictures 26 years ago, and worked for practically all the major studios, chiefly in character roles. In recent years he had been a free lance. He had no known relatives in Hollywood.

GUS ELEN

Gus Elen, 77, oldtime vaudeville comedian, died in London, Feb. 17. Contemporary with Marie Lloyd, Albert Chevalier and George Formby, he specialized in low-comedy songs that became household favorites.

He retired in 1914, saying he had earned enough money. He made a farewell tour in 1931 and is reported to have refused a $20,000 offer to make a film.

GEORGE ROBINSON

George Robinson, 70, for 15 years manager of the Brighton theatre, Brighton Beach, Brooklyn, when that house played vaudeville during the two-a-day era, died March 4 at his home in Brooklyn. His brother, Dave, now deceased, had built the Brighton.

A sister and three brothers survive.

FLOYD MENNEILEY

Floyd Menneiley, 48, veteran of theatrical boxoffices, died Feb. 29 in Hollywood following a heart attack. At the time of his death he was treasurer of Earl Carroll's, Hollywood nitery.

In the past he had managed the Riltmore theatre, Los Angeles, and had been house manager for Fox West Coast. Surviving is his widow.

ANNE N. LOBDELL

Anne Nugent Lobdell, one of the early women film theatre owners, died at her home in Rosedale, Miss., Feb. 25. Miss Lobdell had owned and operated the Talisman theatre, Rosedale, for years.

Surviving are her mother, seven sisters and brothers.

SOL E. GORDON

Sol E. Gordon, 56, southwestern attorney and president of Jefferson Amusement Co., operating approximately 70 theatres in the western Texas territory, died Feb. 28 in Baltimore, suffering a stroke.

Further details in film section.

CLARICE ROBINS

Clarice Robins, 40, secretary to Maurice Pivar, Universal editorial head, was found dead in her Hollywood home March 4.

She transferred to the Coast from New York in 1912, and had been with the studio since.

JOEL SILVER

Joel Silver, 36, Newark, N. J., orchestra leader, died March 3 in that city after an illness of several months.

Born in San Francisco, he was a graduate of the Juilliard School of Music.

BESSIE REYNOLDS

Bessie Reynolds, around 40, who was connected with the Chappell Music Co., died in New York March 1.

A piano accompanist, she worked with Jerome Kern on the scores of his shows for the past 15 years.

DAVID FINESTONE

David Finestone, 55, long connected with the Shuberts, died Feb. 28 at his home in Bogota, N. J., after a paralytic stroke.

Details in legit section.

WILLIAM YOST

William Yost, 39, widely known New York exhibitor, died in Miami Beach March 4, following a stroke.

Further details in film section.

Francis Van Arman Brown, father of Helen Hayes, died in Pearson, Md., March 1 after an illness of several months. He was a manager of road salesmen for a Washington, D. C., wholesale butcher concern. Miss Hayes assumed her mother's maiden name shortly after launching her career.

Mrs. Cordelia Trahan, 63, mother of Al Trahan, vaudevillian, died in a New Bedford, Mass., hospital March 4 from pneumonia and complications. Trahan flew from Palm Beach in a race with death, arriving at the Newark Airport in tropical suit and white shoes. He's the only survivor.

Infant son of Mr. and Mrs. Dick Merrill—mother is Toby Wing, of films and stage; father is the flyer—died of convulsions at the Merrill home in Forest Hills, L. I., March 4. It was thought at first the child strangled, but an autopsy proved different.

Father, 74, of Reeves and Cullen Espy, theatre managers, died March 4 in St. Louis. He had been connected with newspapers there in various editorial capacities.

Linda Speers, infant daughter of Bob Speers, of Paramount's publicity staff, died Feb. 27 in Hollywood.

Helen C. Mullen, mother of Denny Mullen, vaudeville actor, died Feb. 28 in New York. Another son, Howard, also survives.

MARRIAGES

Norma Mullen to Al Kingston, in Yuma, Ariz., Feb. 28. He's a Hollywood agent.

Jeanne Bergersen to Robert Bell, New York, Feb. 25. He's a Shubert company manager; she's a legit musical player.

Dorothy Leisand to Jake Saltz, in Pittsburgh, Feb. 29. He's owner of the Rhumba theatre, Pitt.

Gwen McCleary to Robert Hansen, in Des Moines, March 2. Bride with KRNT-KSO; he's writer and photographer for Look mag.

Agnes MacDonald to Fred Leahy, in Las Vegas, Nev., Feb. 17. He's a Paramount production exec.

Ruth Abbott to Neil Dundas, in Yuma, Ariz., Feb. 24. Bride is in Paramount casting office.

Kay Starr to Meredith Butterfield, in Chillicothe, Mo., Feb. 28. Bride is singer with Joe Venuti's orchestra; he's bass player with the outfit.

Sally Ney Leonard to Edward Everett Hale, March 1, in New York. Groom is former player now with Equity; bride an actress.

BIRTHS

Mr. and Mrs. Ed Cooney, daughter, in Billings, Mont., Feb. 15. Father is on the announcing staff of KGHL, Billings.

Mr. and Mrs. Paul Jarrico, son, in Hollywood, Feb. 26. Father is a screen writer.

Mr. and Mrs. Steve Pasternacki, daughter, in Los Angeles, Feb. 28. Father is librarian of Paramount's music department.

Mr. and Mrs. Cecil Wright, son, in Hollywood, Feb. 29. Father is cameraman at Paramount.

Mr. and Mrs. Lamar Trotti, daughter, in Hollywood, Feb. 28. Father is screen writer.

Mr. and Mrs. James Nixon, daughter, in Kansas City, Feb. 27. Father is manager of the Music Hall of the K. C. municipal auditorium.

Mr. and Mrs. Bud Linn, daughter, in Los Angeles, March 2. Father is with King's Men Quartet.

Mr. and Mrs. Max Steiner, son, in Los Angeles, March 2. Father is composer at Warners.

Television

Continued from page 1

FCC has cleared the way for television's entry into its second stage. The first stage was the experimental license under which an advertiser could put on a television show so long as he provided the talent and paid no money whatever to the licensee. With the second, which, according to the FCC's latest order, becomes effective Sept. 1, 1940, the telecaster will be permitted to charge advertisers for production, engineering and other services involving overhead.

Full commercialization will prevail with the third, and final, stage. Meanwhile television operators will still be barred from charging for transmission facilities.

Limited Sponsorship

Washington, March 5.

Sharing of financial cost of program experimentation in the television field starts Sept. 1 under revised rules adopted by the FCC last week, but the emphasis in regulation remains on the need for further research, with equipment makers cautioned to go slow about inducing the public to sink large sums in receivers.

Pigeon-holing the idea of standards, the Commish pretty much rubber-stamped the recommendations of its special committee on telecasting problems and laid down regulations that are agreeable to the bulk of the license-holders who testified at recent hearings. Television can come out of the hot-house, under the FCC decision, but all branches of the industry must be careful about not duping the public.

The final report—adopted unanimously despite some strong feeling in favor of government operation and against any money-making—allows what has been described as 'limited commercialization' by the operators whose principal interest is in perfecting program technique and finding out what the public desires in the way of service.

WHAT THEY THINK

New Type Audiences for 'Gone'
Los Angeles.

Editor, VARIETY:

The most interesting fact about 'Gone With the Wind' has not been told. A careful checkup with the downtown merchants reveals an increase in general business due to the thousands of people that 'Gone' has drawn to downtown Los Angeles.

It will, of course, break all box-office records, and it has already upset all traditions about production, distribution, admission prices and exhibition in general. But what appeals to me is the kind of people who are coming to see it and who may be judged by anyone who cares to stand 10 minutes or less in the lobby of the United Artists theatre. I suppose the same is true of any theatre where the picture is now playing.

They are very elderly people who rarely, if ever, go to see motion pictures; shut-ins, to whom the exertion is too great; invalids and cripples of all sort. Of course the evening audiences are of the 'melting pot' kind and at mornings and afternoon shows we have many people on crutches, in wheel chairs, and in motors with their nurses, that it would astonish anyone and cause them to think.

What is the answer? Simply this—that such a picture draws the people we exhibitors try so hard to get—the very infrequent movie-goers, and most important, the very large class of people in all walks of life who needed something like 'Gone' to re-awaken their interest and make them picture-conscious again, and Dave Selznick deserves a lot of credit for producing such an outstanding picture. The picture actually ought to lift theatre attendance for some time to come if followed by good pictures. Maybe it will in some degree, have the same reviving effect that sound had upon picture theatre attendance. Let's hope so!

Thomas D. Soriero.

2d World War's 'Tipperary'
London.

Editor, VARIETY:

In VARIETY of Jan. 3, I have noticed an article by Irwin Dash relating to songs which are popular with the British troops. I am more than surprised in reading this article to find that he has omitted to mention the most popular song of all, 'Beer Barrel Polka,' and feel justified in protesting strongly against the omission of this outstanding song success. At the outbreak of the war 'Beer Barrel Polka' was already a No. 1 song hit and on account of its cheery, marching chorus 'Roll Out The Barrel' it instantaneously became the marching song of the British troops.

I do not know on what authority Mr. Dash has made his statements, but I do know that every week since the war, we have been receiving from 50 to 150 newspaper cuttings showing and proving that 'Beer Barrel Polka' is being used by the troops everywhere. Further, in the official BBC news bulletins it was announced that the Canadian and Australian contingents had arrived also singing 'Roll Out The Barrel.' I am sure there can be no adult or child, save those of very tender years, who is not familiar with this song. Further, in all the broadcasts from 'somewhere in France' of concerts to British troops, everyone knows that the 'Polka' has been predominant, and the manner in which the troops take up the chorus on every occasion is proof positive of its unwaning popularity. In unsolicited publicity, I am confident that no other song, with the exception probably of 'Tipperary' has achieved such prominence. During the Christmas season, the sales of records and sheet music of 'Beer Barrel' broke all records. The above are facts and can be verified. There is no doubt that this song will be remembered in later years as the 'Tipperary' of the present war.

As the publishers thereof I feel that the omission of this song in Mr. Dash's article is detrimental to our reputation, and would, therefore ask you to be good enough to give the above statements publicity in order to rectify the matter.

Keith Prowse & Co., Ltd.
By S. Van Lier, general manager

Composed By a Czech

Heavy royalty coin from 'Beer Barrel Polka' has been placed in escrow both in America and England for payment to the composer after the war's over. Songwriter is Jaromir Vejvoda, a Czech, now under German domination.

An air of secrecy first surrounded the impounding of the money in England to forestall possible seizure by the German government. However this was deemed most unlikely inasmuch as the bulk of his share is held in neutral U. S. Tune originally bore the title of 'Skoda Lasky' ('Pity of Love') and was published in Czechoslovakia by a Mrs. Hoffman.

As pointed out in a previous VARIETY story the music was discovered by Wladimir A. Timm who came across it in a collection of imported records. He brought it to RCA Victor who waxed it for American consumption. It wasn't until disc sales boomed that the value of the composition became known. Then Elliot Shapiro, of Shapiro-Bernstein, became interested and published a new version with lyrics and title by Lew Brown.

Record sales in England alone have exceeded 1,500,000 discs and sheet music consumption is approaching the million mark. It's been equally popular in America, where it led the best sellers for months. A spokesman for Keith, Prowse, English publishers of the song, states it is the only modern song in his memory which didn't pass the peak of its popularity in six months.

A Bow for the Shuberts
New York.

Editor, VARIETY:

In your issue of Feb. 14, on page 51, I noticed a story under the headline, 'Shuberts 'Donation'.' This referred to some minor charges for expenses which the Shuberts had made in connection with a rehearsal of the 'Taming of the Shrew' in preparation for the week of benefit performances which the producers and cast of the 'Taming of the Shrew' so generously gave for the Finnish Relief Fund. Apparently the trifling charge for expenses to which the article refers was doubtless put through in a routine manner without its coming to the knowledge of anyone in responsible charge of the organization.

I think that you will be interested to know that John Shubert has acted as chairman of the executive committee of our National Amusement Committee. He has given generously of his time, and that of associates in his organization, to the Finnish Relief Fund activities. His father, J. J. Shubert, and his uncle, Lee Shubert, have also assisted us.

It would be a fairness due to anyone so generous of time and enthusiastic interest for us to say that the great success which we have had in various benefit performances for the Finnish Relief Fund in New York, Chicago and elsewhere, was due in very substantial part to the willingness of the Shuberts to permit the use of their theatres without rental charges to put on such performances, and also their effective assistance to us in other ways.

John Jay Hopkins.
Vice Chairman and Director of Organization, Finnish Relief Fund, Inc.

Comm'l Tieups No New Idea
New York.

Editor, VARIETY:

Noted in the past week or so an article about Disney and Paramount and others in the field who have made merchandising tieups with certain theatrical and motion picture characters and associations.

Please note this paragraph (enclosed) from the biography of F. W. Woolworth, now running in the Saturday Evening Post, which shows that balloons and watches were sold in Woolworth stores 50 years ago, in 1890, as a merchandising tieup with Maggie Cline's featured song, 'Down Went McGinty,' at Tony Pastor's.

There's nothing new under the sun, and this should be a lesson to some Johnny-Come-Latelys who might think so.

W. H. Brown.

The Met and Unions
Rochester, N. Y.

Editor, VARIETY:

Can you spare a few moments to listen to a few comments brought on by reading the letter and your remarks concerning the Met Opera in Forum, Feb. 7.

The unions are not concerned with politics of the Met or any other theatrical enterprise. The thought behind unions is to obtain work for their members. That is the current struggle today. Technological developments in the theatre business have done away with many jobs. The Met Opera is one of the few enterprises left that gives work to many people.

Did you read the article in the Feb. 4 issue of the Chicago Tribune on its front page concerning the Chicago Civic Opera? The management of the Chicago Civic Opera thanks the Chicago unions for making it possible for the Civic Opera to continue. O, boy, the Chi Trib carries a story on its front page praising unions!

VARIETY is a business publication, a trade magazine, and I for one think you are one of the best friends unions have.

Jacob Bernstein.

Cronin's H-W Investment

Hollywood, March 5.

Buster Cronin, for many years general manager for the Al G. Barnes circus enterprises, has bought part of the defunct Hagenbeck-Wallace outfit, quartered at nearby Baldwin Park.

He previously announced that he would have an outfit on the road this year.

Bills Next Week

Continued from page 48

[illegible]
Carol & [illegible] Stone
[illegible] Lee
[illegible] Lisle
Lee [illegible] Evans
[illegible] Carlin Orc

Northwood Inn
[illegible] & [illegible]
[illegible]
[illegible]
[illegible] Howard

Oasis
Estelle Taylor
Gloria Miller
Carlisle
[illegible]
Charlie [illegible] Orc
Harvey Stone

Palm Beach
[illegible] & [illegible]
Roland & Reed
3 Vanities
[illegible] Drake
Amos Jacobs
Don Pablo Orc

Herb's Bedford Inn
Don Miller Organist
[illegible]

Club Royale
Moore & Revel
Rajah Raboid

Vicki Allen
Irene [illegible]
Chet [illegible]
Preston Lambert
[illegible]
Danny Demetry Orc

Saks
Wally Rand
June Remo
Joel Gonzales
Happy Hauck Orc

San Diego
3 [illegible]
[illegible] Vod
Karl [illegible]
George [illegible]
Al Alexander Orc

Hotel Mather (Terrace Room)
Clyde Lucas Orc
Lyn Lucas

Verne's
P Marshall Rev
Sid & Wally Cook
[illegible] Rush
Rose [illegible]
Capt Spiller
Geo Alfano Orc

Whittier Hotel (Gold Cup Room)
Max [illegible] Trio

MIAMI

Carrousel
Ed McDonald Orc
[illegible] Fields
Henny Youngman
Alice Dawn
Warren & Dodee
Charles Fredericks
[illegible] Tolan

Club Bali
Jack Malvin Orc
Harvey [illegible] Orc
Don David Orc
Toni Lane
Temple & Jerome
Del Moore
Princess Aloma
Ruth Dean
Jose Cappo

Club Belmont
Wingie Manone O
[illegible] Walker
Marge Greene
Ann Pope

Club [illegible]
Ron Perry Orc
[illegible] & [illegible]

Club Continentale
Alex Botkin Orc
Joe E. Lewis
[illegible]
Frazee Sis
Velma [illegible]

Rhumba Casino
[illegible] La Rosa Orc
Felipe de Flores

Club Ha-Ha
Don Charles Orc
Pat Clayton
Johnny Morgan
[illegible]
[illegible] LaMarr
[illegible]
Leon & Johnson
[illegible]
Pat Russell
Norman Lane
[illegible]
[illegible]
George Kelly

Dempsey's
Vaughn Monroe Or
[illegible] Or
[illegible] Tucker
[illegible] de [illegible]
[illegible] & [illegible]

Esquire
[illegible] Wald Orc

Five O'Clock Club
[illegible] O
[illegible]
[illegible] & [illegible]

Kit Kat
Hal Lane Orc
[illegible]
[illegible] Orc

Jimmie's
Bob Kostman Orc
Redford & Wallace
Neal & Peggy
Michael Peyton
[illegible] Mary

La Paloma Club
Frank Talley 3d
[illegible] Clark
Marge Ward
Pat Doyle
[illegible] Zatrow
Don Lucas
[illegible] Clark

Miami Biltmore
Max Bergere Orc
[illegible] Kae
[illegible] & [illegible]
[illegible]

Mother Kelly's
[illegible] 3d
[illegible] & Parker
Jerry Kruger
Merrill Green
Jack Reynolds

Paddock Club
Leon Prima Orc
Frances Faye
Lenny Kent
[illegible] Sis
Rogers & Morris

Pleasure Isle Club
Teddy Howard Orc
Geo Gregory
[illegible]
[illegible] Jones
[illegible] Rose
[illegible]

Roadside Rest
Tony Lopez Orc
[illegible] Fields
[illegible] O'Neil

Roney Plaza (Palm Gardens)
Michael Zarin Orc
Alberto Orc
Georges & Jalna
Sara Ann McCabe
Terry LaFranconi
[illegible]

Royal Palm Club
[illegible] Lyman Orc
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

The Drum
[illegible] Marsh Orc
[illegible]
[illegible] & [illegible]
[illegible]
[illegible]

SYRACUSE

Andy's Inn
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

Club Candee
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] & [illegible]
[illegible]

Greenwich Village
[illegible] Cotton Orc

Lee Tucker
[illegible]
[illegible] Winters
[illegible]
[illegible] Clark
[illegible]

Luigi's
[illegible]
Jack [illegible]
[illegible]

[illegible]
[illegible]
[illegible] Trio
[illegible] Lane
[illegible]
[illegible]

House Reviews

Continued from page 47

ORPHEUM, MPLS.

Larry Cotton's tenor is heard to advantage in two romantic numbers; the Le Ahn sisters join nine of the band's boys in some pleasing vocalizing; Bobby Hackett does fancy trumpeting, after which Heidt batons to the strains of 'Walking in the Park.' Three of the boys join the Le Ahn sisters to put over the 'Man Who Comes to Our House,' with Heidt himself also warbling. It's a neat comedy novelty.

The lone marked departure from the music and song comes when Art Carney does his remarkably realistic impersonations of Al Smith and President Roosevelt. With the latter he ends on a serious note that sets well with the president's admirers.

Ferrington cops laughs with his version of the 'Little Red Fox,' and Carney contributes to the merriment; Heidt also scores with a comic song, 'I Must Have One More Kiss,' then Bernie Mattinson gets hot on the drums; at the novachord, Henry Russell, baritone, accompanies himself in two sentimental numbers of his own composition; Frankie Carle tickles the ivories in a manner that has the customers clamoring for more. After Heidt has a whirl at the piano, Fred Lowery, blind whistler, stops the show with the 'William Tell' overture. For a finale, there's 'Bells of St. Mary's,' with Heidt introducing all the performers.

Big lower floor nearly filled and a sprinkling in the balcony at the opening performance Friday (1).

Rees.

OLYMPIA, MIAMI

Miami, March 2.

Dorothy Lamour, Sammy Walsh, Robinson Twins, Jean Carroll & Buddy Howe, Dobas Quartet.

Olympia could have pulled the screen up among the flies this week and still had the customers sitting in the aisles, with Dorothy Lamour topping a breezy stage layout that whams across 50 minutes of socko entertainment. With Miss Lamour's assured b.o., managers Weiss and Mount could also have booked a flyweight supporting bill and coasted in under the wire, but instead dipped deeper in the till and surrounded the headliner with some decorative talent.

Luscious lass has cut a wide swath since last in Miami, when a local stickman nixed her bid for a spot with his crew. When Sammy Walsh bowed her on in a gold lame gown at this show, the stubholders could be heard gasping out on Flagler street. Slipped right into the groove with the 'Peanut Vendor's Sister,' then thrushed 'Careless' once over lightly on the s.a. side. Clinched turn with a medley of film hits, and after a neat curtain speech, come back for 'This Is the Beginning of the End.'

Robinson Twins, nice looking youngsters with plenty on the hoof, are spotted ahead of Miss Lamour. Tap acrobatics are smoothly executed in a fresh, appealing style that is easy on the orbs. Carroll and Howe's hoof and tonsil routine is slightly out of phase with the rest of the bill, but windup has them in a snappy terp turn that is okay. Chatter is pretty inane, relying heavily on blue gags for laughs.

Dobas Quartet in the kickoff slot offers a spectacular balancing turn by three femmes and one man. Particularly impressive when trio work on a high ladder, supported by one of the gals. Aside from his m.c. chores, Walsh tosses off some nifty imitations, and draws a howl from the audience when he hokes the Fred Waring glee club, working with the stage crew, house band and a prop usher.

Biz S R O. *Les.*

Majestic, San Antonio

San Antonio, March 2.

Major Bowes' Fifth Anniversary Unit with Dave Barry, Sinclair Triplets, Joan and Ernie, Edna Dittus, John Holmes, Evelyn Claire, Patricia Holton & Co. (2), Frank Duke, Mr. and Mrs. Sparks, Lynn Lawrence, Two Ushers, 5 Harmonica Jacks, Gladys Schiwitz, Ernest Houser House Orch; 'Charley McCarthy, Detective' (U).

In 1935 the first Major Bowes unit started on its way from Texas. This week the fifth anniversary unit of winners in Major Bowes radio amateur hour comes here with a vast array of talent, the best seen here to date. It is a rather fast-moving show, although running 65 minutes at the first curtain opening day, when caught. Keeping in the spirit of the unit, a huge backdrop upon which are five large candles, backgrounds.

Dave Barry is the show's m. c. and does an excellent job. Has his own spot with several outstanding imitations of screen and radio stars, best being Edward G. Robinson and Ed Wynn.

Several singing acts give the patrons their fill of various types of songs, ranging from the classics to the popular. The Sinclair Triplets, sisters, sing several semi-classics well. Evelyn Claire is a pleasing personality with a nice lyric soprano. Edna Dittus does 'Mr. Paganini' with takeoff on Martha Raye that goes over nicely. Lynn Lawrence, who recently joined the unit, also clicks with 'Oh Johnny,' followed by 'Billy,' and had the audience asking for more.

A bit different vocally is the piece done by Frank Duke. Does a straight tenor, then a soprano and tenor duet, using for good effect a man's hat when tenoring and a ladies' chapeau when reaching for the high ones.

In a contest conducted by KTSA here there were two winners instead of one, which was the original plan, so the arrangements were for one to appear three days and the other the remainder of the week. Gladys Schiwitz was the first to appear. Has a pleasing appearance and sings several light classical selections in nice soprano.

Joan and Ernie have a nice flashy tap turn. John Holmes is outstanding with his imitations of barnyard inhabitants, being called back for several encores.

Top honors go to Patricia Holton & Co. (2). Although it is strictly a visual bit, it was presented on the air with amazing success recently. The 13-year-old Miss Holton is blindfolded and her father asks her to identify objects he holds. The pater doesn't stop at anything; dates on coins, numbers on paper money, names of patrons all are readily answered.

Musical novelty is the offering of Mr. and Mrs. Sparks. Both come out playing accordions, then he shifts to various instruments of the house band, playing a bit on each. Impersonations are presented by the Two Ushers, who give their versions of film stars. Best is the routine of the one who goes over with nice impressions of Don Ameche and James Stewart. Other does female impersonations which need a little bit more work. The Five Harmonica Jacks have a standard turn, with nice takeoff on the Minevitch Rascals.

Show ends with entire company on stage for singing of 'God Bless America,' with a falling drop having a likeness of Uncle Sam.

Ernest Houser's house band is on stage throught, lending nice support.

Biz very good. *Andy.*

SOUTHWEST CAVALCADE SET TO START MAY 29

Albuquerque, N. M., March 5.

The southwest's world fair prototype, in an entirely different phase of entertainment, is rapidly rounding into shape for the opening of pageantry in Albuquerque May 29 which will depict history 400 years in the making and dramatize Francisco Vasquez de Coronado's entry into what is now the United States in 1540.

On sound stages measuring more than 250 feet in length and designed by Jerome H. Cargill, New York pageant producer, the entire travels of these southwest "pilgrims" will be reenacted in 20 New Mexico and west Texas towns throughout the year. Paul Horgan, 1935 Harper prize winner, has been named assistant to Cargill.

Under present plans, each city in the pageant tour will provide the cast of hundreds needed for the production of the show, with the exception of several of the leading characters. Professional players who can double for radio dramatizations head the cast.

Lucy Barton is directing the preparation of 555 costumes, authentic of the period, for the Coronado Cavalcade. The pageant book was written by Thomas Wood Stevens.

Imperial Fair Opens

Imperial City, Cal., March 5.

Imperial Valley fair has opened here (1) and runs nine days, earliest outdoor show of the 1940 season. Bert Levey agency of Hollywood furnished 18 vaude acts and all free attractions for the layout.

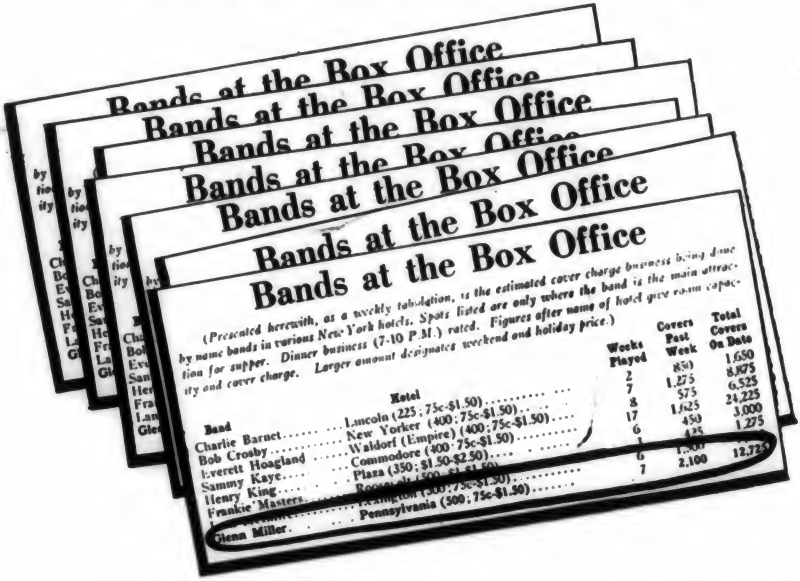
Fair managers throughout country usually gauge Imperial Valley show as a barometer of what may be expected in other spots during the year.

America's No. 1 Band!

GLENN MILLER

AND HIS ORCHESTRA

Topping the town week after week in actual covers at Hotel Pennsylvania, 12,725 covers in 7 weeks . . . NBC Networks Coast to Coast . . . Return engagement starting Oct. 10th

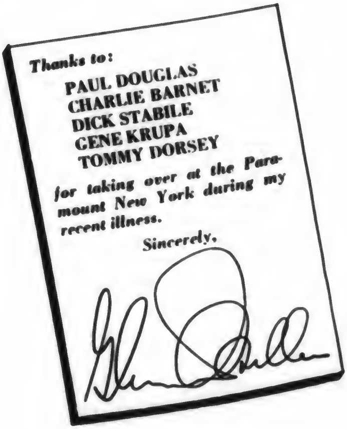


Bands at the Box Office

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Spots listed are only where the band is the main attraction for supper. Dinner business (7-10 P.M.) rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Charlie Barnet	Lincoln (225; 75c-$1.50)	2	850	1,650
Bob Crosby	New Yorker (400; 75c-$1.50)	7	1,275	8,875
Everett Hoagland	Waldorf (Empire) (400; 75c-$1.50)	8	575	6,525
Sammy Kaye	Commodore (400; 75c-$1.50)	17	1,625	24,225
Henry King	Plaza (350; $1.50-$2.50)	6	450	3,000
Frankie Masters	Roosevelt ([illegible])	[illegible]	425	1,275
[illegible]	Lexington (300; 75c-$1.50)	6	[illegible]	[illegible]
Glenn Miller	Pennsylvania (500; 75c-$1.50)	7	2,100	12,725

- ★ **Chesterfield Cigarettes**
  Tues. Wed. Thurs.–10 P.M. EST–CBS
  (Newell-Emmett)
- ★ **Victor-Bluebird Records**
- ★ **Heading for a new record currently at the New York Paramount Theatre!**
- ★ **On tour starting April 5**



Thanks to:

PAUL DOUGLAS
CHARLIE BARNET
DICK STABILE
GENE KRUPA
TOMMY DORSEY

for taking over at the Paramount New York during my recent illness.

Sincerely,

Glenn Miller

SCREEN RADIO BANDS STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription $10. Single copies 25 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.

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VOL. 138 NO. 1 NEW YORK, WEDNESDAY, MARCH 13, 1940 PRICE 25 CENTS

B'WAY SEES NAME INFLUX

Toscanini Has Edge At Moment Over Stoki on S. A. Music Voyage

Whether an American symphony orchestra will travel from New York to South America in July, and which orchestra and which conductor will go, is still a matter of involved but unresolved negotiation. The odds at the moment seem to favor the NBC Symphony under Arturo Toscanini making the trip which would be a first call on Buenos Aires in 25 years and a return trip to Rio de Janeiro after 31 years on the part of Toscanini. But it's still not certain with RCA-NBC interests.

Meantime, the proposed Leopold Stokowski tour which has had much publicity is, so far as details are concerned, just as vague. One report last week that William S. Paley or the Columbia Broadcasting System would bankroll the Stokowski trip was flatly denied by Paley's attorney on Monday (11). Another report is that Stokowski has been dickering to charter a ship from the United States Lines which would sell 600 tickets at $1,500 each to music lovers who would accompany the orchestra and the maestro on a glorified musical pilgrimage (partly financed by their passage money) to the Latin republics. Better cultural ties between the two continents would be a secondary motivation.

Possibility of Columbia being interested in participation in the Stokowski tour was speculatively credited by the concert world to a possible desire to get Stokowski, a big

(Continued on page 46)

Escapes Jail by Giving 'Green Hornet' Plot On Night Crime Occurred

Flint, Mich., March 12.

'Green Hornet' and Jack Lewin, of WFDF here, came to the rescue of real life last week when Russell Brown, 17, was about to be sentenced on charges of attacking a young girl. Youth pleaded he had been at home listening to ether serial at time attack occurred.

Circuit Judge Philip Elliott ordered investigation, while Brown wrote out a four-page resume of the drama that night. Lewin checked the story and reported it was 'just about right.' Judge Elliott found the youth not guilty.

4 Years in 1 Nitery

Pittsburgh, March 12.

Angelo Di Palma, operatic tenor, hung up an all-time run record for night club performers locally when he rounded out four solid years at the Nixon Cafe.

Anniversary gift from Tony Conforti, owner of cafe, is a six-month extension of Di Palma's contract.

Champ Shadow

As general understudy in 'Heavenly Express,' which opens a tryout engagement March 23 in Princeton, Maurice Manson has topped even his own understudying record. He's learning the parts to be ready to replace 16 different actors, everyone in the cast except the lead, Jules Garfield.

In his half-dozen years on Broadway, Manson figures he's understudied nearly 50 parts, but he's never gone on for a single performance in any one of them.

ROSE, TODD SET MAMMOTH N.Y. HOOFERIES

The former Merrie England site at the N. Y. World's Fair will be converted by Mike Todd into the largest ballroom in the east, playing three bands, at least one of which will be a name, and charging 25c admission for a continuous hoofing grind. Figures on the dance floor accommodating 10,000.

Billy Rose meantime is closing this week with the Farmers Bank & Trust for a 10-year lease on the International Casino, bankrupt Broadway nitery, which he'll convert into a new type of ballroom. It will be a sort of mass-production Elsa Maxwell party, with a dancehall atmos-

(Continued on page 34)

20TH TO MAKE FILM ON ANDREW MAGINOT

Paris, March 12.

Lee Dickson, 20th-Fox talent scout here, has announced the purchase of Andrew Maginot's memoirs, diary and biography from his family for a 20th film. Allan Updegrap, American novelist, would make the translation.

The Maginot Line is named for the great military tactician, former French minister of war.

BETTER HURRY

Hollywood, March 12.

'Ski Patrol,' based on the Finnish-Russian war, rolled yesterday (Monday) at Universal under the direction of Lew Landers.

Luli Desti, Philip Dorn and Kathryn Adams are in the top roles.

WILL AUGMENT COMIC LINEUP

George M. Cohan, the Lunts, Ethel Barrymore, Maurice Evans, Gladys George, Vivien Leigh, Laurence Olivier to Appear This Spring and Summer—Eddie Cantor Mentioned as Producer

FAIR'S INFLUENCE

Although the winter period did not add much sustenance to Broadway, spring promises an influx of names other than the promised crop of repatriated Hollywood comedians. In the background is the World's Fair, but unlike last season, there is little expectancy from that source. Still, the fact that a large visitor magnet will be in operation has apparently inspired more production activity than usual as the season points towards warm weather.

Latest name players added to spring entrants are George M. Cohan, who will appear in 'The Return of the Vagabond,' a sequel to his

(Continued on page 44)

$1 CINEMA ON EDGE OF N. POLE

Regina, Sask., March 12.

Operation of the closest theatre to the North Pole is claimed by H. E. Peffer, Arctic trader, who has a theatre in temporary quarters at Aklavik, on the mouth of the Mackenzie River on the Arctic Ocean. He plans to build a 300-seat house soon and offer regular film fare.

Indians, Eskimos and a few whites attended the inaugural show on

(Continued on page 2)

WB's Patriotism Costly, Shorts Lost $1,250,000

Warner Bros. lost more than $1,250,000 on production, promotion and booking of the series of 14 patriotic Technicolor shorts which it has released, but will continue to turn out one about every three months, however. The shorts are a special subject with Harry M. Warner, head of WB, who declares he and the company have a tremendous investment in the future of America and he feels the technical losses are justified in helping to insure that future.

WB is having a tough battle in getting large-scale bookings for the

(Continued on page 46)

Brassieres and Republicans New Themes for Radio Comedians

Brassieres and the Republican Party are shyly beginning to creep into the gags of network comedians relying on topical stuff for comedy while the Democratic Party and the White House are also sharing this spotlight in a small measure. But only in a small measure. For practical purposes neither the Democratic Party nor the White House is as funny (or as safe) to gag about as Republicans and brassieres.

Here are a few samples of the current batch of jokes culled from the past week's roster:

Gracie Allen (who is mythically running for the Presidency): 'Are you a Republican?'

Bob Hope: 'No, I'm just naturally thin.'

Gracie Allen: 'See you in the White House.'

Bob Hope: 'Imagine a woman in the White House after eight years!'

Fred Allen (soliloquizing): 'I suppose the Republicans are holding their convention in Philadelphia so they'll be closer to Washington?'

Fred Allen (singing): 'O bury me not on the Lone Prairie. Or I'll be plowed under by the C.C.C.'

Bob Hope (telling a story about a race with girl jockeys): 'The crowd yelled 'They're off' and three jockeys fainted.'

Bob Hope (continuing the same story): 'During the race one of the girl's shoulder straps broke and the horse finished wearing a camisole.'

Burns (trying to convince Gracie

(Continued on page 44)

Tit for Tat

Broadway is inclined to give the 1940 New York Fair the brush, and will ballyhoo 'come and visit N. Y.,' rather than feature the Fair, in the belief it will be an even greater b.o. handicap this year. Last year the gag was Grover Whalen gave Broadway two weeks to get out of town, and this year the theatres and hotels are even more pessimistic.

Attitude is that the Fair is now 100% show-minded, and it will be even more so in direct competition with midtown New York amusements.

'RADIOVISION' FAVORED BY RCA-NBC

The question of finding a new name for television has been privately agitating the high command at RCA-NBC for some time. It finally came to a head Friday night (8), when some 300 company executives attended a banquet at the Hotel Pennsylvania, New York. In an informal ballot on whether or not 'radiovision' should be substituted, it's reported that the new name got an 85% endorsement. Gano Dunn, president of J. G. White Engineering Co. and an RCA director, promptly used the

(Continued on page 21)

ALL-COLORED FILM SWINGING 'OTHELLO'

One of the most extravagant all-Negro films ever turned out in the east—being primed for roadshow booking—is currently in process of shooting in New Jersey. It's to be billed as a swing version of the opera 'Othello' with variations—plenty of them. Tagged 'Paradise in Harlem,' it's being produced by Jack Goldberg's Jubilee Pictures, Inc.

Included in the cast are Lucky Millinder's orchestra, Frank Wilson, Mamie Smith, the Juanita Hill Choir of 50 voices, and Edna Mae Harris. Shooting is taking place at Ideal Sound Studios, Hudson Heights, N. J., and the Metropolitan theatre, Newark.

Also in production is the first all-Negro whodunit, 'Mystery in Swing,' to star Flourney Miller, hot cornet player. Arthur Dreifus' Aetna Productions is turning it out on the Coast.

Remodel N. Y. Grand Central Palace; Would Compete With Garden

Plans are afoot for remodelling the interior of Grand Central Palace, which occupies the block between 46th and 47th streets, fronting on Lexington avenue, New York. Reported that architect's plans call for an auditorium that will seat 20,000, a capacity somewhat more than Madison Square Garden.

It's figured that by rebuilding the spot the building will be adaptable to more types of attractions than at present. Likely that some sporting events will be staged there, besides making it suitable for meetings and

(Continued on page 44)

2 HUSBAND-AND-WIFE FILM TEAMS AT RKO

Hollywood, March 12.

Husband and wife are teamed in two pictures in preparation at RKO.

Florence Eldridge is set in 'American Way,' which stars Fredric March, and Elsa Lanchester joins Charles Laughton in 'Half a Rogue'.

No 'Klab' But Plenty of Laffs As Friars Frolic to $5,700 B.O.

By JOE SCHOENFELD

Until midnight Sunday (10) not a klabriasch game was stirring at the Friars Club in New York. In fact, not even a touch, for over at the Winter Garden the boys were running through their annual Frolic before a near capacity crowd at $10 top. The gross in dollars was 5,700; in laughs, an even higher score.

It was vaudeville pretty nearly at the best to be had today; if not in a plenitude of top names, at least to entertainment, plus superb pacing by Milton Berle, Abbott and frolicker for the second successive year, with a major assist by Col. Jay C. Flippen, who combed his hair for the occasion.

This was not a benefit in the exact sense of the word, but Erik Rhodes, who appeared briefly, declared, 'I'm glad to be here for such a worthy cause' as his exit line. It may well be that the 'cause' means some new pool cues that don't go off at right angles and muzzles for the coffee-house card players.

Antoine Coiffure Threw Rose

The 'cause' may have also meant the opportunity for Broadway Rose, one of the Main Stem's better known moochers, to make her stage debut. She appeared in the opening skit with Flippen, but muffed most of her lines and thereby sloughed a skit showing her giving, instead of

(Continued on page 37)

Name Shortage Felt By Chez Paree, Chi; Repeats Niesen, Garr

Chicago, March 12.

Gertrude Niesen and Eddie Garr are back at the Chez Paree for a quick repeat opening this week. Will stick until March 25, when Joey Jacobson will insert a new show.

Miss Niesen was at the Chez within the past two months. Nitery is having considerable difficulty in obtaining name talent due to the growing competition among niteries for headliners.

Ruby Keeler Sought By Par for 'Follow Through'

Hollywood, March 12.

Paramount is angling for Ruby Keeler's return to pictures and would spot her in 'Follow Through' with Bob Hope, Bing Crosby and Paulette Goddard. Foursome has played in many charity matches locally and all rate high in sport of divots. 'Follow' is backgrounded against greens and fairways.

Studio is willing to postpone start of film until Miss Keeler finishes in the Broadway play (Al Jolson musical) she now has under consideration.

RCA Victor Grooms Helen Traubel for Flagstad Spot

RCA Victor has signed Helen Traubel for a series of Wagnerian recordings. Victor, fearing the retirement of its biggest seller in the operatic line, Kirsten Flagstad, feels that Miss Traubel, whose debut at the Metropolitan Opera this year has been considered the best for an American soprano since Rosa Ponselle in 1918, if brought along correctly, may be able to replace the Norwegian singer.

Victor has also signed Guiseppe De Luca, veteran baritone, for a series of duets from 'Rigoletto' and the 'Barber of Seville' with Lily Pons.

De Luca thus will enter his 38th successive year of recording under the auspices of Victor, as the singer's first records were made in 1902 for the Gramaphone & Typewriter Co. of England, parent of Victor in those days.

Ostrow Goes for Bath

Hollywood, March 12.

Lou Ostrow, film producer, who lost a $30,000 judgment last December in a traffic fatality, petitioned for bankruptcy in Federal Court. Liabilities of $38,838 are listed against assets of $15,718.

Ostrow's petition claims $5,000 in losses at racetracks last year. Earnings of $28,800 in 1939 and $31,900 in 1938 are set forth.

Equity Quip

Mother of Andrew Rosenthal, author of of 'The Burning Deck,' comedy which folded a week ago after three performances at the Elliott, N. Y., is Mrs. Fred Lazarus, Jr., of Columbus. At one of the previews, while others in the audience sat in stony silence, she chuckled audibly through the entire performance.

Afterward one of cast suggested they ought to retitle the play 'Mrs. Lazarus Laughed'.

Squibb Cools, Miss Thompson Sails March 23

Dorothy Thompson is being offered to ad agencies by the John Moses office for a series of broadcasts from Europe. She's leaving for the other side March 23 and expects to visit Italy, France, England, Holland, Finland, Switzerland and the Balkan countries.

The political quiz with Miss Thompson as one of the experts, which was offered to Squibb as a Sunday half-hour on the NBC-blue, went cold last Wednesday (6). The other experts were to be Hugh Johnson, Mark Sullivan and Jay Franklin, with Theodore Granik functioning as m. c.

AHERNE IN A SPOT, TWICE

Guests for Lux Two Days Before Texaco Contract

Two radio appearance bookings two days apart have jammed Brian Aherne with the ad agencies on whose shows he's appearing, and caused him to fly back to New York Monday (11) night after leaving Manhattan only last Thursday (7), following almost a month's stay.

Aherne was first booked for the Texaco Star theatre from New York for tonight (Wednesday) by the Buchanan agency. In the meantime, however, tieup was made between United Artists, Aherne's agent and J. Walter Thompson agency for airing of 'My Son, My Son' excerpts Monday (11) on Lux with Aherne. Buchanan put up a squawk, claiming a protection clause, but Aherne went on anyway. Aherne has a starring role in the film.

Close squeeze necessitated the player's planing back to Manhattan immediately after the Coast airing. He'll leave New York again tomorrow (Thursday).

N. Y. to L. A.

Brian Aherne.
Zeke Colvan.
D. A. Doran.
C. Raymond Everitt.
Joan Fontaine.
Benjamin F. Glazer.
Elizabeth Inglis.
Abe Lastfogel.
Eddie Leonard.
David Loew.
Archie Mayo.
Mack Millar.
Jack Mills.
Allan Wood.

L. A. to N. Y.

Laurence Beilenson.
Edgar Bergen.
Diana Carlson.
Marc Connelly.
Regina Crewe.
Lincoln G. Dickey.
Lynn Farnol.
Matty Fox.
Y. Frank Freeman.
Lee Garmes.
Robert T. Kane.
Alexander Korda.
Alan LeMay.
Dick Mack.
Norman Moray.
Stanley Quinn.
Larry Reid.
Billy Rose.
Marie Seton.
Herbert Wilcox.
Herbert Y. Yate.

Sally Will Wave Her Fans South of Border

Hollywood, March 12.

'Sally Rand's Star-Studded Revue' left Sunday (10) for Mexico City on a three-month booking.

Included in the outfit are William and Joe Mandell, Three Waltons, Mickey King, Bert Harger, Charlotte Maye, Flower and Paul, Gabriel Padney, conductor, and a line of 24 girls.

HUBBARD'S 10 PIX FOR 20TH

Hollywood, March 12.

Production assignments at 20th-Fox are being rearranged by Darryl Zanuck, with Lucien Hubbard checking in.

He's slated to handle around 10 pictures in various budget classifications. Sol Wurtzel draws 13; Oliver Morosco and Ralph Dietrich team for eight or nine, and the balance of 32 under personal supervision of Zanuck, who is now at Sun Valley vacationing and sorting out assignments.

'Hail, Neutral America' Disliked as Air Title, Don Lee Will Revise

Mutual Network has declined to pick up a sustaining program, 'Hail Neutral America,' which the Don Lee group proposed to originate out of KHJ, Los Angeles, some time this month, and the network's latest advices from the Coast are that this show is to be radically changed and the title revised.

When offered the new series for broadcast over its hookup Mutual took the position the program's title suggested a controversial topic.

Jason Finales at RKO

Hollywood, March 12.

Leigh Jason, director at RKO for five years, checks out March 15.

After a short vacation he will take up negotiations for a spot at another studio.

N. Pole Pix

Continued from page 1

Christmas Day and the crowd was so large that it was impossible to close the doors of the dancehall in which the shows are now held. Most of the audience had never before seen sound pictures or even a silent film.

The new theatre is expected to be in operation at Easter with a single admission rate of $1. Pictures will be flown in, two every month.

Electricity for the theatre, for which Peffer has brought new sound equipment, is supplied by his own Diesel plant. He operates the projection machine himself.

Although unable to secure bi-weekly changes of film like theatres in large cities, Peffer believes this will be no deterrent to a nightly show, for his enthusiastic audience—some of whom travel over 100 miles to see 'em—will return over and over again to see the same show until there is no audience left, or until the next film arrives. He plans a lowering scale of admissions, reducing the price by half for each subsequent performance, to bring patrons back to the theatre for a repeat performance.

Children in Aklavik's two schools are admitted free on special occasions.

SAILINGS

April 5 (South American Cruise) Gilbert Miller (Santa Elena).

March 16 (New York to Miami) Saul Bragin, Alex Halperin, Abe Platt, Sam Weisbord (Shawnee).

March 9 (Genoa to New York) Gina Malo, Romney Brent, Maxwell Setton (Manhattan).

March 9 (Caribbean Cruise) William B. Murray (Nieuw Amsterdam).

March 7 (Los Angeles to Honolulu) Sonja Henie, Fred Leuchner (Matsonia).

Going Places

By Cecelia Ager

Just Too, Too Tailor-Made

It's a beautiful thing, the role of Philip Rawlings in Ernest Hemingway's and Benjamin Glazer's new Broadway play, 'The Fifth Column,' a beautiful thing to happen to an actor. It says such pretty things about him so virilely. That for instance, Franchot Tone, the lucky boy it's happened to, is at once hot, noble, rugged, brave, sensitive, strong and bright. That both kinds of women contemplate him with equal ardor, yet he can put both kinds aside when there's man's work to be done. And not the work of just sitting behind any old desk in any old office and accumulating more private property either. No, Rawlings—that is, Mr. Tone—works and works hard for a selfless purpose, a better world for everybody, nor does he stick around for kudos doing it. He's splendidly reticent about his deep-burning idealism, though of course his nerves are attractively shot. Clearly, Rawlings, that is, Mr. Tone, is a hell of a guy; a hero to men, women, small boys and Mr. Tone. For he's a fellow who does something about conditions; albeit picturesquely, he acts.

Nobody's got more respect for Rawlings than Mr. Tone. It's plain he wishes it were only in him to do more for him—more than charge about, glower tough-like, plant a foot upon a chair and talk. What would Rawlings do? Well, at least he can lend him his wardrobe, send him out to capture an observation post in a decent-fitting windbreaker, give him a good wide leather belt to hitch up his corduroy pants with, show that he's got taste in dressing gowns, tweeds and mufflers, equip him romantically for every situation. At least Mr. Tone's Rawlings can wear what's becoming. Clark Gable could do no better by him, sartorially.

As for Rawlings' women, they have, as befits the man, scope. Lenore Ulric, as Anita with no last name, for everyone can call her just Anita, proves that lots of experience on the stage can teach an actress the tricks of exaggeration and timing that make good theatre. Katherine Locke, who plays Dorothy Bridges, has learned quite quickly about timing, but not, as yet, how to make a small blaze look like a conflagration. People who've been burned by them say that a pure white flame can get awfully hot too.

Exactly What the Gals Ordered

Mr. Claude Binyon's views of womankind, as expressed in his picture scripts, have always been as nice a bunch of views as womankind could want to be looked at from. They've always been sweet, kindly and understanding, and now, in 'Too Many Husbands' (Col.), they're clearer, more sympathetic, fonder than ever before.

Mr. Binyon believes that woman's place is in the bedroom. That's where she belongs, not in the kitchen, not in the nursery, not in the laundry, not in the career. The bedroom is her rightful province; she should be sole mistress of it, the one to permit, limit or prohibit immigration just as she sees fit. She should heed her impulses, indulge her caprice, submit not to silly fidelities, and be happy. Should she want somebody else, or two or three, to be happy at the same time, very well; should she not, then leave her be. A woman, take for instance Jean Arthur, is a lovely creature; everybody, husbands, father, everybody can achieve no more glorious fate than to serve her well.

Balm to Fadiman

All those people who say they get irritated by the balm of Mr. Clifton Fadiman's manner on 'Information Please,' and even those who claim it drives them crazy, might not be so testy if they only saw what he has to go through just making an 'Information Please' short, for instance. But first, they certainly seem to submit themselves readily to the torture, and what do they think Mr. Fadiman's bright little charges are anyway, little doves? If the classroom atmosphere of 'Information Please' happens to awaken unpleasant memories of their own deficiencies at school, if they never happened to know the tremulous joy of being teacher's pet, if they happened then to be the low I.Q. type, too clod-like to suffer a crush on teacher, let them not suddenly now turn into a bunch of Ph.D.'s impatient with its simple schoolroom aura. If Mr. Fadiman's pedagogical way is going to make them so jumpy, let them go back where they came from, poolrooms. So there.

But to return to the 'Information Please' shorts: they're done at the Fox Movietone News studio, and use a live audience to record the laughs. In honor of Ruth Gordon, first woman in the series, last Thursday was Ladies' Day, and the RKO publicity men hovering about said the ladies present were supposed to be women writers, although they admitted it was possible that an exhibitor's wife or two may have sneaked in.

Whether or not the ladies could write, they certainly could date, and as Mr. Levant, Mr. Adams, Mr. Kieran and Mr. Fadiman made their separate triumphant entrances on to the set, the buzz of recognition and coos of delight they drew couldn't have been more ecstatic if they'd been Messrs. Cooper, Grant, Tracy and Flynn. Miss Gordon's entrance was more calmly received.

I.Q. Goes Hollywood

Aside from the presence of an audience, everything about the filming was strictly according to Hollywood. The stars lurked in their joint dressing room, where the publicity men might lead a deserving lady writer and count upon Mr. Fadiman always to say a charming few words even though the other three sat around so broodingly it was deemed wiser not to bait them. On the set there were stand-ins peering right back at the cameramen, though these stand-ins were just plain men; no attempt had been made to duplicate the highly individual physiognomies of the stars. After the stars themselves replaced their stand-ins, there was still more fiddling with the lights; the man with the beard giving the orders turned out to be Frank Donovan, the director, and when at last they were all ready to roll 'em, a couple of make-up men dashed into focus and powdered Mr. Kieran's nose.

Before the shooting Mr. Fadiman stepped up to the audience and told them what they were about to witness in a few well-chosen words, at the same time suggesting to them that their laughter would not be unwelcome. They were enchanted with his droll way of putting things, and good humor eddied and swirled all around the stage. Mr. Fadiman returned to his desk on the set as the ladies watched his retreating figure fondly, and in his own good time the head electrician was ready once again. Now Mr. Fadiman tossed his lads a few warm-up questions which they toyed with languidly; but not until the juice was on did they really spring to the attack.

No Mike Fright Here

For Mr. Fadiman and his boys are extraordinarily sensitive to the difference between a dead and live mike. They respond to electric current like the neurones of a dead frog. When the current is on they fidget and twist, they wiggle with thought, their hands shoot up, their eyes gleam.

They glare at Mr. Fadiman and Mr. Fadiman looks back steady at them. There is, it's dangerously clear, a struggle going on. Who will win?

Can Mr. Fadiman single-handed hold off these four, growing drunker with their own sallies?

Or will Mr. Fadiman, bewitched for a moment by a crack of his own, let slip the reins, let fall the rod?

Well no, he won't. He recovers in time. He always has. They shall not wrest authority from him, though for their own good, so as not to tame their proud spirits, he shall always let them try a little. He shall let them talk to him man to man, he shall talk to them the same way. Let them sulk, gently he will win them back; let them pout, he will cajole. Only when one of them has been very naughty indeed will he mete out the extreme punishment of ignoring him completely.

Sometimes it is necessary to be harsh, but always it is necessary to understand them, to remember that they are boys of talent, headstrong, willful, temperamental, yet by the same token, ripe for guidance in the right direction, for a kind word, for a judicious pat on the back. It isn't easy to control them, but the right man can do it, Mr. Fadiman, the right man, and if balm is what it takes, okay then for balm. Balm-haters can listen to the Pot of Gold.

LIBERALIZING THE SCREEN

Royal Language

John Barrymore, whose proclivities to ad lib during the performance of 'My Dear Children' were well known long before the show opened at the Belasco, N. Y., is reported having stepped over the line on several occasions recently. Some of the things he is alleged to have called the audience have been used on the stage, but rarely ever aimed at the paying customers.

It appears that the star became incensed when Elaine Barrie, his wife, was hissed. That happened more than once, usually occurring when she does a bit from 'King Lear' in the third act. It is believed a line Barrymore utters at that time virtually cued in the hissing. Some audiences have applauded the bit when he takes her over his knees and administers a spanking. Miss Barrie re-entered the cast by replacing Doris Dudley after the play premiered in New York, and this may be responsible for audience reaction.

If there have been complaints registered by patrons over the reputed comments by Barrymore, the management has kept them under cover. At one performance last week he used a word that was far from delicate, then corrected himself. Those who know the star explain that there are times when he fails to remember that he is on stage, so that some offstage or dressingroom terms creep into his lines. Performance of 'Children' continues to run considerably overtime, but many patrons leave the theatre before the final curtain.

Imitators of Groucho Marx Quarrel; Meantime, Original Not on the Air

Groucho Marx himself is without a job in radio but imitators of his style and routine continue to pile up in the medium. The situation recently took on an ironical turn when the writers for one imitator protested to the writers for another Marx carbon-copy about copying their stuff. The protesting writers claimed that they were the first to develop the imitation and that it was unfair for the other fellows to script the same type of patter.

The writers who did the protesting are Hank Garson and Mort Lewis, of the Tommy Riggs-Quaker Oats show and the target of their complaint was the Cliff Arkette-Avalon cigaret show (NBC).

SUNDAY JAZZ ON BBC FOR TROOPS

London, Feb. 27.

It took the war to break down another prejudice of British Broadcasting Corp.—that against airing of hot music in Sunday sessions. Breach with tradition has been overcome by the alternative transmission scheme, which puts out special broadcasts aimed mainly at the soldiers in France but also intended as a second choice for home listeners who are dissatisfied with the single

(Continued on page 21)

THOMPSON'S NEW PAR DEAL TO BE SET WEST

General basis of a new producer deal has been worked out by Paramount for Harlan Thompson, final details of which will be threshed out on his return to the Coast with Y. Frank Freeman and William Le Baron.

Thompson flew east a couple weeks ago, following completion of 'Road to Singapore,' to take up the matter of a producing renewal with Barney Balaban and others at the home office. He leaves this week after preem of 'Singapore' at the N.Y. Par.

McLaglen No Socker

Los Angeles, March 12.

Victor McLaglen was victor in a damage suit for $76,442 brought against him by Richard Candreva, musician, who charged the film actor with slugging him at the McLaglen sports center.

Candreva claimed his nose was broken in a free-for-all fight, but Superior Judge Myron Westover decided that the breakage wasn't done by McLaglen.

Shirley's Vaude Yarn

Hollywood, March 12.

Shirley Temple's new starrer, 'The Young People,' rolls Thursday (14) at 20th-Fox, with Allan Dwan directing.

Story deals with the child of a vaude team out of work.

Gold Pitch Near H'wood; Pan Flakes All Day for 50c

Hollywood, March 12.

You don't need a prairie schooner to become a '49er in 1940. The carnival boys have made it easy for any sucker who has a jalopy and half a buck. For the small sum of 50c you can buy a one-day pitch in Boquet Canyon, only 36 miles from town, and gyp old Mrs. Nature out of her alluvial gold as long as your spine holds out.

The only trouble is that you can't talk the canyon out of its gold dust. You have to pan it like the old pioneers did, and if you wind up with 50c worth of flakes you have nothing but a flock of sore muscles, the same as you have when you spend a Sunday afternoon throwing baseballs in the general direction of disappearing Ethiopians at Coney Island. Your only out is to hit the jackpot, which consists of a nugget. There were nuggets in Boquet Canyon before the Big Rush of 1849, but few of them have ever been known to walk up and shake a customer by the hand. They are more elusive than Garbo before she got hotchka in 'Ninotchka.'

California has never seen so many weekend gold-diggers, whose long strings of cars clog the entrance to the canyon. It's a drive-in El Dorado, where the silver and folding money at the gate outweighs the gold in them thar arroyos.

OFFER DURANTE FOR KIDS

Herman Bernie Suggests Him As 'Uncle Schnozzle'

Radio show for kids with Jimmy Durante as 'Uncle Schnozzle' is being peddled around the ad agencies for sponsorship by agent Herman Bernie.

Plan is for a 15-minute afternoon show three times a week. Al Miller and Harry Bailey would do the writing.

Donat as 'Jekyll-Hyde'

Hollywood, March 12.

Metro paid $30,000 to Paramount for screen rights to Robert Louis Stevenson's old mystery novel, 'Dr. Jekyll and Mr. Hyde'.

Picture is slated as a starrer for Robert Donat.

UNINHIBITED PIC STORY MATERIAL

Trend Is to Re-Survey All Sorts of Script Sources, On the Principle It Can Be Made Hollywood-Acceptable Through Proper 'Treatment'

RECENT EXAMPLES

Decision announced by Sol Lesser last week to produce a film version of Henry Fielding's English classic, 'Tom Jones; or, the History of a Foundling,' marks another step in the new vistas opened during the past year in type of story material available for motion pictures.

With books and plays, that because of subject matter have never even been considered for filming in the past, being snapped up, producers have lifted all shackles from the staffs which snoop out possible story properties. New orders are, 'Go through the classics, the best-sellers of past decades, your old files, and dig out for another look-see those things we have automatically rejected in the past. There's nothing we can't do anymore with proper treatment.'

No matter how censorable, how depressing, how likely to tread on the toes of political, industrial or racial groups they are, books and plays are being dug out and gone over with an entirely different eye than in the past. 'Grapes of Wrath,' 'Mice and Men,' 'Dr. Ehrlich,' in addition to several recent story purchases, have brought about the 'sky's-the-limit' viewpoint.

Greater Censor Liberalism

Not the least of contributing factors to this new freedom is a greater liberality by state and other censorship bodies, as well as the Hays office. 'This liberality is not self-engendered in these lookers-after the nation's morals,' one story editor of a major studio declared this week, 'but merely the reflection of a greater liberality in the mind of the public itself. It's not, in fact, as has been said, 'the movies are growing up,' but that the American public is growing up. The day of aiming every picture at a 12-year-old mentality is past because the public, who, after all, provide the acid test for what is wanted, have decreed something better.'

Lesser's plans for 'Tom Jones' has just raised eyebrows another notch, already lifted when RKO recently bought Theodore Dreiser's 'Sister Carrie.' It has sent story departments scouring still more speedily for counterparts, particularly inasmuch as 'Tom Jones' set back Lesser exactly nothing. Published in 1749, total cost of the screen rights amounts to a stroll to the library.

Sex and Politics

Bawdy and marked by an 'unvarnished naturalism' which has resulted, literary critics say, in the public giving far more emphasis to certain portions than Fielding intended, 'Tom Jones' has been considered for films innumerable times. Always, however, it has been cast aside as something beyond what pro-

(Continued on page 4)

THREE WARNER BROS. QUESTION $291,737 TAX

Washington, March 12.

Fairness of treasury deficiency assessments for $291,737 was questioned by the three Warner brothers last week in an appeal to the board of tax appeals. Trio contends the Internal Revenue Bureau was incorrect in demanding this sum for 1936 and 1937. Intricate legal question is the way to treat their receipts when Colfax Trading Corp., a holding and investment firm, was dissolved.

The Government contends their cut should be regarded as a 'capital gain,' on which the tax is exceedingly high.

Layoff Actors' 'Unemployment Compensation' If Ball Players Win

Washington, March 12.

Possibility that stage and screen actors, vaudeville talent, radio performers, and other entertainers can qualify for 'unemployment compensation' during layoff periods was seen this week in statement of Federal Security Administrator Paul V. McNutt discussing the matter of professional baseball players who have filed claims for financial aid during the off season.

With the answer in each case depending on the exact provisions of the state law, Administrator McNutt said the horsehide-tossers are entitled to benefits during the winter if they do not get an annual salary under their contracts. He noted that in some instances the players receive a fixed monthly wage, only for the period they are performing, so that they clearly are 'unemployed' the rest of the year even though under contract. Some situation might apply to various classes in the show business, notably in radio, where talent is furloughed for the summer but still obligated to return to the air in the fall.

'Under the definition of the term 'unemployment' in most State laws, an answer to the question whether a person is unemployed in any week depends not on whether he is under a contract of employment, but whether, for the period in question, he is rendering services or earning wages,' McNutt wrote Senator Charles Tobey of New Hampshire.

'Without an examination of the contract or further knowledge of the facts, it is impossible to determine whether a ball player, in the off-season, is unemployed in that sense. The question whether wages are payable to him for the off-season may depend on whether the salary, regardless of its label, is in fact paid with respect to the entire year or whether he is compensated merely for the period of actual service.'

The FSA head remarked that 20 states have laws containing special provisions that cover such kinds of employment and that conflicting rulings have been made concerning the diamond performers. In five states, players have drawn unemployment compensation, but three states have ruled them ineligible.

Frozen Alibi

Pittsburgh, March 12.

A Coast name, who recently played the Stanley, took away three pictures of big snowdrifts in front of WB's deluxe house to show the folks back home why he flivved at the b.o. Marquee doesn't show in the camera work, however, and for a very good reason. The snaps were taken two weeks before the fellow's engagement.

He had perfect weather all the time.

LYTELL LOOKS LIKE EQUITY'S NEXT PREZ

Bert Lytell is being mentioned as the logical candidate to be president of Equity, of which he is the present acting head, and will probably be nominated for the post by the committee to be named at the next quarterly meeting March 28. Virtually certain that Arthur Byron will not again accept. Ill health has kept him away from the association for the past year and, although he was on a radio program last week, his age and

(Continued on page 43)

Paul Whiteman Amateurs Get No Promises, Just Glory of Appearance

Paul Whiteman is using a twist on the old local amateur gag on his current theatre tour. Leader has a tieup with Wurlitzer branches in each city he's scheduled to play which supplies him with a local singer for each of six nights at the theatre. There are no prizes or any guarantee of any kind by Whiteman, the glory of singing with Paul

(Continued on page 33)

ZUKOR, HICKS DUE IN MON.; FUTURE PLANS?

Question of what Adolph Zukor will do following his return from South and Central America is up in the air, but expected that he will remain at the Paramount home office as chairman of the board for the immediate future at least. He docks Monday (18), accompanied by John W. Hicks, Jr., with whom he has been touring foreign countries.

Zukor and Hicks have covered Europe, Australia, South America and Central America. No other trips are being planned at present and unlikely that Zukor will cover the Far East or South Africa, though that may come later.

During the past few years Zukor has missed virtually all of the Par board meetings, although he is chairman. This was due to his trips abroad during the past year and prior to that during his regime in charge of the Par studio.

Boyer, Par Talk Deal

Hollywood, March 12.

Charles Boyer and Paramount are talking a three-picture deal over a three-year period, first to be 'The Golden Door,' slated for production by Arthur Hornblow, Jr.

Currently Boyer is working in 'All This and Heaven Too' at Warners, and has a one-picture job to do at Universal.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York City

SUBSCRIPTION
Annual.......$10 Foreign.......$11
Single Copies..............25 Cents

Vol. 138 No. 1

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VARIETY RADIO DIRECTORY
(Published in N. Y. annually)
$5 per copy

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Roosevelt-Mills' Juke-Box Pix To Entail Cost of $1,000,000 a Yr.

Hollywood, March 12.

James Roosevelt's narrow-gauge pictures for the slot-machine circuit will entail a cost close to $1,000,000 the first year.

He will turn out 312 musical brevities, to be distributed at the rate of one reel weekly, each spool carrying six subjects. Name bands and stage radio acts are to be featured.

Henry Henigson, who produces, returned Monday (11) from Chicago after conferences with Mills Novelty execs who are participating in the project with Roosevelt as the Globe-Mills Co.

Chi Details

Chicago, March 12.

Horace Heidt orchestra is the first slot machine production for Globe-Mills.

Coin sound-and-film machines will be about the same size and shape as the present coin-operated phonographs and will contain six items, to be selected by the customer for 5c each.

For the starter, most of the Globe-Mills sound-and-film reels, each of which will run three minutes, will be musical selections played by name orchestras; but James Roosevelt, when here last week, stated that the plan is to broaden out into straight vocalists, variety, crossfire comics and even three-minute comedy shorts, with a thread of a plot.

Roosevelt was guest at a meeting of the Headline Club here and, in some extemporaneous remarks, put in a terrific plug for Hollywood's technical achievements. He insisted that the business gives too much prominence to stars in comparison to the notice given to the background production detail. He particularly thought that the newspapers should take more note of the work being done by the technicians on the Coast as to lighting, set-building, set-decoration, photography, musical scoring, etc.

He also commented on the effect of the coin film machines on picture house attendance and insisted that the coin machines would aid to stimulate attendance at the picture houses by giving tavern-hounds and such a taste for full-length pictures, especially since the people who came to the taverns, restaurants, etc., were not immediately interested in buying theatre tickets, anyway.

Labor Angles

Operators' Union, through business agent John Smith here, is readying to go into a huddle with Mills-Globe on the question of using members of the International Alliance of Theatre Employes local operators union as maintenance men on the coin film machines.

Operators' Union here bases its contention that IATSE men must service the machines on the ground that the coin-operated phonographs are now serviced by members of International Brotherhood of Electrical Workers' Union, local 134.

How much the wages are to be, how many machines to be maintained per man and other questions are yet to be discussed, with Smith waiting until the machines are ready and placed before making any direct move to go into a conference.

Song Royalties

Harry Bank, a v. p. and associate of James Roosevelt in Globe Productions, Inc., called on the Music Publishers Protective Association's offices in New York recently to find out what sort of a license his organization could obtain in connection with its plans to produce motion picture for coin-operated machines. Bank was informed that the form of license would have to be worked out by the mechanical division of the MPPA in collaboration with the bureau's clients before any answer could be given him.

Par Not Moving Yet

Hollywood, March 12.

Paramount authorized the spending of $30,000 for equipment of its old plant, indicating that the new studio is not likely to be built in the near future.

It is not considered probable that the company would spend that much money if it contemplated an early start on the Westwood project.

Uncle Sam's Last Call

Friday (15) is final day for filing Federal income tax reports for 1939.

To aid professionals in drawing up their returns, the U. S. Internal Revenue Dept. has assigned two deputies, Wayne Pierson and Ed Rigney, to VARIETY's New York office, 154 W. 46th street, where their services are available without charge. Both have show business background and are qualified to advise on deductions and allowances permissible by law.

Urges 10c Pix To Cure Juve Delinquency

Minneapolis, March 12.

Dime pix as a means of combatting juvenile delinquency among high school students has been advocated by the Hennepin county grand jury here. Mrs. H. J. Bikson, chairman of the jury committee on delinquency, said a jury survey showed that children 12 to 15 years old get into trouble on Saturday afternoons because of too much leisure time. She said she has written independent chain theatres here, suggesting that they help in eradicating the problem of delinquency by admitting the pupils to the theatres for 10c. on Saturdays.

The plan has the approval of the P-TA, the Boy Scouts, the mayor, the police chief and judges, she says. Under the plan children would be supplied with identification cards to be presented to the theatres.

Laurel-Hardy Bow-Out Relieves Hal Roach Of A Hot Potato With UA

Amicable departure of Laurel and Hardy from the Hal Roach lot at the expiration of their contracts in April will relieve the producer of a hot potato he has been balancing ever since he came into the United Artists fold. Both Roach and UA realized that pictures starring the pair of comics, no matter what else might be said of them, were not the type UA was created to release.

Roach had L. and H. under contract to him when he went with UA, however, and they were naturally too expensive to hold in idleness. But only two of the four promised by Roach for 1939-40—'Chump At Oxford' and 'Two's Company'—will have been completed when the pair pull out. 'Chump,' completed last October, was only recently released by UA.

Hardy's termer expires April 1 and Laurel's two weeks later. Both Universal and Boris Morros are understood to be dickering with Ben Shipman, their attorney and rep. to contract the duo, but Shipman has nixed both propositions on the basis that his clients should be given fewer and more elaborate productions than in the past. Morros recently borrowed L. and H. for 'Flying Deuces,' which he released through RKO.

Liberalizing Pix

Continued from page 3

ducers believed they could get away with. It's the story of the adventures of a young man.

Lesser, it is understood, will produce the film in England to thaw coin frozen there by war restrictions. He has signed William Cameron Menzies to direct, with shooting starting near London in early fall, according to present plans.

One of the early steps in the direction of a motion picture industry unshackled by tabus was Warner Bros.' 'Confessions of a Nazi Spy.' That lifted political and international considerations out of the realm of the 'verboten' and has since been followed by Metro's purchase of Ethel Vance's 'Escape,' which will again flaunt the policies of a foreign government with which the United States is at peace.

'Dr. Ehrlich,' with its actual mention of the word syphilis, in addition to the natural tieup of the disease with the chief character, has taken an element of sex and science out of the pale. 'Grapes of Wrath,' of course, removes the fear of repercussion from a state or industrial group whose problems are treated.

Plays like 'The Primrose Path,' of which RKO has just completed the film version, and 'Tobacco Road,' which is now anxiously being sought by a number of studios, prove that even when immorality is an essential of the plot, the stories are no longer beyond the ability of producers to turn them into screenplays that will pass the industry's own code administrator, Joe Breen, or other official o.o.ing bodies.

Tabus on racial and religious issues, of course, must be painstakingly respected, but even there it is felt that the invaders are now trumpeting at the walls, and they, too, may shortly topple. The tremendous interest being created by the recently-published novel, 'Native Son,' a fictional treatment of Negro-white relations by Negro author Richard Wright, is one manifestation. Once beyond even being thought of as a film possibility, it is receiving serious consideration as film material, although deemed too unlikely.

In re: Books Into Pix

Milwaukee, March 12.

Exhibs whose business is usually a target for all sorts of crackpot criticism received somewhat of a shock this week when Lester La Motte, of the Marquette University lecture and speakers' bureau, told the Better Films Council that 'the movies deserve great credit for placing before the public such fine fiction and many historical events of which millions of folks would otherwise know little.'

George Bernard Shaw's 'Pygmalion' was not a best seller and 'most folks had never read it when the picture producers filmed it,' he said. 'Then overnight it became a sensation.

'The same has happened with countless other books. It has become commonplace to hear folks say, 'I haven't read the book, but I've seen it in the movies.''

Remake for 'Back Street'

Hollywood, March 12.

Fannie Hurst's old yarn, 'Back Street,' is coming up as a high-budget remake for the 1940-41 program at Universal. Studio execs and the Hays office have agreed on a new treatment. Story deals with verboten love.

Yarn was first filmed in 1932 with John Boles and Irene Dunne as co-stars. It was in the pre-Joebreen period.

16 2/3 % CAST

Hollywood, March 12.

Roy Del Ruth gets the director job on Erich Pommer's production at RKO, 'One of Six Girls.'

Picture stars Maureen O'Hara.

Other News Pertaining to Pictures

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How Wall St. Masterminds Pix

Poor's Industry Survey Appraises Domestic and Foreign Film Marts

Current outlook for the motion picture business, issued by Poor's Industry and Investment Surveys, predicts increased theatre attendance in the U. S. because of a higher level of consumer income. It foresees, as a result, mixed earning prospects due to the decline in attendance abroad, inability to make quota pictures and freezing of coin. As for increased income from South America, Poor's declares only a small amount of new business can be expected, as U. S. interests already control 95% of the markets.

Foreign decline will not be so great as first expected, it is said, when it is considered that Argentina, Brazil and Mexico are among the six leading markets for U. S. films, taking 34% of the total volume of feature prints exported during the first nine months of 1939, or nearly 95% more than the United Kingdom, British West Indies and France combined. Including rentals, it is pointed out, Great Britain provides slightly less than 10% of total revenues from the export market, or an average of $51,000,000 annually during the past three years. Total income from foreign sources is given as $340,000,000 a year, compared with gross annual admissions in the U. S. of $1,000,000,000. (Figure used by the British Board of Trade for average British rentals during the past three years is $35,000,000.)

Divorcement is seen as having virtually no financial effect on stockholders, while passage of an anti-block-booking measure may help or hurt; which, is 'anybody's guess.' Divorcement would bring common stockholders equities representing both producing and exhibiting divisions, through distribution of stock, it is said.

Suing Agent for Split % on Sue Foster's Pay

Los Angeles, March 12.

Rita Stanwood Warner filed suit against Milo M. Marchetti, agent, demanding an accounting and split of the earnings of Susanna Foster, screen moppet.

Plaintiff claims she made a deal by which Marchetti was to pay her half of the commissions collected from any talent she discovered.

Film Biz Split On Participating In the N. Y. Fair

Major producing-distributing companies are reported divided on the question of whether the industry shall participate in this year's New York World's Fair by opening an exhibit in line with plans which are currently under discussion. Understood that three leading members of the Motion Picture Producers & Distributors, which has been holding meetings on the fair proposals, are opposed to the whole idea. These are said to be 20th-Fox, Warners and Columbia.

Paramount, RKO, Metro and Universal are declared in favor of the plan and strongly behind it. United Artists' position in the matter is not reported. The company was not represented at the meeting held at the Hays office Thursday (14) for consideration of the exposition plan by the distributor members of the MPPDA. Not settled as yet whether UA is remaining a member of the Hays office, having resigned technically.

Plan, subject to change according to the wishes of the distributors if voting World's Fair participation, calls for rental of the Textile Bldg. on the grounds, with features including a restaurant, dance floor, film museum, testing room, displays by all distribs and representation among others in the industry; also perhaps a Variety club headquarters for exhibitors.

Stanton Griffis of Paramount, a prime mover in connection with consideration to take part at the Fair this year, is now in Florida, and not expected back for several weeks.

McKenzie Retires To Become Gent Farmer; Harmon Aides Hays

Maurice McKenzie is withdrawing from the Motion Picture Producers & Distributors staff after a tenure that started when the organization was formed. He is retiring to become a gentleman farmer and will specialize in plants and trees for sale. His place is located around Washington School Road, Crown Point, Indiana, his home state.

McKenzie has been executive assistant to Will Hays with whom he was associated for 22 years. Their association began in 1918 when Hays was chairman of the National Republican Committee. The MPPDA post goes to Francis Harmon, a national Y. M. C. A.'er who has been breaking in for some time.

Latter had been gradually taking over McKenzie's duties since last September. He will carry the title of executive assistant to Hays but still remains eastern director of the Production Code Administration.

Harmon was born in Mississippi and ran a newspaper at Hattiesburg at one time. He is a Harvard law grad and served in the World War as a second lieutenant in the field artillery.

Summary of his activity before joining the Hays organization about three years ago credits him with being interested in religious work, especially the Y. M. C. A. since college days.

Sally Cairns Staying In H'wood; Miss Rowles Returns to Native Pitt

Pittsburgh, March 12.

Sally Cairns, Duquesne U drama student, who was the local winner in Jesse L. Lasky auditions this winter and placed among the three finalists on the 'Gateway to Hollywood' radio show, isn't returning to school, but plans to stick in film colony and try to make a go of it. She's just landed her first role, in an indie western, 'Covered Wagon Trails,' with Jack Randall. Gal was without any previous pro experience before clicking locally with Lasky.

Another Pittsburgh drama student, Polly Rowles, of Carnegie Tech, who had a year's fling with U on Coast before returning home to be married, is resuming her career again at local Playhouse. She played lead there recently in 'Private Lives' and has been cast for Ina Claire role in community theatre's next show, S. N. Behrman's 'Biography.'

Doran Leaves for New Col. Berth This Week

D. A. Doran, who came east about three months ago to make some special story buys for Columbia, leaves for the Coast tomorrow (Thursday) to become story editor for the company. He will succeed Sam Marx, who is understood seeking funds and a tieup to become an independent producer.

Doran has been acting as special representative of pres Harry Cohn on story material which wouldn't be submitted to the company in the usual course. When he came to New York last fall it was with the possibility of producing some stage plays with Col. backing. That's still in the realm of the possible next season, particularly if the basic agreement between the producers and Dramatists Guild is revised.

European Producer On Metro's 'To Own World'

Hollywood, March 12.

Seymour Nebenzahl, former producer in Europe, draws the production on assignment on Metro's 'To Own the World.' He has been working on the script.

It marks his debut in this country.

'ADMISSIONS MUST GO UP'

One Strong Example Where Show Biz Booms Nearby Merchants Also

Pittsburgh, March 12.

The traditional boast of showmen that a strong attraction also reflects favorably for all business, particularly merchants in the loop sectors, adjacent downtown is vividly illustrated here. David O. Selznick may not know it but he's won the thanks of the local Fifth avenue nitery, bar and restaurant owners because of 'Gone With the Wind'. Thoroughfare, which houses the Warner, where picture is now in its seventh week and will likely stay another seven, at one time was Pittsburgh's Broadway but for last few years it's been a dead pigeon after 6 p.m.

Several night spots and eateries, however, have stuck it out on Fifth avenue hoping against hope that something might eventually happen to restore the street's prestige. Well, it did, and 'Gone' was the thing. Since picture opened at Warner on Jan. 26, playing to night capacity consistently, street is the most popular after-theatre highway in town.

Old Shay Gardens particularly, only two doors from Warner, is hosannahing 'Gone.' Spot had been dropping away to nothing until film got under way and now biz is zooming there and getting better right along. Same thing has been true of Hotel Henry's Silver Grill nearby and flock of small bars and eating places in the immediate vicinity. Almost impossible, in fact, to get seated at any of them after picture breaks at night.

Operators also see a permanent boost in trade from this new biz, pointing out that in past Fifth avenue's been as dead at night few people knew of even the existence of their places of business.

HAKIM BROS. (FRENCH) PRODUCING IN H'WOOD

Hakim Bros., French film producers, are transferring part of their production activities to the United States as result of the war in Europe and will start cameras grinding in Hollywood within a few weeks. Initial picture will be 'Ladies and Gentlemen,' made from the legiter in which Helen Hayes is currently appearing on the road.

Four Hakim brothers plan to produce one or two pictures a year in Hollywood, according to Raymond, who is now in New York. They will continue their work in France at the same time, however, recently having resumed production on a picture halted when the war began. It is tagged 'Air Pur' (nothing to do with the war), and is being directed by Rene Claire. Brother Andre, who was recently in New York, has returned to France to supervise production.

Raphael and Robert Hakim are now in Hollywood making preparations for filming 'Ladies and Gentlemen.' They expect to have casting completed in about a week. There is no possibility of using Miss Hayes or other members of the legit company, as the Charles MacArthur-Ben Hecht play is expected to continue on the road at least until late spring. Hakims paid $50,000 for the screen rights. Show had a moderately successful Broadway run.

Release is now being arranged.

Two On the Bridge

Hollywood, March 12.

John Wayne and Thomas Mitchell get the top spots in John Ford's Argosy picture, 'The Long Voyage,' to be released by United Artists through Walter Wanger.

Currently Mitchell is on an eastern vacation.

Long Time Bad Girl

Hollywood, March 12.

'Bad Girl,' filmed in 1931, is due for a remake at 20th-Fox, with Joan Davis in the role originally played by Sally Eilers.

Remake job is assigned to the Sol Wurtzel unit.

Getting Too 'Personal'

Hollywood, March 12.

Filming of Walter Wanger's 'Personal History' has been set back to March 18 because of script troubles.

Director Alfred Hitchcock and his wife, Alma Reville, are doing the writing job, on which James Hilton, Charles Bennett, Robert Benchley and Joan Harrison had previously worked.

SPECIAL FILM SHORTS PROD. FOR TELE

Series of 26 shorts especially for exhibition via television will be started within three weeks by a new company headed by Ira H. Simmons. In addition to a special camera and technique developed by Simmons during nine months of experimentation, a regular camera will also grind simultaneously to turn out negatives for general theatre distribution in foreign markets.

Shorts will each be 30 minutes in length. They will be filmed at Fox-Movietone studios in Manhattan, where Simmons has already set up headquarters. He said NBC 'knows' about his work and he wants them to see the initial three films completed before going ahead.

Scripts for the three are being done by novelist John Erskine. They will include a life of Ethelbert Nevin, American composer, whom the government will shortly honor with a commemorative stamp, and film featuring Jessica Dragonette. Other biographies and musical shorts will be made, most of them with plot and story.

Simmons refused to discuss any details of his special camera or technique, except to say it will give the film particular values needed for the visio medium.

RKO WILL CONTINUE 'LITTLE ORVIE' FILMS

RKO, which has announced its intention of making two sequels to its forthcoming 'Little Orvie,' will make additional payments on them to Booth Tarkington, author of the original book. Under its contract with the novelist, the studio has the right to continue the 'Orvie' characters and sequelize the story, but it must pay him for each such followup.

John Sheffield, who plays the title part in the first picture, has been pacted for the next two in the series, with Lynn Root, Frank Fenton and Robert Chapin, who adapted the initial one, signed to do the screen plays for the follows.

Tarkington has a damage suit pending against Warner Bros. over that company's 'Penrod and His Twin Brother,' which the novelist claims uses character and plot not included in the material purchased from him. Warners had previously filmed 'Penrod,' after buying it from the author.

March Into 'Victory'

Hollywood, March 12.

Fredric March stepped into the top spot of Joseph Conrad's 'Victory,' which goes before the lenses at Paramount early in May, with John Cromwell directing and Anthony Veiller as producer.

Cromwell was shifted over from his original assignment, 'Miss Susie Slagle's.'

QUALITY FILMS WARRANT BOOST

United Artists' V.P. and Sales Exec Emphasizes Urgency for Increased B.O. Prices — Especially Because of the Foreign Downbeat

DISPROPORTIONATE

Rise in admission prices next season is seen as inevitable by Harry L. Gold, v.p. and eastern general sales manager for United Artists, who returned to New York Monday (11) from a visit to the Coast studios and a round of the company's exchanges.

With the public demanding bigger and more important pictures, and producers spending heavily to provide them, the UA v.p. said, admission prices must be increased. This is especially true in light of the foreign situation, he pointed out.

'The motion picture industry is the only one in the world,' Gold declared, 'where every type of merchandise is purveyed to the public at the same price. In every other industry the manufacturer knows in advance the approximate cost of turning out his product and then adds a percentage for himself before selling it. Instead of doing that we allow our cost of production to go way up, as it has now, but don't increase admission prices commensurate with the improved product.

'In addition to that, the number of people we can play to is definitely limited. We can't increase the size of our audiences sufficiently to bring us enough additional income. The only alternative, therefore, is raising prices. There is no use in taking the other step of reducing production costs, because the public just won't accept cheap negatives.'

Gold reveals that the Charlie Chaplin film now in production will be held over on the 1940-41 program. It was originally scheduled for the current season, but there are still several weeks of shooting and then the lengthy editing and scoring job, on which Chaplin himself works. Producer-comedian won't even discuss possible sales terms until the picture is completed, Gold stated.

Murray Silverstone is expected back from the Coast at the end of this week. He will probably be accompanied by Charles Schwartz, UA director and counsel. Lynn Farnol, pub-ad head, who flew to Hollywood from New York Friday (8) night, returns this morning (Wednesday). Farnol got details of the company's 1940-41 program which the execs had been working on.

WILCOX TALKING MORE RKO PIX PROD. ABROAD

Herbert Wilcox, RKO producer-director, arrived in New York from Hollywood yesterday (Tuesday) for discussions with George J. Schaefer, RKO prexy, prior to leaving for Washington this week to confab with Lord Lothian, the British embassador. Wilcox's talks with Schaefer and the English diplomat will determine wether or not he returns to London shortly to make films.

Wilcox is a former English producer for RKO. With RKO, he is partnered in Imperadio Productions, Ltd., which transferred its activities to the United States last year. He made 'Nurse Edith Cavell,' which was released early last fall, and 'Irene,' just completed, in Hollywood under the Imperadio seal.

WB's 'Orchid' Blooms

Hollywood, March 12.

Warners rolled the Edward G. Robinson starrer, 'Brother Orchid,' yesterday (Mon.) with Ann Sothern in the top femme role.

Lloyd Bacon directs.

Weeks to Produce 8 Westerns For Mono; Golden Exclusively Over Sales

George W. Weeks leaves in a week or 10 days for the Coast, where he will make a series of eight westerns for release by Monogram, under arrangements completed following decision to leave Edward Golden in charge of all sales. Weeks was general sales mgr. under Golden under the previous setup, with latter as v.p. and general manager.

The Monogram board at a recent meeting decided that two sales managers weren't required and that Golden would take complete charge. Reports that Golden was not remaining with the company are branded untrue. At the same time a report that Budd Rogers might join Mono in a high executive capacity is denied.

Rogers states there have been no conversations in that direction, adding that rumors may have become inspired by huddles he has had with Mono lately in connection with two English-mades, 'Human Monster,' which he has sold to Mono, and a second, 'Trader Spy,' which is in discussion for release. Both are Argyle productions, made in London.

Golden returns from a tour of Mono exchanges Monday (18). He was made v.p. in 1938 and Weeks brought in as general sales mgr. partly due to the fact that W. Ray Johnston was spending the majority of the time on the Coast, leaving added administrative matters to be cared for at the h.o. Weeks came in assertedly on the recommendation of J. A. Sisto, member of the Mono board, who at that time arranged for loans from three banks for Mono financing.

Subsequently the Pathe people began taking a more important part in Mono and Harry C. Thomas, close to Pathe through his old First Division interests, joined on as gen. mgr. of the New York, Philadelphia and Washington branches. Thomas has shown what are regarded as surprising results, getting important circuit time in the N.Y.-Philly-Washington territory and is said to have strong Mono backing. O. Henry Briggs, president of Pathe, is on the Mono board and Tom Loach, also of Pathe, is now treasurer of Mono as well as on the directorate. Briggs is presently on the Coast organizing lab facilities there. Pathe's financing in Mono is said to be only to the extent of laboratory credits.

Johnston, president of Mono, is also on the Coast, and not expected back until around April 1.

Daltons Will Ride Again

Hollywood, March 12.

Newest of the oldtime gangs to gallop across the screen will be the Daltons, those crime-wavers who infested the midwest when Jesse James was growing into a myth. Universal signed George Marshall to direct tale of the outlaws, slated for an early May start.

Film is based on a story told by Emmett Dalton to Jack Jungmeyer, Sr. Stuart Anthony and Lester Cole are doing the screenplay.

SEE GOLDWYN VEERING TO 20TH

Hollywood, March 12.

Hollywood is speculating on a possible tieup between Sam Goldwyn and 20th-Fox, now that the Warner negotiations collapsed.

Incidents leading to the belief include sharing of contracts with two players, Dana Andrews and Virginia Gilmore; 20th's loan of Alice Faye to Goldwyn, in return for Andrea Leeds; and Goldwyn sale of 'Sailor's Lady' script to 20th.

Insiders believe if Goldwyn can strike favorable deal with 20th-Fox, and is freed from his United Artists difficulties, he will sit down to contract signing.

ESTIMATE 20TH-FOX '39 EARNINGS AT $3,800,000

Earnings of 20th-Fox for 1939 are expected to be under $3,800,000 and may not greatly exceed the total shown for the first three quarters, according to latest estimates in Wall street. This would represent earnings of about $1.40 per common share which is in line with dividend actions last year when only $1 was declared on this stock.

The 20th-Fox statement is due about March 25. National Theatres declared $1,800,000 dividends on the common last year, giving 20th-Fox about $756,000 to apply in the final 1939 quarter. The company reported $3,152,395 for the first three-quarters, which represented $1.30 per share on 1,741,980 shares of common.

Year-end writeoffs and declining revenue in the foreign field, especially during October and November, are expected to wipe out the bulk of revenue received as a result of National Theatre dividend distribution at the year-end. No dividend has been declared on the common by 20th-Fox since the European war started.

Metro Probably 52 Films Again in '40-'41—Rodgers

Metro has reached no decision on program plans for 1940-41 but probability is that the company will make 52 features, same as for this year, according to William F. Rodgers, general sales manager.

Back from the Coast where he huddled with studio execs and made a tour of Pacific Slope exchanges, Rodgers stated that no decision has been made for the coming season's schedule, adding 'there's still plenty of time to think about that'.

While east recently, Sam Katz also indicated that Metro probably would not cut its program, though others may.

NINE PRODUCERS AT COL., ALL TIME HIGH

Hollywood, March 12.

Columbia moves into its 1940-41 program with nine producers, the longest list in the company's history.

New to the organization are Charles R. Rogers, John M. Stahl, Frank Lloyd, Samuel Bischoff and B. P. Schulberg. The other four are Wesley Ruggles, William Perlberg, Max Siegel and Robert Sparks.

Now for That Siesta

Hollywood, March 12.

Samuel Goldwyn finished retakes on 'The Westerner' and settled down to a coasting spell for the next six months.

'Natchez,' his next picture, goes into work in September.

DELMARS ON 'WORLD'

Hollywood, March 12.

Vina Delmar and her husband, Eugene, have been signed by Metro to screenplay 'The World We Make.'

This Theatre Guild play, from novel, 'The Outward Room,' goes to Hunt Stromberg for production.

ARNOLD STATES THERE WILL BE NO SETTLEMENT OF U. S. ANTI-TRUST SUIT

'Surprised' at Any Hint to the Contrary—Avers Commerce Dept. 'Procrastinated' — Sets Forth Plan for Disposing of Theatres, When and If

Thurman Arnold, assistant attorney general, interviewed in New York Monday (11), declared emphatically that no settlement of the Government anti-trust suit is in contemplation and that the Department of Justice will push the suit toward a quick and speedy trial. Arnold scouted the reports of settlement, and declared that he had been amazed at Judge Knox's memorandum intimating a settlement might be made.

Arnold declared that any reports that the Dept. of Commerce might be ready to take an active hand in the suit, either by way of settlement or compromise, were not true. The Commerce Dept. has been interested in the action since its inception, he said, but procrastinated for two years. Nothing has ever been assigned to writing in way of settlement, and nothing will be.

The Government prosecutor finally set at rest the numerous reports as to the trial attorney for the Government, by declaring that Paul Williams, who has been in charge of prosecution since the action's inception, will handle the trial.

As to why the Justice Dept. has failed to bring criminal charges against the defendants, he declared that since 1921, the U. S. has acquiesced in several of the acts on the part of the defendants that are now part and parcel of the suit. Hence, while the U. S. believes these acts violate the anti-trust laws, but having condoned them once, the department did not feel warranted in bringing a criminal action.

Arnold also explained that the Government had not abandoned its decision to break up large independent theatre chains which were felt by the department to be as vicious in their practices as the majors. The fact that no more suits had been filed against them to date means nothing, nor does the fact that some of the owners or executives of these chains may be called as witnesses for the Government. 'They will probably make reluctant witnesses anyhow,' Arnold said.

In Case of Divorcement—

Queries were put to the prosecutor regarding divorcement if and when the Government is successful in its prosecution. It was stated, that since the majors own or control 12,000 theatres, with an average valuation of $100,000 each, to toss all these on the market at the same time would be ruinous. Arnold then stated that no such plan was contemplated.

He said that when the suit was won, an injunction would be secured against the majors, a trustee for the theatre holdings appointed, the stock kept at the same level, and the Government had no objections if the trustees, taking advantage of market conditions, were to take 10 years to sell the theatres. They need not all be disposed of at once. This is the first evidence of a Government plan for divorcement, as heretofore the department had declared that it was up to the defendants to provide the plan, as they were the violators of the law, and the Government, while a prosecutor, did not have to further help out the defendants by telling them how to keep in the law.

Arnold refused to guess at the length of trial, asking in return how long the war in Europe would last. The Government prosecutor also said that if the U. S. loses it will appeal to both the circuit and supreme courts, which now makes it certain that the case will eventually have to be decided by the U. S. Supreme Court, as the defendants will certainly appeal if they lose.

Arnold complained that the department was handicapped by the lack of men to throw into the case, and concluded his interview by praising Judge Henry Warren Goddard, who will be trial judge.

More Stalling?

It was learned the next moves of the defendants are believed to be a further attempt at delay. It is expected that when the defendants get through the mass of answers to their interrogatories they will ask the court to have the Government serve a more definite statement of facts on them. Even if they lose this motion, it will take weeks of study by the

(Continued on page 19)

KORDA'S QUICKIE TRIP BY AIR OVER WEEKEND

Alexander Korda made a surprise trip to the Coast by plane Friday (8) from New York and is slated to return this morning (Wednesday). It is understood the quickie visit was for important confabs with Murray Silverstone, United Artists chief, and other producer-owners of UA on the current battle with Samuel Goldwyn. In addition to Silverstone, Charles Schwartz, UA counsel, and Max D. Steuer, Goldwyn counsel, are both on the Coast.

Emanuel Silverstone, Korda's American rep, who went to Hollywood several weeks ago for executive conferences, is slated to return to New York this weekend with the UA party. Merle Oberon, Korda's wife, had a slight touch of grippe and remained in New York during her husband's Coast flight.

Reserve Decision In 'Prof. Beware' Suit

Federal Judge H. W. Goddard has reserved decision at the conclusion of the trial of William Jordan Rapp and Lowell Brentano's $75,000 suit against Harold Lloyd for breach of contract and plagiarism.

The plaintiffs claim their play, 'Greek to You,' was used in 'Professor Beware.' The play had been submitted to Lloyd, who took an option on it, and later let the option lapse. If the play had been accepted Lloyd was to pay percentage based on the gross.

Oberon-Selznick Settled?

Hollywood, March 12.

Merle Oberon's $123,333 suit against Selznick-International for supplanting her with Marlene Dietrich in 'Garden of Allah' was taken off the docket Monday (11) after dragging along for four years.

At the time the suit was filed, Selznick's attorney contended in his answer that the producers had the right to shift her to another picture, even though contracted for 'Allah.'

Milestone Calls Shots On Rogers-Colman 'Luck'

Hollywood, March 12.

Lewis Milestone inked a deal to direct the Ginger Rogers-Ronald Colman co-starrer, 'Good Luck,' at RKO.

Shooting starts April 1, with George Haight producing.

$32,174 RKO Claims OKd

Application by the Radio Corp. of America, Lehman Bros. and the Lehman Corp., in their claims against RKO for $32,174, has been okayed in N. Y. Federal court.

The claims are unsecured, and represent amounts paid out by these companies in the transfer of RKO stock.

Judge Bondy granted a further extension to March 25 to the Atlas Corp. and Irving Trust, former trustee of RKO, to file their applications for allowances and services in connection with the RKO reorg. The petitioning parties declared that despite the granting of an additional fortnight, they had been unable to compile a list of their services as they are busy consummating the plan of reorganization.

Honeymoon Isle Pic

Hollywood, March 12.

Paramount to make a picture based on the muchly publicized Garden of Eden off the Florida coast.

Joseph Santley directs after finishing 'On With Dance'.

Bob Rubin to Represent Loew's in Gov't Action

J. Robert Rubin Friday (8) filed an application in the N. Y. federal court for admission to the bar of that court. The application will be passed on by Judge Murray Hulbert March 15.

The Loew executive was admitted to practice in the N. Y. State courts shortly after his graduation from Syracuse University Law School in 1906, but he never troubled to get admitted to the federal bar before. Affidavits of Samuel Cohn and David Decker, attorneys with Loew's, Inc., and acting in the capacity of Rubin's sponsors, accompanied the petition. The affidavits cite the length of time the men have known Rubin, and testify as to his high character and abilities.

It is believed that the move means that Rubin plans to take an active legal role in the Loew defense of the Government anti-trust suit.

CON. FILMS' NET FOR 1939 AT $628,297

Consolidated Film Industries, Inc., net income for 1939 was $628,297, company reported last week, which is slightly ahead of the $616,606 reported for 1938. Earnings were equivalent to $1.57 on the preferred as against $1.54 in the previous year.

Showing was made despite the fact that net sales dipped to $7,600,652 in 1939 from the $8,780,875 shown in the previous year.

Report showed that the company's stock investment in Republic Pictures Corp. remained the same as in 1937. Gross income from Republic in 1939 was placed at $7,900,000, an increase of 7½% made in the face of adverse effect of the European war. Consolidated earned surplus at the end of December last year amounted to $3,812,696. The report showed $628,297 transferred to earned surplus account as a result of operations in 1939. Company deducted $400,000 for dividends declared and paid on the preferred shares.

FILM STOCK DEALS

Freidey, Meehan, Kent, Blumberg, Thompson's SEC Items

Washington, March 12.

Unloading of a substantial amount of Universal Corp. voting trust certificates in driblets over the last of January was shown Friday (8) in semi-monthly recapitulation of insiders' stock transactions by the Securities and Exchange Commission.

In 16 batches marketed from Jan. 24-26, William Freidey, of New York, unloaded 2,000 proxies for Universal Corp. common, cutting his stake to 100 certificates. The SEC report also showed Nathan J. Blumberg received in accordance with his employment contract, a bundle of 10,000 warrants for the v.t.c.'s He previously owned 4,000 certificates.

Few reports of major trading reached the SEC for January. Robert L. Clarkson, of New York, picked up 100 shares of General Theatres Equipment common; Michael J. Meehan, of New York, gave away 300 pieces of Keith-Albee-Orpheum 7% convertible preferred, keeping 26,004; J. Robert Rubin, of New York, played Santa with 100 pieces of Loew's common, retaining 29,915; and the I. M. Patterson trust of Cleveland picked up 250 shares of Pathe common, boosting its total to 112,838.

Commish learned that Thomas P. Loach, of New York, grabbed three more shares of Pathe common, boosting his total to 16. Leslie E. Thompson, of New York, acquired by the conversion process 6,100 shares of Trans-Lux Corp. common, giving him 4,300 tickets, and Sidney R. Kent cut his 20th Century-Fox common to 2,158 shares by selling 300.

Fine Arts Moved Into GN Studio by Warner

Hollywood, March 12.

Fine Arts Productions, headed by Franklyn Warner, took over the Grand National studio, which it abandoned six weeks ago when the lot was ordered vacated under bankruptcy proceedings. Warner plans to refurnish the studio, which was stripped of its equipment by a recent auction sale.

In the interim, Fine Arts was housed at Selznick-International. Warner has four scripts ready and hopes to get at least one of them into production at GN within two weeks.

Hint Stalling to Delay Sale Of Grand National's Assets

Hints that several bidders filibustered the meeting held to sell the films of defunct Grand National, and cast unfair aspersions to scare off other buyers, was made by a representative of the trustee in bankruptcy for the company this week.

Meeting for the sale of the films 10 days ago was postponed by the referee, Peter B. Olney, Jr., when several hours were used up in questions as to GN's title to some of the pictures. Joseph Dannenberg, counsel for the trustee, has maintained that the queries are unanswerable inasmuch as contracts made by GN prez Earle W. Hammons, when he purchased the pictures from outside producers cannot be found in the GN files.

However, Dannenberg pointed out, ownership of the films has not been contested except in the case of 44 old shorts, some of them with Shirley Temple. These are claimed for Educational Studios, Inc., by Samuel Spring. In addition, Dannenberg said, whatever doubt exists is also the reason why the films can be bought cheaply.

Meeting of reps of all the bidders was held Monday (11) in Dannenberg's office to attempt to straighten out 'by reason' the questions which had come up. Dannenberg wants to avoid the necessity for another postponement at the sale now slated for March 27.

Many Represented

Those represented at Monday's confab were Burt L. Mayers, of Fitelson & Mayers, attorneys for Dino Rosmini; Robert Savini of Astor Pictures; Spectrum Pictures; attorneys Harry Lewis, Robert Levis and Gustave DeLemos for undisclosed principals; attorney Simon Hamburger for Jack Cosman's Producer's Laboratory; Guaranteed Pictures and Mohawk Pictures.

Also present were George Blake and Norman C. Nicholson, former attorneys for GN, to attempt to answer the questions.

Numerous bids have already been made. All of them agree first to assume a $20,000 lien on the pictures. In addition, de Lemos has offered $12,500 outright; Cosman has offered $7,500 and 30% of gross income from the films; Mohawk has offered $10,000 plus 30% of gross, and Mayers has offered $16,000 outright. Latter has already given a certified check for $3,000 to show good faith. It is estimated the gross of the pictures will be about $100,000, giving creditors $30,000 as their share, but the trustee wants to avoid percentage deals if possible.

Film sale does not include a number of story properties which GN held. For one of them, 'Snow Covered Wagon,' $2,500 has been offered by Kaplan & Kaplan, Hollywood attorneys, believed to represent Franklyn Warner.

Sam Berkowitz, associated with Franklyn Warner in newly-organized Fine Arts Pictures, left New York Thursday (7) for the Coast. He's been east since the company was formed, setting up exchanges throughout the country and perfecting the distributing organization.

On his way west, Berkowitz will stop at Chicago, Minneapolis, Milwaukee, St. Louis and Kansas City to organize branches. Sol Edwards will direct the exchanges from New York. He was formerly with Grand National.

ATLAS LISTS ITS RKO AND PAR HOLDINGS

Atlas Corp. in its financial statement for 1939 showing net income of $1,222,451, informed stockholders of its part in the reorganization of Radio-Keith-Orpheum Corp., as a highlight of the past 12-month developments. Company also revealed its holdings in RKO, Paramount, General Electric and Westinghouse.

Chief interest centers on its stake in RKO. Report showed that at the close of the year it held $2,109,850 worth (principal amount) of RKO debentures due in 1941, represented by fully-paid certificates and $270,700 worth of other RKO debentures due the same year; 17,000 shares of RKO common plus 310,412 common of the same company represented by full-paid certificates; and $1,100,000 principal amount of 6% gold notes, past due, and $1,294,636 principal amount of unsecured claim against RKO Corp. Atlas statement pointed out that 4,810 shares of $100 preferred and 214,600 shares of common in the new RKO corporation were to be received for these.

Report listed 4,300 shares of Paramount first preferred and 3,000 shares of Par second preferred in Atlas' portfolio at the end of last year, this representing a stake of $412,850 as figured by market quotations on Dec. 30 last year.

Floyd B. Odlum, Atlas president, in a letter embodied in the report pointed to the activity of his company in the reorganizations of Radio-Keith-Orpheum and Utilities Power & Light Corp., as illustrating the company policy of often foregoing direct income with the expectation of gaining a large increment and eventual profit.

He cited that the reorg plan proposed by Atlas finally was approved last year, and that the company as proponent of the plan underwrote an offering of 500,000 shares of common in the new company to provide additional working capital and defray expenses of the reorganization. Odlum wrote that Atlas is the largest stockholder in the reorganized company. After pointing to the major problems facing the picture industry because of wars cutting into foreign income, he expressed hope that foresight and efficiencies will eventually place the industry in a stronger position than ever.

Joins His Antagonist, Settling Trust Suit

Dallas, March 12.

As result on out of court settlement in suit of Paul Prugh Scott against Interstate here, Scott will become manager of the chain's six North Dallas nabes.

Scott, former owner of Varsity, now owned by the chain, brought his suit under the Sherman anti-trust act.

Fiesta a la Gotham

Hollywood, March 12.

Wolfgang Reinhardt gets the associate producer chore on 'Fiesta in Manhattan,' under supervision of Hal Wallis.

John Garfield is assigned to the top role, with Charles Kaufman and Bob Rossen scripting.

PINE RIDGE SPECIAL

Hollywood, March 12.

Lum and Abner, from radio, go before the cameras early next month for Voco Productions, new outfit headed by Jack Votion and Sam Coslow.

Feature will be d' tributed by RKO.

Studio Contracts

Hollywood, March 12.

Metro signed Anita Loos to a scripting ticket.

Wela Davies inked a player contract at Republic.

Max Brand was handed a writer pact at Metro.

Virginia O'Brien drew a player ticket at Metro.

Republic hoisted George (Gabby) Hayes' option.

Norman Reilly Raine inked two-year writing deal at Warners.

Superior Court approved Paramount's moppet contract with Norma Nelson.

Warners extended Ann Sheridan's contract for another year.

Warners signed George Haywood, Broadway actor.

Howard Koch's writer option hoisted by Warners.

10% TILT A 'DEAD ISSUE'

NLRB Ruling in D.C. Is a Mexican Standoff in Producer-Writer Tiff

Washington, March 12.

Both sides scored in the latest producer-writer controversy when National Labor Relations Board examiner J. J. Fitzpatrick recommended Saturday (9) that eight studios be ordered to quit trying to prevent unionization but were cleared of accusations they refused to bargain in good faith.

Report in the case which provoked sharp criticism that was echoed recently before the House NLRB investigating committee urged that seven producers be compelled to end all relations with Screen Playwrights. Fitzpatrick, who was assigned to the case after Board members recalled Bernard L. Alpert, agreed with Screen Writers Guild that the defendants 'interfered with and maligned their writers' activities' in the union and tried to intimidate them into voting against affiliation with the Authors League of America.

Disposition of the case should consist of an ultimatum to Paramount, Universal, 20th Century-Fox, Warners, RKO, Metro, Columbia and Selznick - International directing them to post notices that they will quit 'their unfair labor practices,' Fitzpatrick reported, and all except SI should be told to tear up any existing agreements with Screen Playwrights.

The case is the one which Dr. William L. Leiserson, named to NLRB as a trouble-shooter last spring, declared 'smelled' and in which Chairman J. Warren Madden was upset by the tone of 'familiarity' in letters written by Leonard Janofsky, the SWG attorney, to Alpert, the examiner originally assigned to the case. Leiserson's criticism was occasioned by SWG requests for an amendment to the original complaint after the negotiations with producers struck a snag over the question of exclusive recognition.

Rejecting part of the Guild's protest, Examiner Fitzpatrick found that employers made conscientious efforts to bargain with the scribblers and that the impasse over terms of a contract was a natural development, not evidence of intention to evade the statute or the first Board order certifying SWG as spokesman for the plot-concocters.

Summarizing hearings held—with two interruptions—last summer, the Examiner pointed to evidence of producer 'animosity' to the proposed hookup with the Authors League. He mentioned a mimeographed statement in which studio heads said, 'We do not propose....to permit a few radical-minded and power-seeking individuals to disrupt the industry. We earnestly hope that the writers in general will refuse to follow false leaders....' and remarked that the late Irving Thalberg told writers the producers considered the Authors League as 'communistic and fascistic.' The report brought out the companies' statement that 'we do here and now offer to bargain with the Screen Writers Guild as the exclusive representative of the persons employed as screen writers in the motion picture industry,' Fitzpatrick remarking the producers made 'overtures' toward abandonment of their pact with SP.

SWG Calls It 'Victory'

Hollywood, March 12.

Intermediate report of the NLRB was studied by the executive board of the Screen Writers Guild at its meeting Monday night (11), but document was turned over to counsel Leonard Janofsky for clarification. The following statement was issued.

'Obviously the intermediate report constitutes a substantial victory for the Guild in its litigation with producers. However, close scrutiny of the report reveals certain matters which may require clarification and for this reason referred to Guild counsel for his opinion thereof.'

A sliding scale for initation fees was also adopted to become effective March 15.

LANFIELD-SELZNICK SETTLE COMMISH SUIT

Hollywood, March 12.

Sidney Lanfield and the Myron Selznick agency settled their $7,200 attachment suit out of court.

The director was charged with defaulting on his commission payments to the old Selznick-Joyce company for the five-year 20th-Fox deal negotiated for him.

Bioff Decision In Chicago Due Next Friday (15)

Chicago, March 12.

Hearing on the habeas corpus writ for labor leader Willie Bioff was completed here on Friday (8) and Criminal Court Chief Justice John Prystalski stated that he would make his decision this coming Friday (15). Immediately after the hearing was concluded Bioff obtained permission to leave the state to fly to California for labor conferences, but court insisted that Bioff be back in Chicago by Friday next. He pledged to obey.

Bioff, endeavoring to escape serving a six-month sentence for pandering for which he was convicted in 1922, was on the stand for a good part of the three-day hearing and insisted throughout that it was his understanding that the entire matter had been settled. He gave his age as 39 and his residence as Los Angeles. In reviewing his life after the pandering conviction Bioff stated that after his release from the Bridewell, where he served only some six days of his sentence, he went to work for Michael Galvin as an organizer for the Chicago Teamsters Union. Galvin was later murdered.

Bioff testified he continued to live in Chicago until 1936 and organized for the Union Packing House Drivers and later for the stagehands. Said he was appointed international representative for the International Alliance of Theatrical Stage Em-

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IATSE May Not Have Enough Rooms in Mpls.; Convene Elsewhere?

Milwaukee, March 10.

National convention of the I.A.T.S.E., which had been slated for Minneapolis in June, may be switched to some other town. Stagehands will require 900 rooms for what is expected to be one of their hottest confabs in years, and they have just discovered that on account of prior convention bookings they will not be able to obtain the space they need at the time wanted in the Minnesota city. Matter has been tossed into the lap of the national executive board for prompt decision.

Louis Landon and Jack Worner were elected this week by local stagehands as delegates wherever the meet will be held. Other Offices filled are Landon, president; Robert Scheffing, vice-president; George Zielke, secretary-treasurer; Henry Schaeffer, financial secretary, and Worner business agent.

McCORMICK WEST

S. Barrett McCormick, RKO advertising-publicity chief, plans to shove off for the Coast this weekend.

He will be gone about two weeks looking over new product just completed.

CAN'T REOPEN, AVER UNIONS

Conference of Studio Crafts Takes the Position the Companies Procrastinated Too Long — Producers Assn. Probes Job-Buying

OTHER LABOR

Hollywood, March 12.

The Conference of Studio Unions has taken the position that the request of the Producers to terminate the 10% wage increase given workers is now a dead issue. They claim any agreement to arbitrate the question was abrogated by company executives when they failed to resume negotiations with the unions.

The position of the unions was outlined in a letter to prexy Y. Frank Freeman, of the Producers Association, from J. W. Buzzell, vice-chairman of the Conference and secretary-treasurer of the Central Labor Council. The communication demanding a meeting with the producers to talk working conditions and hours was drafted by Buzzell after

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AFM-WB Philly Labor Parleys Come to Naught

Philadelphia, March 12.

Negotiations in Miami between executives of the American Federation of Musicians and Warner Bros. circuit have collapsed. After three days of confabs in an attempt to end the 13-week deadlock that has kept the tooters out of their jobs and pickets parading in front of WB houses, local union leaders planed back here today (Tuesday). They are determined now to induce projectionists and stagehands to walk out in an effort to bring the company to terms.

Frank Phelps, industrial relations boss of the circuit, and Ted Schlanger, Philly zone chief, planed to the Florida resort city Saturday, as did Frank P. Liuzzi and A. Rex Riccardi, prexy and secretary of Local 77, AFM, to huddle with Joseph F. Weber, national AFM boss.

Both Phelps and Schlanger stood pat on their demand that musicians should only be rehired at the Earle here, and Stanley, Camden. Latter used stage shows only on Sundays. The union has relinquished its demand that musicians be rehired at the Fox, which dropped vaude some time ago and has, as a result, been the principal bone of contention. Warners maintains it has no need for musicians there.

Stumbling block remaining is the union's demand that musicians be reemployed at some of the nabes in which they worked before their contracts expired and vaude was dropped Dec. 1.

Weber will be urged by Philly local officials to attempt to induce IATSE execs to issue a walkout call to stagehands in all Warner houses. National AFM strike against WB will also be demanded, with the possibility that it may be extended to the studios as well as theatres.

LEISEN-COL. SETTLE

Hollywood, March 12.

Mitchell Leisen settled his $50,000 contract breach suit against Columbia out of court.

Director charged the studio with reneging on a deal to direct 'Our Wife' a year ago.

Nick and Weston, St. Louis IA Execs, Set Back, But Brady Beats Indictment

St. Louis, March 12.

State Representative Edward M. Brady last week beat an indictment in which he was jointly charged with John P. Nick, ousted head of IATSE, Local No. 143, with having extorted $10,000 from local exhibitors several years ago, when Circuit Attorney Franklin Miller entered a nolle prosequi in the case. This unexpected action developed when Circuit Judge Thomas Rowe, who whitewashed Nick several weeks ago by sustaining a demurrer to the State's case, asked the Circuit Attorney if the evidence against Brady went any further than that adduced in the Nick case, as to the two essential elements of conspiracy and threat.

When Miller replied that the evidence against Brady was virtually the same as that offered in the Nick case, Judge Rowe suggested that the Circuit Attorney enter the nolle prosequi to 'save the State the unnecessary expense of a useless trial.'

The action last week ends the prosecution against the State Representative as no appeal on the State's part is possible and a new indictment is impossible under the statute of limitation, more than three years having elapsed since the time of the alleged offense. Nick, too, comes under the statute on this charge.

Extortion Charge Action Pends

An extortion charge against Nick and Clyde A. Weston, his former business agent, growing out of an alleged payment of $6,500 by exhibitors in 1937 while a wage increase parley was pending, is soon to go to bat.

The Nick-Brady indictment charged the two union execs with extortion in obtaining $10,000 from theatre owners Oct. 16, 1936, to forestall a wage increase for the operators. In the Nick case, Fred Wehrenberg, prez of MPTOA of Eastern Missouri and Southern Illinois and owner of a chain of nabes in St. Louis and adjacent St Louis County, testified that he paid Brady the money at a South St. Louis bank on the day that Nick signed a wage pact at the old figure. The defense in the Nick trial was that Brady received the money, but contended his dealings were not binding on Nick.

Repercussions of the whitewashing of Brady were heard Saturday (9) when Circuit Attorney Franklin Miller issued contempt citations against three newsmen on the St. Louis Post-Dispatch. Benjamin H. Reese, managing editor; Ralph Coghlan, editor of the editorial page, and Daniel R. Fitzpatrick, cartoonist, were cited for editorials and cartoons that followed Judge Rowe's actions. In the information, which is 11 pages long, and contains the texts of the editorial blasts, the Circuit Attorney said that, in preparing and filing it, he acted 'at the direction and request of the judge of the court,' Judge Rowe.

Court Appearance Ordered

All three and the Pulitzer Publishing Co., publisher of the Post-Dispatch, were ordered to appear before Judge Rowe next Monday (18) to show cause why they should not be punished for contempt of court. The order was made Monday (11).

The powerful Post-Dispatch is expected to fight the case all the way through. It was the leader in the fight that led to the ousting of Nick and Weston.

Nick and Weston suffered another judicial reverse when Circuit Judge Ernest F. Oakley, who originally removed them from office by granting an injunction to dissatisfied members, made the restraining order permanent, invalidated all membership cards in Local No. 143 issued during the administration of Nick and Weston, and ordered them to pay back to the union $48,300. The decree ordering the money to be returned stated that two amounts, $10,000 and $6,500, were obtained from exhibitors in 1936 and 1937 in lieu of a wage increase pact.

SAG-AFRA AMBULANCE FOR FINNISH WAR FRONT

Hollywood, March 12.

Laurence Beilenson, attorney for the Screen Actors Guild and the American Federation of Radio Artists, sails Monday (18) from New York for the Finnish war front.

He is taking along an ambulance bought with contributions from people in show biz.

Playwrights' Co. Cautions On Any N. Y. Production

Victor Samrock, g.m. of the Playwrights Co., declared Monday (11) that Mayor La Guardia was being slightly over-optimistic in his statements last week anent the organization entering film production in the east.

Samrock said the Playwrights had received an invitation to confer with hizzoner on the proposition and intended doing so, perhaps in a month. Several members of the organization, all of whom have worked in Hollywood, are interested in the possibilities, but no steps have actually been taken.

Rowland Brown, presently on the Coast, may further negotiations from that end in the direction of a distribution agreement with Paramount to release an independently-made picture which he plans doing in the east. Brown is reported to have the necessary capital.

Conferences were held on a releasing deal with Stanton Griffis before latter left for Florida March 2 and nothing further has occurred in the east, partly due to the fact that Neil F. Agnew was away about three weeks.

Central Labor Council's Rebuke to SAG, Painters

Hollywood, March 12.

Central Labor Council's executive committee is preparing report on the petition by the Screen Actors Guild and the Painters local to be taken back into membership, after the Council on Monday (11) voted down the proposal by one vote.

Rebuke to the studio organizations is based on contention they have been paying a per capita tax only on a portion of membership. Those voting against re-affiliation demanded permission to examine books.

Over 200 in Philly Dark Partially on Good Friday

Philadelphia, March 12.

More than 200 theatres, mostly nabes and suburban houses, have filed pledges with the Lord's Day Alliance, organization of Protestant ministers, that they'll stay closed on Good Friday during the hours that church services are being held.

The Alliance also announced it would press for legislation at the next session of the State Assembly and Senate for the enactment of a law making Good Friday a legal holiday, which will make closing by theatres and other places of amusement mandatory.

Some kind of record was set up here by the Forepaugh's theatre, in the Tenderloin district, which booked 'The King of Kings' for the 10th consecutive year for a Good Friday showing.

MPTOA AND ALLIED'S SUGGESTIONS FOR TRADE IMPROVEMENTS COOLLY RECEIVED

Distributors Give Brushoff to Proposals — Until Neely and Trust Suit Settled, Looks Like No Soap—Familiar Groundwork

Distributor reaction to trade practice proposals made by the Motion Picture Theatre Owners of America and to suggestions for an arbitration system by Allied States Assn., its more radical national rival, is strongly on the negative side, with no immediate prospects that anything will be done. Until the Neely bill, much-mooted legislation up for Congressional consideration, and the issues of the U. S. anti-trust suit are settled, the outlook for action appears dim, although additional distributors this year may include a graduated cancellation privilege in their contracts.

The MPTOA slate embodies demands that are an outgrowth of the old 10-point program, formulated four years ago, and variations of it that have come up from time to time, including during the lengthy conferences with distributors looking toward a trade practices pact.

William F. Rodgers, general sales manager of Metro, who was spokesman for the distributors during negotiations for a trade practices concordat, states that the MPTOA proposals were sent him but that no consideration has as yet been officially given them. Whether or not anything may be done at this time he does not indicate, pointing out that right now he is 'too busy with other things.'

Rodgers has not seen any arbitration plan which Allied States has been talking about and, in view of the failure of the trade practices code, inclines to the feeling that pending ultimate action on the Neely measure and the U. S. suit, the chances for trade practice concessions are dubious. It was the Department of Justice which upset the code after a year of hard work on it, attitude being that it would be illegal.

The impression generally is that distributors as a group will not effect changes in their exhibition contracts except possibly on an individual basis, as Metro and Warners did last summer in granting an enlarged rejection privilege. Though exhibitor associations and leading individual operators have sought to revive efforts toward a code, in the trade little hope is held out in the direction of formulating an agreement covering licensing as well as clearance-arbitration at the present time.

What might be done later, following the disposition of the Neely bill and the U. S. anti-trust action, is something else again, but viewed now strictly as a bridge to be crossed when the industry comes to it.

Six Proposals

In outlining six clauses for incorporation into sales contracts, the MPTOA does not believe that any possible question of anti-trust law violation can be involved nor that the approval of the Dept. of Justice would be required.

The MPTOA proposals, to be placed in the exhibition contracts of all companies, are as follows:

1. A minimum unconditional option to cancel at least 20% of the pictures licensed on reasonable notice as they are released. The code proposal should be simplified as much as possible for this purpose. Or as an alternate suggestion, an option to cancel upon reasonable notice one picture out of each group of five or more, in the order of release.

2. An option to cancel any picture on reasonable notice which it can be demonstrated is locally offensive on moral, religious or racial grounds. The question of fact, if disputed, can be left to simple arbitration.

3. An option to change percentage pictures designated for preferred playdates on reasonable notice that the picture is considered unsuitable in fact for the dates designated, subject to simple arbitration if there is any dispute.

4. A provision that no score charge shall be added to the film rental specified in the contract.

5. A provision that prices and terms for each picture licensed must be fixed by the distributor not later than the date of the notice of availability.

6. A provision that the option to reject pictures on selective contracts must be exercised within 21 days after notice of availability, otherwise the option is void and the picture released in due course to subsequent runs.

Although Allied States Assn. may have a definite arbitration plan worked out but has not submitted it to the distributors, it has indicated it is 'ready to renew negotiations on arbitration of trade disputes' although at Minneapolis it was Allied's board which knocked the code into a cocked hat.

The Independent Theatre Owners Assn. of New York, headed by Harry Brandt who was strongly in favor of the code, through its house organ, levels an attack on Abram F. Myers as a result of the arbitration petition by Allied.

WOTTA NIGHT

Jinx to Players, Par's 'Night of Jan. 16' Gets Complete Rewrite

Hollywood, March 12.

'The Night of January 16,' a headache since Paramount bought it from RKO, is getting a complete rewrite at the hands of Joseph Sistrom and Robert Pirosh.

Claudette Colbert passed up the femme lead three weeks before the original starting date, and was replaced by Barbara Stanwyck. Then Don Ameche balked at the male lead and drew a suspension. The delay caused Miss Stanwyck and Mitchell Leisen, director, to move out for other chores. Patricia Morison was recalled from her Mexican siesta to team with Ray Milland, and now that combination has been cancelled, pending the rewrite.

FACTER UPPED AS AIDE TO FIELD AT PIONEER

Minneapolis, March 12.

Max Facter, Great States' booker in Chicago, has been appointed assistant to Harold Field, president of the Pioneer circuit of 17 Iowa theatres. He replaces Frankie Rubel, who resigned as general manager when the circuit's headquarters moved last week from Des Moines to Minneapolis. Field himself will take over general managerial duties.

Before going to Great States, two years ago, Facter was assistant booker with Minnesota Amus. Co. (Paramount circuit) here.

Earl Hudson Named Prez Of United Det. Theatres

Earl J. Hudson, who has been handling the Paramount Detroit theatres for the home office since the resignation of George W. Trendle last August, has been named president of United Detroit Theatres Corp., the title Trendle had. Additionally, Hudson continues as general manager with complete control of operation of the Par string in Detroit and suburbs, numbering 17.

Leonard Goldenson and Sam Dembow, Jr., h.o. executives, left for Detroit Sunday (10) to set final details on the Hudson post as official successor to Trendle.

WB Set for 'Decade'

Deal is expected to be consummated this week for purchase by Warner Bros. of 'Decade,' novel by Stephen Longstreet. Book is not in the best-seller classification, but has sold about 22,000 copies since publication by Random House three weeks ago.

Paramount and Metro were also originally mildly interested in purchasing screen rights, but have dropped out. Price asked WB by agent Sidney Satenstein is $25,000.

Warners last week purchased 'Frontier Doctor,' a novel by Urling C. Coe, for $5,000, as a possible vehicle for Paul Muni.

New Theatres

Bronx Addition

Twenty-one year lease at an aggregate rental of more than $250,000 has been taken by Kay Theatres, Inc., on a new theatre in the Bronx, N. Y. New Era Management Corp., headed by Dr. B. A. Kantrowitz, is erecting the house, which will be on the main thoroughfare opposite the new Metropolitan Housing project in the borough.

Theatre will be of the stadium type, with an all-glass front and provision made for the addition of television projection.

Long's New One

San Antonio, March 12.

J. L. Long and Westex Theatres, Inc., opened last week the El Rancho, seating 1,200, at Victoria, Texas.

C. B. Franks, who formerly operated the Rex, Waxahachie, Texas, leased the house to W. J. Tucker of Stanford.

Carl Milentz of Houston is here clearing ground for a Negro nabe, plans of which are yet incomplete.

Baillie's 2 New Houses

New Orleans, March 12.

George Baillie, president of the Southern Amus. Co., has purchased property in Lake Charles, La. The Paramount theatre, destroyed by fire last December, will be built on spot. New Par will seat 850, increase of 250 over old house. Company operates 20 houses in 10 parishes in Louisiana.

Baillie also announces new theatre in Westlake, La., work to start at once.

Detroit's De Luxe Nabe

Detroit, March 12.

A super-elegant nabe, on a par with Grosse Pointe's Punch and Judy, is to be built in Birmingham, Detroit suburb. A new company, headed by Elbridge G. Newhall, will have up by fall a 1,500-seat theatre, called the Bloomfield.

There have been plenty of buildings in this area recently with many Detroiters putting up their homes in Birmingham.

One Newie, One Fired

Dallas, March 12.

Theatres just broke even here last week with announcement of one new one to start while one was destroyed by fire.

New 1,400-seater planned at Lubbock for Lindsley Theatres, Inc., to take six months to build. Outfit is associated with Consolidated Theatres of Oklahoma City.

Destroyed at a loss of $40,000 by fire was the Strand, one of three houses at Marshall, run by East Texas Theatres of Beaumont. Adjoining buildings also damaged.

L. I. City House

Morris Kutisker is building a theatre at 40th avenue and 10th street, Long Island City, to be known as the Mayfair. It will be ready for opening June 1 or shortly thereafter.

Vic's New Quiz Game—You Gotta Do Something to Make 'Em Forget the Pix

By Joe Laurie, Jr.

Coolacres, Cal., March 12.

Dear Joe:

Well, it sure feels good to get back home again, although our trip to New York was swell. Aggie and me are still turning over the leaves in our memory book of the old town. I don't care how much they lift the face of the Palace lobby, it's still the Palace to me. When I walk on Broadway I don't see the orange juice stands, the cheap dancehalls, restaurants and new buildings. I see Shanley's, the old Claridge, Considine's Metropole, the Putnam Bldg. When I look at the State theatre it changes into the old Bartholdi Inn and the old VARIETY office. I don't see the Bond Bldg. Instead I see a two-story, brown front house where the Lee Kids lived.

When I meet my old pals, I don't see their wrinkles, snow in their hair and Social Security numbers in their eyes. I see the young, ambitious youngsters that I trouped all over the country with. A great bunch of guys that dealt out laughs. I see them still waiting around for the Big Break and I know in this racket it's liable to come to a guy of 60 the same as it does to a kid of 16. So you see, the old town has plenty of kick in it for me everytime I see it, and those trips back east make it easier for us to stay back here.

But as much as I like New York it still feels great to come back home again, even though it's in a hick town. I think it was J. W. Kelly, the Rolling Mill man, who once said, 'A hick town is a place where nobody stays up after 10 o'clock at night except with a corpse.' Well, we ain't as bad as that here in Coolacres. There's a lot of guys here that stay up until after midnight, that is if the bottle's opened at 12. But home must be a pretty good place when you figure you have to cart away the cat in a burlap bag to get her away from it.

The weather here has been very bad, in fact it's so bad that you'd think it was being run by politicians. Plenty of knee-deep 'dew' all day and at night it gets cold enough to freeze the smoke stack of a locomotive. Which all doesn't help my rheumatism any. After all these years sufferin' with rheumatism I find the only medicine for it is to thank the Lord it ain't gout.

'Colored Answers'

Vic took care of the business pretty good. He and Flo got some new clothes, which made me a bit suspicious, but I figger he's a good showman if he did get it out of the boxoffice; me and Aggie couldn't get enough for even new shoes. Anyway, Vic didn't let the business get worse. He started a gag that may bring returns. He calls it 'Colored Answers' and offered a lot of cash prizes for the customers that send in the best answers accompanied by a ticket stub. The game goes something like this: What is the color of a ghost? Boo (Blue). What is the color of rain falling on a tin roof? Ping (Pink). What is the color of a couple getting married? Wed (Red). What is the color of a guy getting over a drunk? Burple. I know it sounds screwy, but you gotta do something these days to get the customers' minds off the pictures. So far my brother-in-law has sent in the best answers; you don't need much sense for it. I hope he wins so I can get even for the dough he owes me.

Flint, the banker, is back home again and he always seems in a hurry, like he was going for a doctor. But I found out he makes trips to the Western Union office. That blonde he met in New York last year is making long distance touches. She wants to get richer than he is, but wants to do it with his dough. Aggie sez he should have married her when he was in New York last year, they'd been divorced by now, and the money he is sending her would apply on the alimony.

Well, that's about all the Underwood I can sling your way for now. Best to the gang, see

Your pal,
Lefty.

P. S.—Gene Buck sez, 'Youth has a wish—old age a dread.'

N.W. Allied Convention Incepts Drive to Curb Flock of Trade Evils

Minneapolis, March 12.

Proclaiming that they have their backs to the wall and are threatened with extinction, the territory's independents, acting through Northwest Allied, have set wheels in motion for a more effective organization through the formation of district units which will enlist a greater number of theatre owners in a campaign to eliminate alleged trade evils.

Decision to divide the territory into units to be headed by regional directors, who will work with the central Northwest Allied office here to effect closer cooperation among the independents in dealing with percentage pictures and 'other such unfair and undesirable policies,' was reached by the independents meeting in convention at Northwest Allied's call.

The independents agreed that their only chance of salvation lies in the Neely bill's passage and those present agreed to strive to the utmost of their ability to put over the measure.

Bennie Berger, former Northwest Allied president and head of a circuit of 18 large theatres, charged at the meeting that the distributors are trying to 'annihilate' the independents and would be successful in this purpose except for the fact that national Allied States has been 'harassing' aforesaid exhibitors with the Neely bill and Government suit. He declared the affiliated circuits have grabbed off all the most desirable towns and situations in the territory and alleged that distributors sell on percentage to learn what other situations are worth while 'stealing.'

Pro-Neely Unqualifiedly

W. R. Frank, head of one of the territory's largest and most successful independent circuits, comprising 17 big theatres, also contended that passage of the Neely bill is essential to the independents' continued existence. Unless independents get behind the measure, he predicted, their fate is sealed.

'I'm living in constant fear today and I grovel quiveringly at the feet of the few who are in control of this industry,' declared Frank. 'Unless exhibitors now show some backbone and help themselves they'll lose their theatres completely. Few independent exhibitors are able to make any money today and all are on the spot. If the Neely bill doesn't pass they'll be squeezed still tighter. Every day I sit trembling. But the worst they can do is to take my theatres away from me.'

Frank said that at his solicitation more than 100 business men in the

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Frank Capra Agrees To Roadshow 'John Doe'

Hollywood, March 12.

Frank Capra's 'Life of John Doe' will be filmed in roadshow length under his one-picture production deal at Warners. Picture rolls some time in May with an early fall release.

Capra's agreement to Warners' roadshow proposition is the first in his career as a producer-director. Heretofore he has opposed the showing of his picture at advanced prices on the theory that profits return more quickly under the general release plan.

'Pinocchio' Deals Set

Selling the picture separately rather than under the contract covering 1939-40 product, 'Pinocchio' has been signed for by a representative number of circuits under deals made during the past week.

They include Warner Bros., RKO's own chain, Famous Players Canadian, Publix Shea, Loew's New England, Comerford, Schine Bros., Publix-Netco, Interstate of Texas, Butterfield in Michigan, Maine & New Hampshire, Fabian, Chatkin-Katz, Paramount-Lynch, E. J. Sparks circuit, Malco, and Dent in the west.

UA's 3 in Music Hall

United Artists has tied up the Music Hall, N. Y., for three of its films in a row. 'Rebecca' (Selznick) is slated now for March 28, followed by Edward Small's 'My Son, My Son,' which will in turn be followed by Alexander Korda's 'Over the Moon.'

Sol Lesser's 'Our Town' will also go into the M.H., but not for some time yet, as it is still in work. Hal Roach's 'Million B.C.' is expected to be dated into the Roxy.

Chi Quiet; Leigh-Laughton Good $10,000, But 'Divorcement' N.S.G. $7,500, 'Hell'-Kennedy Fine $17,000

Chicago, March 12.

Little excitement in town currently, with a flock of holdovers in most of the spots and the newcomers indicating little action at the wicket.

Chicago is holding 'Grapes of Wrath,' which got a nice gross last week. Picture is having difficulty in satisfying the femmes, who are slapping it orally on the exit. This has caused a fadeout during the matinees, and it is up to the evening trade to perk the intake into profitable numerals.

RKO Palace had Maureen O'Hara in town for three days of personals for the premiere of 'Bill of Divorcement,' but it did little to aid the boxoffice. Plenty of ad spreads and other exploitation for this topmounter of a first-run double feature lineup, but disappointed from the bell.

Plugging of the Vivien Leigh moniker and Charles Laughton garnering some trade for 'Sidewalks of London,' which looks for good stay in the Roosevelt. Wallace Beery is attracting primarily male trade into the Apollo for 'Men From Dakota.'

'Gone' is falling off at the matinees at both the Woods and Oriental, but though in its seventh week here, continues to sell out at nights and is smash over the weekends.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Dakota' (M-G). Not many femmes in for this one and is dragging along on male play for indicated $5,000, okay. Last week, 'Light Failed' (Par), completed surprisingly strong four-week gallop to satisfying $4,300.

Chicago (B&K) (4,000; 35-55-75)—'Grapes' (20th) and stage show (2d wk). Holdover is not completely warranted on basis of initial session's showing, and gross currently dips to $28,000, rather soft. Last week brought in $38,000, good money, primarily from the evening strength.

Garrick (B&K) (900; 35-55-65-75)—'Castle Hudson' (WB) (2d wk). Built somewhat towards finale of initial week and goes into extra playing, looking for so-so $3,200 currently after okay $5,100 last week.

Oriental (Jones) (3,200; 75-$1.10-$1.50)—'Gone' (M-G) (7th wk). Holding up fine on nights and weekends and will bring in $30,000 worth of shekels currently after taking about $40,300 last week.

Palace (RKO) (2,500; 35-55-65-75)—'Divorcement' (RKO) and 'Playboy' (RKO). Double feature not strong at the turnstiles, despite strong plugging from all angles. Slipping to $7,500, mild. Last week, 'Girl Friday' (U) and 'Seven Gables' (U), fine $13,300.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Sidewalks' (Par). Vivien Leigh name unquestionably an attraction and pulling fans to the tune of $10,000, plenty solid. Last week, 'Married Wife' (20th), miserable $4,600.

State-Lake (B&K) (2,700; 25-40)—'Green Hell' (U) and vaude. Edgar Kennedy headlining on stage. Combination bill means another winner at $17,000. Last week, 'Night Nights' (Par) plus Jimmy Dorsey orch, solid $18,200.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Northwest' (M-G) (3d wk). Has had a cheerful coin stay in spite of male draw, with the Spencer Tracy name aiding plenty. Looks for $8,000, all right, after snagging bright $12,800 last week.

Woods (Essaness) (1,200; $1.10-$1.50)—'Gone' (M-G) (7th wk). Reserved seats for two-a-day is still riding high for evenings and weekends, with the weekday matinees slumping. Currently indicates $12,000 after good $13,000 last week.

Lent Hacks West-Fields In Montreal to $5,500

Montreal, March 12.

Lent and 'Gone With the Wind' seem to have bogged down the first-runs locally to below average grosses, with the latter running another $20,000 at Loew's in current week and no stemming of the rush in sight.

Fine skiing weather has reduced attendances weekends.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Ehrlich's Bullet' (WB). Doing better than most and may get good $7,500. Last week, 'Grapes' (20th), disappointing $6,000.

Capitol (CT) (2,700; 25-45-55)—'Chickadee' (U) and 'Bright Boys' (U). Mae West-Fields, only so-so at $5,500. Last week, 'Vigil Night' (RKO), poor $4,000.

Loew's (CT) (3,000; 75-$1.13)—'Gone' (M-G) (4th wk). Still wowing the fans with fine $20,000 in sight after smash $23,000 last week.

Princess (CT) (2,300; 25-34-50)—'Earl Chicago' (M-G) and 'Fast, Furious' (M-G) fairish $3,000 probable. Last week, 'Music Heart' (Col) and 'Beware Spooks' (Col), poor $2,600.

Orpheum (Ind) (1,100; 25-50)—'Over Moon' (UA) and 'Mexican Spitfire' (RKO) (2d wk). Good enough $2,000 in sight, following good $3,200 last week.

Cinema de Paris (France-Film) (600; 25-50)—'Roman d'un Tricheur' (2d wk). Lenfish $1,000 and $1,200 last week, poor.

St. Denis (France-Film) (2,300; 25-34)—'Therese Martin' and 'Pauvre Petite Fille.' May gross around $4,000, good enough for season. Last week, 'Mon Oncle et Mon Cure' and 'Visite Royale,' down to $2,700.

'CASTLE' - VAUDE FALL IN PITT TO $11,500

Pittsburgh, March 12.

Holy Week seems to have hit town seven days ahead of schedule. Couple of spots aren't feeling it, but the majority are falling off sharply. Of the newcomers, 'Strange Cargo,' at Penn, is managing to beat the depresh and it's in for an excellent stanza.

At Stanley, 'Castle on Hudson' and stage show are taking a bad beating, and Fulton is dying with 'Our Neighbors—the Carters' and 'Big Guy,' twinner due for a yanking day ahead of schedule. 'Gone' at Warner still holding steadily in seventh week, slackening a bit only at daytime performances, with Alvin professing enough satisfaction with 'Grapes of Wrath' in second week to hold it a third.

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'Grapes' (20th) (2d wk.). Dropping sharply from opening session's take, but strong enough to rate a third. As a result, 'Grapes' will stick until 'It's a Date' (U) (21). Looks like around $8,500 on current week, as against splendid $15,000 last.

Fulton (Shea-Hyde) (1,700; 25-40)—'Carters' (Par) and 'Big Guy' (U). Comes out tomorrow (Wednesday), day ahead of schedule, for 'Child Is Born' (WB). On abbreviated session, doubtful if dual will pull even $2,000, bad. Last week, second of 'Chickadee' (U), pretty disappointing at $3,900.

Penn (Loew's-UA) (3,300; 25-35-50)—'Strange Cargo' (M-G). Mixed notices for this one, but peppering away briskly at b.o. nevertheless, with big draw figured to be Gable since his Rhett Butler. Present pace indicates $17,000. Last week, 'Northwest' (M-G), fine $20,000 in eight days.

Ritz (WB) (800; 25-35-50)—'Northwest' (M-G). Just the type of picture for this spot. Obviously Penn didn't drain film dry since it got away fast here and should have no trouble holding up to $5,000, very good. Last week, 'Bad Angel' (M-G) and 'Marines High' (RKO), pretty awful at $1,800.

Senator (Harris) (1,800; 25-40)—'Black Friday' (U) and '7 Gables' (U). This one played up the 'horror' billing and getting results. Opened Sunday (10) very big and expected to hold up well enough to stick four days in second week, enabling 'Grapes of Wrath' to move over Thursday (21). On full week, pretty close to $3,000, comfortable margin of profit here. Last week, 'Girl Friday' (Col), came out after three days in fourth week to poor $800. Run had previously been milked to saturation point.

Stanley (WB) (3,000; 25-40-60)—'Castle Hudson' (WB) and Maurice Spitalny orch-Johnny Perkins-Dixie Dunbar. No customers for this bill, with locals obviously fed up with prison fare and no names on stage to drawn 'em in. Will be lucky to grab $11,500, and that means great big splotches of red. Last week, 'Vigil Night' (RKO) and Clyde McCoy-Morton Downey-Edmund Lowe, best here in couple of months at $17,750.

Warner (WB) (2,000; 75-1.10-1.65)—'Gone' (M-G (7th wk). Still no signs of serious let-up. May go under $25,000 for first time since run began, but it won't be by much. Last week, $30,000 again, phenomenal at this late stage of engagement.

First Runs on Broadway

(Subject to Change)

Week of March 14

Astor—'Gone With the Wind' (M-G) (14th wk.).

Capitol—'Northwest Passage' (M-G) (2d wk.).

Center—'Pinocchio' (RKO) (6th wk.).

Criterion—'Earl of Chicago' (M-G) (13).

(Reviewed in VARIETY, *Jan. 3)*

Globe—'Castle on the Hudson' (WB) (2d wk.).

Music Hall—'Young Tom Edison' (M-G).

(Reviewed in VARIETY, *Feb. 14)*

Paramount—'Road to Singapore' (Par) (13).

(Reviewed in VARIETY, *Feb. 28)*

Rialto—'Millionaire Playboy' (RKO) (16).

(Reviewed in VARIETY, *March 6)*

Rivoli—'Grapes of Wrath' (20th) (8th wk.).

Roxy—'My Little Chickadee' (U) (15).

(Reviewed in VARIETY, *Feb. 14)*

Strand—'Three Cheers for the Irish' (WB) (2d wk.).

Week of March 21

Astor—'Gone With the Wind' (M-G) (15th wk.).

Capitol—'Northwest Passage' (M-G) (3d wk.).

Center—'Pinocchio' (RKO) (7th wk.).

Music Hall—'Young Tom Edison' (M-G) (2d wk.).

Paramount—'Road to Singapore' (Par) (2d wk.).

Rivoli—'It's a Date' (U) (22).

Roxy—'Primrose Path' (RKO) (22).

Strand—'Virginia City' (WB).

Quiz vs. Quiz Hurts 'Chickadee' In Cleve., $13,000

Cleveland, March 12.

Sailing ahead of other new entries, 'Strange Cargo' gave State surprise after week first day by suddenly growing wings that swept in the best Saturday and Sunday trade of week.

Although fortified by 'My Little Chickadee,' Palace is not showing much b.o. power with original Prof. Quiz on stage, feeling competish of annual Food Show and its Prof. I. Q. harder than rivals. 'Gone' is continuing to rake in record takes on seventh week at Stillman, and 'Grapes of Wrath' on Hipp h.o., is hot enough for third stanza.

Estimates for This Week

Alhambra (Printz) (1,200; 10-30-35)—'Double Alibi' (U) and 'Invisible Man' (U) (2d run). Fair $1,800 for full frame. Last week 'Fugitive Large' (Col) and 'Legion Lawless' (RKO), on half stretch, slightly under $900 poor.

Allen (RKO) (3,000; 30-35-42-55)—'Black Friday' (U). Set for average $3,000, despite good exploitation. Last week 'Dr. Ehrlich' (WB), slowed up to shade above ordinary $3,500.

Circle (Marmorstein) (1,900; 15-35)—'Saint's Double' (RKO) and 'Joe Turp' (M-G) (2d run). Nice billing and going, $2,600. Last week 'Lion Wings' (UA), got benefit of terrific ballyhoo intended for downtown spot and also satisfactory $2,000.

Hipp (WB) (3,700; 30-35-42-55)—'Grapes' (20th) (2d wk). Bucked up in grand shape after limping start, copping daily column space. Heading for very smart $10,000, with another stay definitely in sight, after socking the first week square on the button for great $18,500.

Palace (RKO) (3,200; 30-35-42-55)—'Chickadee' (U) with vaude. House not been able to get into the groove this month, not even with West-Fields pix combined with Prof. Quiz on stage, who has to fight another quizzer in civic auditorium's sell-out food show. Indicated $13,000 not too good and if it lands more it will be news. Last week 'Married Wife' (20th) and Eddy Duchin, $13,500, ordinary.

State (Loew's) (3,450; 30-35-42-55)—'Strange Cargo' (M-G). Gable fans offsetting critical pans and bringing pleasant $14,000. 'Northwest Passage' (M-G) last week steamed up to $15,000, good.

Stillman (Loew's) (1,972; 75-$1-$1.13-$1.50)—'Gone' (M-G) (7th week). Whirling along at powerful rate on seventh week, although matinees showing drop. Ripe for $22,000 and may go three more weeks if it takes that much. Last week, grand $24,000.

B'way Lacks B.O. Rhythm; 'Passage' Best at $45,000; 'Husbands' Docile 76G, 'Hardy'-Geo. Hall-Louise, 25G

(Best Exploitation: Capitol)

New York town has nothing to brag about this week when the downtown theatres are taken as a whole. Business has weakened considerably, as compared with the prior week, and no one can put their fingers on the exact cause or causes. Lent doesn't usually hurt so much, but that probably figures, and beginning Sunday (17) it will be Holy Week once more.

Sudden cold weather Sunday and Monday (10-11) got in some apparently bad licks, Monday particularly being away off. Also, the attractions in some instances may not be what the public ordered but, on the other hand, a couple pictures that are well regarded are not figured as getting their just due.

This is particularly true of 'Northwest Passage' and 'Too Many Husbands.' The former, backed by an extensive national campaign and bolstered by effective local handling, plus heavy advertising, may get $45,000 at the Capitol. This is highly profitable business, but the picture would be doing better but for current general lethargy. 'Passage' is very much a man's picture.

Music Hall will end at $76,000 or so with 'Too Many Husbands,' another film which under more favorable conditions would be substantially topping that point. Profit is satisfactory, however, and the Hall tomorrow (Thurs.) brings in 'Young Tom Edison' and an Easter show.

The Paramount show today (Wed.) also goes through Easter, which will be its second week. Theatre could have held 'Seventeen' and Glenn Miller a third stanza on the strength of a sturdy $43,000 the second week, but Miller could not continue. Tommy Dorsey, who will be playing his third straight Easter at the house, opens today with 'Road to Singapore.' On the first stage show, Miller will appear as a guest under a stunt welcoming Dorsey in.

Center will be under $30,000 this week (5th) with 'Pinocchio,' but quite okay, and the State is pulling for $25,000 with 'Judge Hardy and Son,' plus George Hall's orchestra and Anita Louise. 'Hardy' is the first picture to play the State second-run following the Criterion, where it had a three weeks' engagement, doing very well. For 'Pinocchio' a substantial lift is expected Easter, when it will be in its seventh week.

'Vigil in the Night' is disappointing at the Roxy at $32,000, and 'Three Cheers for the Irish,' plus the Johnny McGee-Morton Downey in person combination, is letting the Strand down to around $20,000. An advance two-week booking for 'Three Cheers' and the Strand stage bill forces a holdover.

'Wolf of New York' poor at the Criterion, finishing its week last night (Tues.) at less than $6,000. 'Earl of Chicago' opens there today (Wed.).

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Gone' (M-G) (14th week). The 13th week, ending last night (Tues.), $20,000, not far from capacity, which is $22,700, every seat sold. Remains indef.

Capitol (4,250; 25-55-75-85-$1.10-$1.25)—'Northwest Passage' (M-G). Doing the best business of the town but it would be more if conditions were better; however, at $45,000 or close, excellent profit. The 12th (final) week of 'Gone' (M-G) was $63,000. 'Passage' begins its second week tomorrow (Thurs.) and probably holds through Easter.

Center (3,301; 25-40-65-85-99-$1.10)—'Pinocchio' (RKO-Disney) (5th week). Indications point to under $30,000 but good profit. Last week (4th) was $31,000.

Criterion (1,662; 25-40-55)—'Earl of Chicago' (M-G). Opens here this morning (Wed.). 'Wolf of New York' (Rep) was under $6,000, light. Behind that, 'Dakota' (M-G), on its second week, very good $8,500.

Globe (1,700; 25-35-55)—'Castle on Hudson' (WB) (2d-final week). Doing all right on the holdover, probably $7,500, and goes a third stanza. The first week smacky $12,000.

Palace (1,700; 25-35-50)—'Fighting 69th' (WB) (2d run) and 'Young As You Feel' (20th) (1st run), doubled. Twain only fair, $7,000. Last week, 'Swiss Robinson' (RKO) and 'Brother Rat' (WB), both 2d run, $8,000, okay.

Paramount (3,664; 25-35-55-85-99)—'Singapore' (Par) and Tommy Dorsey, plus Red Skelton, others, open today (Wed.). 'Seventeen' (Par) and Glenn Miller, plus the Andrews Sisters, went two highly profitable weeks, getting $55,000 the first and $43,000 the second.

Radio City Music Hall (5,980; 40-60-84-99-$1.65)—'Too Many Husbands,' (Col) and stage show. Somewhat under hopes at $76,000 or over but suitable black. Last week, second of 'Lincoln' (RKO) only $56,000, considerably disappointing.

Rialto (750; 25-40-55)—'Double Alibi' (U). This one will get around $7,000, o.k. In ahead, 'Marines Fly High' (RKO) was $7,200.

Rivoli (2,092; 40-55-75-85-99)—'Grapes' (20th) (8th week). Steinbeck film continues for a total of eight weeks and two days, closing March 21, the longest engagement any picture has had at this theatre. The seventh week, ending last night (Tuesday), was $18,000, still a nice profit, while the sixth stanza hit $22,000. 'It's a Date' (U) scheduled to open Friday (22).

Roxy (5,836; 25-40-55-75)—'Vigil in Night' (RKO) and stage show. Failing to attract and will probably be no more than about $32,000 on the week. 'Bluebird' (20th) only $34,000 last week, very blue.

State (3,450; 35-55-75)—'Judge Hardy' (M-G) (2d run) and George Hall orch., Dolly Dawn and Anita Louise. Maybe $25,000, good. Last week 'Girl Friday' (Col) (2d run) and Dick Himber, $28,000, excellent.

Strand (2,767; 25-30-35-75-85-99)—'Three Cheers for Irish' (WB) and Johnny McGee orchestra, Morton Downey, others. Wheels turning very slowly here this trip, only around $20,000, but show being forced second week. 'Ehrlich' (WB) and Tommy Tucker, with picture providing majority of the draught, powerful enough last week (its 2d) at $33,500 to have been held. First week $44,000.

'FRIDAY' SMASH $37,500 IN HUB

Boston, March 12.

'My Girl Friday' and 'My Little Chickadee' are the strong entries this week. 'Sidewalks of London' is so-so.

Return engagement of 'Gone With the Wind' at the Majestic for eight days was a flopperoo and ended Sunday (10).

Estimates for This Week

Boston (RKO) (3,200; 25-30-40)—'Isle Destiny' (RKO) and 'Mercy Plane' (Prod), with vaude headed by George Beatty, four days; and 'Hunchback' (RKO) and 'Charlie McCarthy Detective' (U) (both 2nd run), dual, three days. Heading for pleasing $9,000 on strength of vaude show. Last week, 'Chasing Trouble' (Mono) and 'Music Heart' (Col) (2nd run), with vaude, four days; and 'Call Messenger' (U) and 'Danger Ahead' (Mono), three days, double, $8,200, okay.

Fenway (M&P) (1,332; 25-35-40-55)—'Judge Hardy' (M-G) and 'British Intelligence' (WB) (both 2nd run), dual. Satisfactory $6,000. Last week, 'Married Wife' (20th) and 'Man Wouldn't Talk' (20th), dual, $5,500.

Keith Memorial (RKO) (2,907; 25-35-40-55)—'Chickadee' (U) and 'Honeymoon Deferred' (U), dual, five days. Strong $15,000 gait. Will hold for seven more days. Last week, 'Little New York' (20th) and 'Saint's Double' (RKO), double, nine days, big $20,000.

Metropolitan (M&P) (4,367; 25-35-40-55)—'Sidewalks London' (Par) and 'Seventeen' (Par), dual. Very pallid at $12,500. Last week, 'Dr. Ehrlich' (WB) and 'Granny Gun' (WB), double, disappointing $15,500.

Orpheum (Loew) (2,900; 25-35-40-55)—'Girl Friday' (Col) and 'Convicted Woman' (Col), double. Smasho to tune of around $22,000. Last week, 'Northwest' (M-G) and 'Lone Wolf Strikes' (Col), dual, both holdovers, dandy $19,000.

Paramount (M&P) (1,797; 25-35-40-55)—'Judge Hardy' (M-G) and 'British Intelligence' (WB) (both 2nd run). Okay for about $8,000. Last week, 'Married Wife' (20th) and 'Man Wouldn't Talk' (20th), dual, $7,000.

Scollay (M&P) (2,538; 25-35-40-50)—'Light Failed' (Par) and 'Married Wife' (20th) (both 2nd run). N. g. $4,000. Last week, 'Housekeeper' (UA) (2nd run) and 'Brother Rat Baby' (WB) (continued run from Par and Fenway), very good $5,000.

State (Loew) (3,000; 25-35-40-55)—'Girl Friday' (Col) and 'Convicted Woman' (Col). Very strong $15,500 indicated. Last week, 'Northwest' (M-G) and 'Lone Wolf Strikes' (Col), both holdovers, $12,500, very good.

Majestic (Shubert) (1,650; 75-1.10-1.50)—'Gone' (M-G). Return engagement for eight days flopped after marathan runs at Loew's State and Orpheum. Tallied about $3,000.

+ FILM SHOWMANSHIP +

AUSSIE P.A.S FIGHT 'UNFAIR' FILMS CRIX

Sydney, Feb. 22.

Led by Hoyts, publicity men, with the approval of the Film Council of Australia, intend forming a subcommittee to fight 'unfair' slaps at the pic field in general. Hoyts, among other units, is particularly disturbed by the continuous smacks from the Australian Broadcasting Commission in its criticisms of pix.

Apart from the ABC angle, exploiteers are also strongly against the publication in local newspapers of yarns sent from Hollywood by freelance scribes. Exploiteers argue that such freelancers are presented with letters of intro to major studio heads by distrib execs here and, on arrival, following lots of entertaining and so forth at the expense of the studios, begin shooting back heavy slaps at the Hollywood product, and the stars in general.

What burns the exploiteers most, however, is the fact that criticisms of Hollywood product reach here before the films are screened over the major loops, and in many instances such criticism is regarded as most unfair.

Theatre Vandalism Due To F.&M. Union Trouble

St. Louis, March 12.

Cops using field glasses from hiding places in Fanchon & Marco's 5,000 seater Fox last week solved the mystery of the slashing of the plush covering on more than 400 seats in the house when they nailed Earl A. Staab, a cleaner, in the early a.m. The pinch ended a three-night vigil by the cops to whom Chauncey B. Nelson, personnel director for F&M, made the beef. Staab was detected in the act of damaging the plush upholstery as he cleaned the house. To cops he admitted the vandalism, and said he was actuated by resentment against the company for delay in signing a new contract with IATSE, Local No. 2-B, by which he would have received an increase of $9 per week from the $15 he now receives. Staab also asserted no one had suggested that he damage the theatre property.

When Nelson squawked to the gendarmes he said the firm was having 'trouble with the members of the IATSE, Local No. 143, which has been picketing this house and 12 others operated by F&M since last October.' F&M has filed several damage suits against members of Local No. 143 and the co-receivers as the outgrowth of the picketing tactics and, in one, asserted the theatre enterprise had lost $75,000 due to the boycott.

Two weeks ago Harold Toman, a picket, slapped a $50,000 damage suit against the St. Louis Amus. Co., Fanchon & Marco Service Co., Nelson, James H. Arthur and Richard R. Fitzmaurice as result of a peace disturbance pinch at the Granada, a nabe, managed by Fitzmaurice. Toman beat the rap in police court.

NSS Using Par Exchanges Pro Tem for Accessories

Pending the establishment of its own branches in the 32 key centers of the country, National Screen Service is using the Par exchanges for the handling of accessories and other advertising material under the five-year deal effective Feb. 1 last. National has less than a dozen exchanges of its own to date but will have the full total open at the earliest possible date, in all probability within six months or so.

Company takes care of the overhead carried by Par in continuance of a majority of its accessories departments throughout the country.

BERGER'S 18TH HOUSE

Minneapolis, March 12.

Berger Amus. Co., independent circuit operators, has increased its chain to 18 houses by acquisition of the Savoy, local lower loop 350-seat subsequent-run theatre. The scale was made by Harry Dryer, owner and operator.

A new front will be built and other improvements made, according to announcement by Bennie Berger, president.

By John C. Flinn

Listing by Government attorneys of the exhibitor complaining witnesses, who will build by testimony and deposition the structure of the anti-trust suit against major film companies, gives to the film trade its first glimpse behind scenes of the legal battle that is awaiting the starting gun on May 1.

In the roster, which was collated by state and city categories, are to be found many familiar names. Persons who have followed closely the industry's internal frictions recognize numerous exhibitors who over the years have fretted under grievances, both real and imagined. Dominant among the complainants are theatre operators who, in various and sundry ways, have protested and rebelled against clearance and zoning conditions in their respective territories, or who have felt the pressure of being unable, under certain conditions, to lease and exhibit major product in the face of competition provided by affiliated theatre circuits, or large independent groups with greater buying power.

The Federal court in New York, therefore, is to be the forum in which perplexing and baffling film trade practices are to be aired, argued and settled, after a fashion. The film industry generally can anticipate a trial record that will be lengthy, highly technical and complicated beyond normal comprehension.

Most of the complaining exhibitor-witnesses will tell the court the same story, in essence, that many of them in 1934-5 told to local NRA film boards and the Code Authority. Their plaint, in brief, is that the independent theatre is caught in a vise, and a double squeeze is being applied, by the film exchanges on one side, and favored affiliated theatres on the other.

Just what kind of legal relief, if any, the courts can find to ameliorate a competitive exhibition situation, where there is insufficient film to provide first run quality product for all theatres, is unpredictable at this point, before the court proceedings get under way. No agency within the industry heretofore has solved successfully the problem by arbitrarily dividing the film supply in a manner satisfactory to competitors when the total available playing time exceeded the film resources. In the same groove of discontent is the controversy over unfair clearances between first and subsequent runs.

AN OLD INDUSTRY PROBLEM

Nearly 3,000 complaints bearing on issues of clearance, or film supply, were adjudicated with some degree of fairness and understanding of practical operations by the various NRA boards. Before these industry bodies the complaining exhibitors and the distributors had the benefit, at least, of hearing before tribunals which were composed of men daily engaged in the film business. They also were equipped with first hand, personal knowledge of the competitive situations under discussion and knew the background and history of the development of theatre building in each situation.

Every section of the country was explored during the NRA administration in an earnest and eager search for facts on which to develop some formula by which the causes of exhibitor squabbles over clearance could be eliminated. Days and months were devoted to the task of preparing schedules and tables affecting certain big city or territorial areas. In the end, NRA found the task of creating a panacea impossible. Clearance in the film business is something that is sold by a distributor and bought by an exhibitor. Up to this date the rules of negotiating are as varied as the codes of horse trading. And the business has come a long way.

U. S. TAKES A NEW TACK

The Government anti-trust suit, however, is tackling the issues from an entirely new (and heroic) viewpoint. Acknowledging the existence of dissatisfaction in the exhibition field, Uncle Sam is undertaking the job of tearing apart the entire exhibition structure by asking the court to divorce theatre operations from major companies which also are engaged in producing and distributing films. If successful in winning the suit, the Government's next step, according to legal prognosticators, will be to supervise, through trustees, the theatre operations of the large circuits.

To the press this week, Thurman Arnold, assistant attorney general in charge of anti-trust suits, declares that, 'In case the Government wins the suit, the defendants will not be obliged to dispose of the theatres at the low prices which would result from hurried sale.' Mr. Arnold said a trustee would be appointed and 'allowed 10 years, if necessary, to accomplish the sales.'

Best conclusion to be drawn from the above recital is that the film industry faces the prospect of a long, drawn-out legal controversy, the ultimate of which is vague, to say the least.

Immediate showmanship necessities, however, demand uninterrupted production of good films, and a sharp stepping up of exploitation enterprise and advertising. The organized industry cannot serve itself better at the present time than by continuing to turn out the higher grade of pictures which has won a new respect for Hollywood during the past few months.

Several of the major companies have successfully met the season's output with exploitation comparable to the quality of the pictures; others have fallen down badly either through weak showmanship policies or because of reduced advertising budgets which have left their publicity departments on an impotent limb.

Litigants seldom whistle on their way to court, but the spirit of show business demands a confident approach to the trade and public. Some of the majors currently are punishing themselves more severely through their own advertising timidity than if they lost a hundred court decisions.

FLAMES ON SCREEN, BUT PATRONS SIT UNNERVED

Minneapolis, March 12.

Four hundred patrons of Lyndale, indie nabe, reassured by manager J. H. Bowen, sat calmly in their seats and watched flames being played on the screen when the film in the projection machine caught fire. Unable to get the blaze under control, Al Harris, operator, ran from the projection booth as flames spread, shutting a fireproof door behind him.

When investigation revealed the booth was so badly damaged the show could not be continued, patron's money was refunded.

Ak-Sar-Ben's Curtsy To Sonja—Lapel Billing

Omaha, March 12.

Omaha's heaviest civic organization, the traditional Ak-Sar-Ben, which operates and owns a Missouri river bridge, a great racing and exposition plant and a huge Coliseum to which has just been added ice equipment, is going frisky. Membership buttons for the coming year will not have the picture of a railroad train, a buffalo, a field of grain or a knight in armor. It will have—of all things—a likeness of Sonja Henie, in full skating costume doing a fancy figure, one leg high in the air.

Decision to so honor the Norwegian ice star came after she had given the organization a $80,000 gross for one week at the Coliseum. She brought in thousands from as far as 300 miles away, was feted and lauded and practically owned this packing-house town for a full week.

O'Flaherty On 'Valley'

Hollywood, March 12.

Twentieth-Fox signed Liam O'Flaherty to collaborate with Ernest Pascal on the screen play of the high-budget production, 'How Green Was My Valley,' current best-selling novel by Richard Llewellyn.

Studio paid $50,000 for the yarn.

Vox Pop Trailer

Center theatre, N. Y., playing 'Pinocchio,' added a trailer at the end of last week declaring that it had received numerous requests for the showing of 'Snow White' again and asking the audience to indicate by applause whether it desired the reissue.

Response invariably almost tears the rafters down.

CANADIAN CIRCUIT'S $94,640 NET PROFIT

Montreal, March 12.

United Amus. Corp., Ltd., operating 27 picture houses in Montreal and province, shows net profit for 1939 in financial statement just issued of $94,640 against $85,468 in 1938, equalling $1.17 a share against $1.05 previous year. No additional theatres built during 1939. A 75c dividend paid with earned surplus carried forward at $244,393 slightly above 1938 figures. Balance sheet shows net working capital at $215,088 against $144,000 a year ago.

President Ernest A. Cummins draws attention to the total taxation bill of $322,000 and states that this amount represents approximately 3.4 times the net profit, or about $3.98 a share.

Par B'way Corp. Shows A Net Loss of $756,688

The Paramount Broadway Corp., controlling the Paramount building, N. Y., and the theatre of which it is a part, showed a net loss of $756,688 as of Dec. 31 last for the year 1939.

Income for operations was $969,856, while expenses included operation of $223,729; insurance, $8,022; taxes other than Federal income, $335,223; interest, $218,919, and leasing commission, $6,114. Fixed assets include deduction of reserve for depreciation of $4,335,252.

As of Dec. 31, the Hercules Theatre Corp., operating the Par theatre, owed Paramount Broadway $39,144, while Paramount Pictures, Inc., owed a minor item of $73.

ASKS OFAYS TO CUFFO NEGROES INTO 'GONE'

Baltimore, March 12.

Advertising that 'one good turn deserves another,' Bill Zell, manager of the Harlem theatre here, is enlisting ofay help to stimulate sale for 'Gone With the Wind,' due into his house with exclusive Negro patronage Easter week. Copy in local papers is urging householders to treat their colored maids, chauffers, butlers, to tickets for the opus.

Zell is planning some policy and price scale employed by downtown Loew's Century for record-breaking take and run.

Yellen of 20th Century, Buff, Sustained in Suit

Buffalo, March 12.

Stockholder's action for an accounting against Midland Properties, Inc., owner of 20th Century theatre; former and present officers plus directors of the corporation, was dismissed by Supreme Court Referee Noonan last week. Stockholders alleged corporate funds had been squandered and that $10,000 annual salary of Max M. Yellen, general manager of the corporation, was over-payment.

Referee Noonan held that Yellen was responsible for the present lease to the Dipson-Basil circuit at $80,000 annual rental plus 15% of the net profits, having charged no commissions for the same and that he also had had exclusive charge of all other leases of stores and offices in the building. The referee held that Yellen had earned his salary and dismissed the case as against him and as against all of the other individual and corporate defendants.

Tracy's RKO Clinker

Hollywood, March 12.

RKO signed Lee Tracy to star in the Howard Benedict production, 'Millionaires in Prison,' which rolls in three weeks.

Story was written by Martin Mooney.

EAST, WEST GROUPS HEAD FOR 'VA. CITY'

An eastern delegation of 30 persons, including Warner home office men, newspaper, mag and trade representatives, pull out this afternoon (Wed.) for the world preem of the company's 'Virginia City' in Reno and Virginia City, Nev., Saturday (16).

Those from the Warner h.o. are Jacob Wilk, Mort Blumenstock, Ralph W. Budd, John Harkins and Sid Rechetnik. Grad Sears had planned going, but was forced to cancel due to pressure of the U. S. suit.

Only three trade-paper people will be aboard, balance of news flock being from dailies, syndicates, magazines, etc. A delegation will join on at Chicago, while a total of 150 will be on hand from the Coast, headed by Jack L. Warner, Hal B. Wallis, Charlie Einfeld, and stars as well as featured players totaling 40 or more.

Shuffle Par Flacks On Coast as DeLapp Exits

Hollywood, March 12.

Resignation of Terry DeLapp at Paramount caused a realignment of personnel, with Cliff Lewis taking over active charge of publicity in addition to his other duties as head of advertising and exploitation.

Bert Holloway was moved up as general publicity assistant. George Thomas was transferred from advertising to publicity, succeeding Jean Bosquet, who was shifted to unit publicity writing along with John Del Valle. George Shaffer and Charles Garthner leave the department.

Daring Theatre Holdup; Pull Cashier From Cage

Philadelphia, March 12.

An armed bandit held up the Highland theatre in Audobon, N. J. Friday night (8), pulled the cashier from her cage, beat an usher unconscious and escaped with $125.

A stolen car drove up to the theatre as the cashier, Marion Dorwart, was counting the receipts. A masked man strode to the window, brandished a gun and demanded 'all the money you got.' Miss Dorwart, sister of an Audobon policeman, slammed the window shut. The bandit walked around back and dragged her out.

The girl's screams were heard by Clair Tracy, the usher. As Tracy ran to the cashier's aid, the gunman clubbed him with the revolver butt, grabbed the money and fled.

Quiz Gag in Theatres

Indianapolis, March 12.

Carl Niesse, general manager of six nabe houses operated under the Olson banner, is trying to cash in on popularity of quiz programs on radio by starting a circuit among his theatres. He has booked Pete French, announcer at WIRE, to appear at one of the theatres each night in the week to ask audience questions. Cash prizes given for correct answers.

Quiz strictly intramural with no air pickup.

Steffes Leaving Hosp

Minneapolis, March 12.

W. A. Steffes, Northwest Allied president and a national independent leader for several decades, will be released from Providence hospital, Washington, D. C., this week and go to Florida for further recuperation.

Steffes had been confined to the hospital since last January when, during a meeting of national Allied States' directors, he suffered a heart attack.

THIRD TIME AROUND

Hollywood, March 12.

Lewis Milestone moved into the Samuel Goldwyn studio to direct the third series of retakes on 'The Westerner,' starring Gary Cooper.

William Wyler, original pilot, has been vacationing in the east and on a West Indies cruise, having just returned.

Crawford-Gable 'Cargo' Hefty $20,000 In Philly, But 'Lincoln' Weak $13,400

Philadelphia, March 12.

'Strange Cargo' is breaking into the fast company of the other big b.o. attractions—'Grapes' and 'Gone'—very handily chalking up a neat gate of its own at the Stanley. Combo of Gable and Joan Crawford on the marquee enough to break down the Lent resistance of the devotees of these two high-powered stars.

Big disappointment is the comparatively skimpy take of 'Abe Lincoln in Illinois.' Expected to come up with heavy sugar, the Sherwood drama is failing to hit the Boyd's par by nearly $2,000. Also on the weakie side is the opening of 'Seventeen' at the Karlton and the h.o. of 'Ehrlich.'

Estimates for This Week

Aldine (WB) (1,303; 32-42-57-68)—'Ehrlich' (WB) (2d wk). Stumbling badly in the second lap with scant $7,300. Last week's opener brought okay $11,300. 'House Across Bay' (UA) opens tomorrow (Wed.).

Arcadia (Sablosky) (600; 32-42-57)—'Broadway Melody' (M-G) (2d run) (2d wk). Showing surprising strength with neat $4,000 for this canto. Opener brought sweet $5,000.

Boyd (WB) (2,350; 32-42-57-68)—'Lincoln' (RKO). Despite accolades from the crix it doesn't seem to have what it takes. Mediocre $13,400. Last week (75c-$1.14), 'Gone' (M-G) bowed out mightily with $26,000 for seventh semester. Prices went back to normal for 'Lincoln.'

Earle (WB) (2,758; 75c-$1.14)—'Gone' (M-G) (8th wk). Still playing to near capacity and showing enough strength to run indefinitely with grand $22,200. Last week's gate super $30,000.

Fox (WB) (2,423; 32-42-57-68)—'Grapes' (20th) (2d wk). Still very much on the juicy side with $16,100. Opener brought potent $24,000.

Karlton (WB) (1,066; 32-42-57-68)—'Seventeen' (Par). Attempt at first-run by this normally second-run house a failure with mediocre $3,000. Last week 'Castle Hudson' (WB), did little better with $3,000.

Keith's (WB) (1,970; 32-42-57-68)—'Northwest Passage' (M-G) (2d run). Still showing plenty of pep despite switchover from Stanley with forte $5,700. Miles ahead of last week's $3,700 for second-run of 'Swiss Family' (RKO).

Stanley (WB) (2,916; 32-42-57-68)—'Strange Cargo' (M-G). Proving there's lots of draft in Crawford and Gable with potent $20,000. Last week's gate was profitable $12,000 for second round of 'Northwest' (M-G).

Stanton (WB) (1,457; 32-42-57)—'Night Nights' (Par) with Armstrong-Garcia fight films. No world-beater with $4,000. Last week 'Double Alibi' (U), fared even worse with bare $4,200.

Lamarr-Tracy Torrid $11,000 in Denver Bliz

Denver, March 12.

Big weekend business is putting all first-runs over average. 'I Take This Woman,' with Hedy Lamarr-Spencer Tracy, is getting the best money.

A blizzard last night (Monday) will affect grosses some.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Grapes' (20th), after week at Denver. Good $4,000. Last week, 'Swiss Family' (RKO), after week at Orpheum, nice $4,000.

Broadway (Fox) (1,040; 25-35-40)—'Broadway Melody' (M-G) and 'Saint's Double' (RKO), after week at Orpheum. Good $3,000. Last week, (75c-$1.12-$1.50) 'Gone' (M-G), after four weeks at Orpheum, fine $5,000.

Denham (Cockrill) (1,750; 25-35-40)—'Dr. Cyclops' (Par). Nice enough $8,000 in eight days. Last week, 'Farmer's Daughter' (Par) with Jimmie Scribner on stage, poor $5,000.

Denver (Fox) (2,525; 25-35-40)—'Take Woman' (M-G). Lamarr-Tracy pulling fine $11,000. Last week, 'Grapes' (20th), superb $12,500.

Orpheum (RKO) (2,600; 25-35-40)—'Man Dakota' (M-G) and 'Vigil Night' (RKO). Nice $9,300. Last week, 'Broadway Melody' (M-G) and 'Saint's Double' (RKO), good $11,000.

Paramount (Fox) (2,200; 25-40)—'Brother Rat Baby' (WB) and 'British Intelligence' (WB). Good $4,500. Last week, 'Invisible Stripes' (WB) and 'Calling Philo Vance' (WB), good $4,500.

Rialto (Fox) (878; 25-40)—'Chickadee' (U), after week at Denver, and 'Son Is Guilty' (Col). Good $2,000. Last week, 'Raffles' (UA), after week at Paramount, and 'Nick Carter' (M-G), fair $1,700.

Key City Grosses

Estimated Total Gross
This Week $1,900,000
(Based on 25 cities, 177 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,886,000
(Based on 26 cities, 178 theatres)

'GONE' N.G. $4,000 IN INDPLS. RETURN

(Best Exploitation: Lyric)

Indianapolis, March 12.

With natives reporting the first robin righted as a harbinger of spring, and with warm sun lending credence to the rumor, theatre managers in the downtown section have only Lent as an alibi for lightweight bank deposits.

Paul Whiteman's orch, with 'Slightly Honorable' at the Lyric, is proving that bands can still draw pretty well here, but take is under expectations. Loew's, with 'Broadway Melody' and 'Three Mile Limit,' is next in line, but healthy because pic competition is weak. Indiana, dualling 'Abe Lincoln' and 'Millionaire Playboy,' is under par. Circle, holding over 'Grapes of Wrath' after first showing at Indiana, is okay for second week, but plenty under general average of house. Apollo, bringing back 'Gone with the Wind,' after it had four weeks at Loew's, is finding that the breeze has spent itself, with not many takers for the reserved seat pasteboards.

Whiteman is busier than candidate for County Treasurer, making personal appearances to boost take at the Lyric. Spent a lot of his spare time at Block's department store, appearing on radio program, autographing records and picking amateurs to appear with him on stage from instantaneous voice recordings produced in store. Also 'd interview on WFBM, and other phonograph dealers tied-in with newspaper display ads. Whiteman even gave a talk on music to a class of a high-school.

Estimates for This Week

Apollo (Katz-Dolle) (1,100; 75c-$1.10)—'Gone' (M-G). Blew itself out in four weeks previous run at Loew's. Not-so-good $4,000 here. Last week, 'Take Woman' (M-G) and 'Marines Fly' (RKO), $1,700, poor.

Circle (Katz-Dolle) (2,600; 25-30-40)—'Grapes' (20th). Moveover from Indiana. Okay $4,500. Last week, 'Castle Hudson' (WB) and 'Granny Gun' (WB), poor first-run h.o. at $4,200.

Indiana (Katz-Dolle) (3,100; 25-30-40)—'Abe Lincoln' (RKO) and 'Millionaire Playboy' (RKO). Weak $6,000. Last week, 'Grapes' (20th), good $9,700.

Loew's (Loew's) (2,400; 25-30-40)—'Broadway Melody' (M-G) and '3-Mile Limit' (Col). First tie doing all the drawing for nifty $10,000. Last week, 'Northwest' (M-G) and 'Lone Wolf' (Col), built to great $12,000.

Lyric (Lyric) (1,900; 25-30-40)—'Slightly Honorable' (Ind) and Paul Whiteman's orch on stage. Profitable $13,000. Last week, 'Convicted Woman' (Col) and Hal Kemp's orch, not-so-good $10,000.

'Grapes' Forte $11,000 As Seattle's Topper

Seattle, March 12.

Fifth Avenue steps to forefront with 'Grapes of Wrath,' which looks set for a run in the burg. 'Northwest Passage' gets third week by moving to Blue Mouse.

Liberty is doing a solo with 'House Across the Bay' for anticipated nice take.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42)—'Northwest Passage' (M-G). Moveover from Fifth looking for okay $3,000. Last week, 'Swiss Family' (RKO), second week, slow $2,100.

Coliseum (Hamrick-Evergreen) (1,900; 21-32)—'Swanee River' (20th) and 'Turps' (M-G) (2d run). Indicate only $2,400, mild. Last week, 'Balalaika' (M-G) and 'Dr. Kildare' (M-G) (2d run) surprised with $3,500, big.

Fifth Avenue (Hamrick-Evergreen) (2,349; 27-37-42) — 'Grapes' (20th). All adult prices helping bring b.o. to great $11,000. Last week, 'Northwest' (M-G) (2d week), nice $6,300.

Liberty (J-vH) (1,650; 21-32-42)—'House Across Bay' (UA). Headed toward big $5,500. Last week, 'Lone Wolf Strikes' (Col) and 'Blondie Budget' (Col), $3,000, okay.

Music Box (Hamrick-Evergreen) (850; 27-37-42)—'Broadway Melody' (M-G) and 'Emergency Squad' (Par). Moved from Paramount. Anticipates good $3,500. Last week, 'Gone' (M-G) (75-1.13-1.50) (6th wk), $5,000, excellent.

Orpheum (Hamrick-Evergreen) (2,600; 27-32-42) — 'Vigil in Night' (RKO) and 'Law Pampas' (Par). Looks for good $5,000. Last week, 'Double Alibi' (U) and 'Chump Oxford' (UA), plus 'French Follies' on stage, nice $6,300.

Palomar (Sterling) (1,350; 21-32-42)—'Granny Gun' (WB) and 'Village Barn' (Rep), plus vaude. Okay $4,000. Last week, 'Ehrlich' (WB) and vaude, $5,300, good.

Paramount (Hamrick-Evergreen) (3,039; 27-37-42)—'Sidewalks London' (Par) and 'Ghost Comes Home' (M-G). Only $4,000, slow. Last week, 'Broadway Melody' (M-G) and 'Emergency Squad' (Par), good $7,400.

Roosevelt (Sterling) (800; 21-32-42)—'Ehrlich' (WB). Moveover from Palomar. Indicates only $2,000, fair. Last week, (21-32) 'Geronimo' (Par) and 'Mr. Williams' (Col), split with 'Chips' (M-G) and 'Blondie Baby' (Col) (2d run), good $2,300.

Winter Garden (Sterling) (800; 16-32)—'Barricade' (20th) and 'Right Wrong' (RKO) (2d run). Expected only $1,800, moderate. Last week, 'Remember Night' (Par) and 'Invisible Stripes' (WB) (2d run), $1,900, slow.

TRACY, $16,000, BIG IN DULL BALTO

Baltimore, March 12.

Rather mild going here, with 'Northwest Passage' the lone exception at Loew's Century. Somewhat slow in getting started, Tracy film took a decided spurt on weekend and is heading into rosy takings. Some fairish action is also noted for second week of 'Grapes of Wrath,' at the New.

'Gone With the Wind' moved from the Century after five socko weeks to the reopened upstairs Valencia. Is attracting some trade, mostly for daytime continued performances, and seems headed for an extended run at moderate figure, okay for small nut involved.

Estimate for This Week

Century (Loew's-UA) (3,000; 15-25-40)—'Northwest Passage' (M-G). Leading town in bullish fashion, with big $16,000 indicated. Last week, 'Broadway Melody' (M-G), only fair $7,000.

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66) — 'Swiss Family' (RKO) plus vaude. Maintaining rather mild pace to possible $11,000. Last week, 'Lone Wolf Strikes' (Col), owing it all to p.a. of Jimmie Fidler and group of Hollywood names, succeeded in attracting fair $12,000.

Keith's (Schanberger) (2,406; 15-25-35-40) — 'Castle Hudson' (WB). Opening tonight (Tues.) after uneventful week of 'Invisible Man Returns' (U) to $3,900.

New (Mechanic) (1,558; 15-25-35-55)—'Grapes' (20th) (2d wk.). Holding in steady style to possible $6,000 after record-making opening stanza to $12,300; swell doings for this house of limited capacity.

Stanley (WB) (3,250; 15-25-35-40-55)—'Sidewalks London' (Par). Only fair at $7,500. Last week, 'Brother Rat Baby' (WB), poor $5,300.

Valencia (Loew's-UA) (1,100; 75-$1.10)—'Gone' (M-G). Moved up to reopened loft atop Century after five big weeks there and holding steadily to possible $10,000. May essay extended run at moderate take if fairly consistent.

'Grapes' Nifty $1,600 Despite Lincoln Slush

Lincoln, Neb., March 12.

Offside openings caused quite a little trouble for films getting away this week, two of them, 'Vigil in the Night' and 'Grapes of Wrath' beginning right after the weekend, with 'Invisible Stripes' blazed on the marquee midweek.

Bad weather, continued drizzle and sloppy streets no help, but 'Grapes' is fine considering handicaps.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Ride Cowboy' (WB) and 'Fighting Thoroughbreds' (Rep), split with 'Gangster's Boy' (Mono) and 'Danger Ahead' (Mono). Average, $900. Last week, 'Phantom Rancher' (Colony) and 'C'tside Walls' (WB), split with 'Five Peppers' (Col) and 'Legion Lawless' (RKO), good $900.

Liberty (Federer-Noble) (903; 10-25-40)—'Slightly Honorable' (UA). Building all the way for likely good $2,700. Last week, 'Intermezzo' (UA), $1,700 in six days, poor.

Lincoln (Paramount - Cooper) (1,503; 10-25-40) — 'Grapes' (20th). Slowed through slushy midweek weather, but sloped up going into the weekend, bringing seven days to $4,000, good. 'Destry' (U) opened yesterday (Monday). Last week, 'Nick Carter' (M-G) with Bowes unit, three days, $3,200, nifty.

Nebraska (Paramount - Cooper) (1,236; 10-20-25)—'Invisible Stripes' (WB) and 'Night Work' (Par). Slimmish $1,000. 'Grapes' (20th) moved in for three days and getting light $800. Last week, 'Northwest' (M-G) moved over from the Lincoln for five extra days, and three days with Norvell, astrologer, got $1,800.

Stuart (Paramount - Cooper) (1,884; 10-25-40) — 'Vigil Night' (RKO). Doing well with women. Weak $3,300. Replaced today (Tues.) by 'Swiss Family' (RKO). Last week, 'Pinocchio' (RKO), 12 days, drew $7,000, helped by hefty campaign and midweek p.a. by Cliff Edwards. Was dimming fast when pulled. It started off 10% above 'Snow White' business in same house, then each day afterward went under the first full-length cartoon. 'Snow' had better weather breaks, however.

Varsity (Noble-Federer) (1,017; 10-15-25)—'Jeepers Creepers' (Rep) and '3-Mile Limit' (Col). Not so good, $1,000. Last week, 'Blondie Budget' (Col) and 'Main Street Lawyer' (Rep), good $2,700.

Broadway Grosses

Estimated Total Gross
This Week $330,000
(Based on 13 theatres)
Total Gross Same Week
Last Year $364,000
(Based on 12 theatres)

RAYE - APOLLON FAIR $11,000 IN CINCY

Cincinnati, March 12.

Hefty pull of 'Northwest Passage' at the Albee is holding combo take of ace cinemas close to last week's mark. 'Man From Dakota,' at Keith's, is a winner. Natives are shunning 'Swiss Family Robinson' and the Palace is having its dullest week in months.

Of the holdovers, 'Strange Cargo' is having a good second-week transfer session at the Capitol, but 'Grapes' is slim picking for the Lyric after a fortnight's stay at the Capitol.

Vaudfilm Shubert is registering okay with 'Farmer's Daughter' and Dave Apollon's 'Glamour Girls' unit.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Northwest' (M-G). Big $16,000. Last week, 'Abe Lincoln' (RKO), slow $8,000.

Capitol (RKO) (2,000; 35-42)—'Strange Cargo' (M-G). Moved over from Palace for second week. Good $8,500. Last week, 'Grapes' (20th) (2d wk) (42-60), fair $5,500.

Family (RKO) (1,000; 15-25)—'Saint's Double' (RKO) and 'Son Guilty' (Col), split with 'Submarine D-1' (WB) and 'Somewhere Sonora' (WB). Normal $2,300. Ditto last week with 'Man Wouldn't Talk' (20th) and 'Hidden Enemy' (Mono), split with 'City Chance' (20th) and 'East Side Kids' (Mono).

Keith's (Libson) (1,500; 35-42)—'Man Dakota' (M-G). Okay $5,000. Last week, 'Married Wife' (20th), six days, floppo $2,800.

Lyric (RKO) (1,400; 35-42)—'Grapes' (20th). Transferred from Capitol for third week on main line. Sour $3,500. Last week, 'Green Hell' (U), fair $4,000.

Palace (RKO) (2,600; 35-42)—'Swiss Family' (RKO). Lowest for many months and will be yanked Wednesday (13) at close of sixth day. Cheesy $5,500. Last week, 'Strange Cargo' (M-G), big $14,000.

Shubert (RKO) (2,150; 42-60)—'Farmer's Daughter' (Par) and Dave Apollon's 'Glamour Girls' unit. Martha Raye name helps a little to fair $11,000. Last week, 'Lone Wolf Strikes' (Col) and Paul Whiteman's orch, stacked in last half, $12,000.

New L.A. Pix Catch Biz; 'Chickadee,' $19,500, H.O.s, Tracy Good $29,500, 'Light'-Vaude OK 17G, 'Gone' Brisk

Los Angeles, March 12.

(Best Exploitation: RKO-Pantages)

Newcomers faring exceptionally well on current week, with holdovers also maintaining good pace. 'My Little Chickadee,' the Mae West-W. C. Fields comedy, bowed into RKO and Pantages (3) and on basis of early returns should grind out highly profitable week. 'Light That Failed' is attracting trade to the Paramount and 'Northwest Passage' will account for around $29,500 at the State and Chinese.

Of the holdovers, 'Gone' continues to mop up at the United Artists and is playing to excellent biz at the Carthay Circle. 'Grapes of Wrath' is soloing at the Four Star, after one week of triple-day-date with the State and Chinese. 'Magic Bullet' holds for second profit week at Warners Hollywood and Downtown.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-$1.10-$1.65) — 'Gone' (M-G) (11th wk.). Selznick opus at end of 10th week eclipsed previous house record topper, 'Great Ziegfeld,' which on 14 weeks and five days piled up $201,857. 'Wind' on 10th stanza grabbed $15,200, bringing total take over that period to $203,000. Should hit another profitable $15,000 currently.

Chinese (Grauman-F-WC) (2,024; 30-40-55-65) — 'Northwest' (M-G). Looks like nifty $13,500. Last week, 'Grapes' (20th), day-dating with State and Four Star, brought lucrative $12,000.

Downtown (WB) (1,800; 30-40-55-65)—'Dr. Ehrlich' (WB) and 'Blondie Budget' (Col) (2d wk.). Heading for second profit week with around $6,300 likely. First week ended with neat $10,000.

Four Star (UA-F-WC) (900; 30-40-55) — 'Grapes' (20th) (2d wk.). Showing solo this week and should add around $5,500 to take. First week, including $5.50 preem, brought close to $7,300.

Hollywood (WB) (2,756; 30-40-55)—'Dr. Ehrlich' (WB) and 'Blondie Budget' (Col) (2d wk.). Looks like around $6,000 on holdover after first stanza piled up good $10,300.

Pantages (Pan) (2,812; 30-40-55)—'Chickadee' (U) and 'Music Heart' (Col), dual. Lost the matinee on opening day because of Philharmonic concert, but week will likely account for good $10,000. Holds over. Last week, five and a half days of fourth stanza, of 'Pinocchio' (RKO), very good $6,200.

Paramount (Par) (3,595; 30-40-55)—'Light Failed' (Par) and vaude. Showing a little more activity than house has enjoyed in recent weeks, with around $17,000 likely. Last week, 'Adventure Diamonds' (Par) and Jimmy Lunceford orch on stage, $14,000, as expected.

RKO (RKO) (2,872; 30-40-55)—'Chickadee' (U) and 'Music Heart' (Col), dual. Looks like satisfactory $9,500 on the stanza and holds. Last week, fourth of 'Pinocchio' (RKO), very good $6,000 on six days.

State (Loew-F-WC) (2,414; 30-40-55-75)—'Northwest' (M-G). Will not break any records, but at $16,000 will be quite profitable. Last week, 'Grapes' (20th), on triple-day-date, very big $10,500.

United Artists (F-WC-UA) (2,100; 83-$1.10-$1.65)—'Gone' (M-G) (11th wk.). Biz here continues phenomenal and current week headed for big $15,500. Last week, 10th, surprised with big $17,300.

Wilshire (F-WC) (2,296; 30-40-55)—'Man Dakota' (M-G) and 'Cross Maisie' (M-G) (2d wk.). N.g. holdover for probable $2,400. First week not very hot $3,700.

CRAWFORD-GABLE GOOD $15,000 IN PROVIDENCE

Providence, March 12.

(Best Exploitation: Strand)

'Gone With the Wind' returned for one week engagement at Carlton on three-a-day policy and is still doing nicely, despite four-week record-breaking session at Loew's State. Albee looks peppy with 'My Little Chickadee' and Loew's is holding own handily with Joan Crawford-Clark Gable's 'Strange Cargo.' 'Grapes of Wrath' shifted to Fay's, vaudfilmer, for second week.

Strand earned plenty free space on current 'Dr. Cyclops,' including advance story when picture was booked, syndicated splurge, Sunday break on joint New England premiere in Hartford and Providence. Daily radio plugs were fed over WEAN through 'Did I Feel Small' radio contest conducted by Mowrey Lowe, 'Man on Street.' Table top photography contests were sponsored through local photo supply house; reducing glass display built in

(Continued on page 20)

Little Mpls. Coin for Raye-'Wife,' N.G. $10,000; 'Grapes,' Nifty $14,000

Minneapolis, March 12.

With three such outstanding attractions as 'Gone with the Wind,' 'Grapes of Wrath' and Martha Raye in person on deck, there's plenty of draw to the loop currently. 'Grapes' and Miss Raye are newcomers, at the State and Orpheum, respectively. 'Gone' is holding over for a sixth downtown week at the Century. Still another holdover is 'We Are Not Alone,' in its third World week. All of the aforegoing are hitting on high and impressive gross totals loom.

'Grapes' was supposed to wind up its loop run last week, but business took such a spurt that retention became compulsory. Its second week at the Century (and fifth downtown) actually finished bigger than its initial canto at this house, running to $14,000.

The current Orpheum stage show winds up a three-week vaude stretch. The interruption will be broken March 22 when Orrin Tucker and Bonnie Baker appear, but there's nothing else definitely on the horizon.

Estimates for This Week

Astor (Par-Singer) (900; 15-25)—'Oh, Johnny' (U) and 'Saint's Double' (RKO), dual first-runs. Good combo for this house and should breeze through to good $2,000. Last week, 'Cisco Kid Lady' (20th) and 'Married Love' (RKO), dual first-runs, split with 'Five Little Peppers' (Col) and 'Philo Vance' (WB), also dual first-runs, $1,000, pretty good.

Century (Par-Singer) (1,600; 75-$1.10)—'Gone' (M-G) (6th wk.). Fooled everybody last week, which was announced as last downtown. Instead of getting only anticipated $10,000, garnered hefty $12,900, compared with fine $12,300 first week, which followed the Orpheum's $102,400 take in three weeks. Still seems cream is off and this should wind up run with mild $7,000. Agreement is that film will be retained as long as $10,000 is reached.

Esquire (Gillman) (290; 25-40)—'Chump Oxford' (UA) and March of Time. Mixed opinion regarding this first Laurel-Hardy comedy in nearly two years. Will be lucky to reach pretty good $1,000. Last week, 'Lion Wings' (U), $700, light.

Gopher (Par-Singer) (998; 25)—'Slightly Honorable' (UA). Picture well liked and seems spotted well. Traveling along at profitable clip. Good $4,200 in prospect. Last week, 'Geronimo' (Par), $4,300.

Orpheum (Par-Singer) (2,890; 25-40-55)—'Married Wife' (20th) and stage show headed by Martha Raye. Got critics' praises but only mild $10,000 in sight. Last week, 'Brother Rat Baby' (WB) and Horace Heidt on stage, $21,000, big.

State (Par-Singer) (2,300; 25-35-40)—'Grapes' (20th). Opened on Thursday, instead of usual Friday. Everybody raving. Acclaimed one of 'best ever.' Almost certain to hold over, with trade climbing as run progresses. Headed for big $14,000. Last week, 'Northwest Passage' (M-G) (2d wk.), $6,200 in six days, fair after nice $10,700 first week. The $16,900 take for the 13 days good, but considerably under expectation and much less than film merits.

Uptown (Par) (1,100; 25-35)—'Hardy Son' (M-G), split with 'Fighting 69th' (WB). First neighborhood showings. Good $2,300 indicated. Last week, 'Four Wives' (WB) split with 'Balalaika' (M-G), first neighborhood showings, $2,000, pretty good.

World (Steffes) (350; 25-35-40-55)—'Not Alone' (WB) (3d wk.). Mild $1,000 in five days. 'Green Hell' (U) opens tomorrow (Wednesday). Last week, okay $1,700.

'LINCOLN'-TEMPLE DUAL FINE $20,000 IN B'KLYN

Brooklyn, March 12.

With superabundance of excellent flickers on practically all downtown screens, public is in quandary as to which to gander this stanza. Two leaders appear to be Fabian Paramount, with 'Dr. Ehrlich's Magic Bullet' and 'Granny Get Your Gun,' and RKO Albee, displaying 'Blue Bird' and 'Abe Lincoln in Illinois.'

Second week of 'Sidewalks of London' and 'Geronimo' will come through with okay results.

Estimates for This Week

Albee (3,274; 25-35-50)—'Blue Bird' (20th) and 'Abe Lincoln' (RKO). Getting big play for nifty $20,000. Last week, 'Green Hell' (U) and 'High School' (20th) mild $13,500.

Fox (4,089; 25-35-50)—'Sidewalks London' (Par) and 'Geronimo' (Par) (2d wk.). Satisfactory $14,000. Last week, good $18,000.

Met (3,618; 25-35-50) — 'Judge Hardy Son' (M-G) and 'Chump Oxford' (UA). Pleasant $13,500. Last week, 'Raffles' (UA) and 'Lion Wings' (UA), splendid $18,000.

Paramount (4,126; 25-35-50)—'Dr. Ehrlich' (WB) and 'Granny Gun' (WB). Off to bright start, fine $22,000. Last week, 'Fighting 69th' (WB) and 'Money Burn' (Rep) (2d wk.), swell $16,000.

Strand (2,870; 25-35-40) — 'Lone Wolf Strikes' (Col) and 'Convicted Woman' (Col). Happy $8,000. Last week, 'Farmer's Daughter' (Par) and 'Chasing Trouble' (Mono), dandy $8,000.

'MELODY'-'CHILD' FINE $16,000 IN DET.

Detroit, March 12.

After big post week, 'Grapes of Wrath,' at Fox, stands a good chance of topping the town in its second stanza. After six weeks of a double run, equivalent of a 12-week solo, 'Gone With the Wind' showed its first sign of weakening last week, but still has a big draw which may take it through Easter.

Michigan will be up to a good average with a new bill, 'Broadway Melody' and 'Child Is Born,' with only one other fresh bill in first-runs, 'Black Friday' and 'House of Gables' at Adams.

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'Black Friday' (U) and 'House Gables' (U). Shows some strength and may get above average $5,500. Last week, 'Little New York' (20th) (2d run) and 'Young Peel' (20th), average $5,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Grapes' (20th) and 'Train Robbery' (2d wk.). Pulled down smashing $28,000 last week and heads for $21,000, plenty big, this stanza.

Michigan (United Detroit) (4,000; 30-40-55)—'Broadway Melody' (M-G) and 'Child Born' (WB). Seems to be climbing up to strong $16,000. Last week, 'Take Woman' (M-G) and 'Chump Oxford' (UA), fair $12,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Dr. X' (WB) (2d wk.) and 'Take Woman' (1st wk., 2d run). Latter picture moved over after a week at Michigan and should come out with ordinary $7,000. Last week, 'Dr. X' and 'Castle Hudson' (WB), good $9,000.

United Artists (United Detroit) (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (7th wk.). Empty seats are starting to show at daytime matinees, with nights still solid. Can hold up to $20,000. Last week, $22,000.

Wilson (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (7th wk.). Showing same tendencies as companion house on run. Probably $18,000. Last week $20,000.

VENUTI-NUDIE-'CHANCE' GOOD $8,600 IN K.C.

Kansas City, March 12.

'Grapes of Wrath' is at Uptown and Esquire, at 25c for matinees and 40c for main floor evenings, killing the advance talk of hiked prices. B.o. play is heavy and picture is certain to stay another week at least.

Midland maintains its healthy pace with 'Broadway Melody.' Orpheum is taking in nice returns on 'Abe Lincoln in Illinois,' which is also a strong prospect for a holdover.

Tower is presenting its strongest stage attraction to date, with a double headliner in Joe Venuti orch and Flo Ash, the cutie nudie, both with a feature film for 25c.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 1,200; 10-25-40)—'Grapes' (20th). Looks for lengthy run. Regular prices maintained, which means it will take a little longer to pile it up; good $9,000. Last week, 'Little Chickadee' (U), second week, was cut short at six days; $4,000, oke.

Midland (Loew's) (3,573; 10-25-40)—'Broadway Melody' (M-G) and 'Lone Wolf Strikes' (Col). Star names carrying it along to solid $10,700. Last week, 'Northwest' (M-G) and 'Five Peppers' (Col), very nice $12,500.

Newman (Paramount) (1,900; 10-25-40)—'Dr. Cyclops' (Par). In solo for a trial run in advance of regular release. Flock of tricks behind it, bettering expectations at $7,000. Last week, 'Seventeen' (Par) and 'Farmer's Daughter' (Par), average $6,000.

Orpheum (RKO) (1,500; 10-25-40)—'Abe Lincoln' (RKO) and 'Millionaire Playboy' (RKO). Massey film the draw and giving fair account at $8,000. Strong bet for holdover. Last week, 'Dr. Ehrlich' (WB) and 'Thoroughbreds' (RKO), pleasant $7,000.

Tower (Joffee) (2,110; 10-25)—'City Chance' (20th) with Joe Venuti's orch and Flo Ash, nudist, on stage. Robust combo here and easily seen at the boxoffice, where $8,600 likely to be best since house opened policy last fall. Last week, 'Honeymoon Deferred' (U) with 'Rose Garden Revue' on stage, average $6,000.

NO BALLY, NO BIZ IN WASH.

Washington, March 12.

Only three new shows this week and the total the lightest weight celluloid any given stanza has struggled to get by with in several seasons. With 'Gone' taking another hefty drop in its seventh and final week, overall take is away below average.

Earle will finish slightly out in front with Ted Lewis' band pulling along 'Three Cheers for the Irish.' Capitol is close behind with 'Raffles' and Benny Davis' revue. Only other new one, 'Calling Philo Vance,' is hanging on precariously at Met, WB down-the-street spot. Exploitation hit a new low this time around.

Estimates for This Week

Capitol (Loew) (3,434; 25-35-40-66)—'Raffles' (UA) and vaude. David Niven and Olivia DeHavilland, plus title, plus Benny Davis revue, fairish $16,000. Last week, 'Broadway Melody' (M-G) and vaude, slipped to okay $20,000.

Columbia (Loew) (1,234; 25-40)—'Light Failed' (Par) (2d run). Back downtown after fair week at Capitol and hoping for passable $4,000. Last week, 'Take Woman' (M-G) (2d run), fair $4,270.

Earle (WB) (2,216; 25-35-40-66)—'Cheers for Irish' (WB) and vaude. Give Ted Lewis Revue credit for leading town with good $17,000. Last week, 'Dr. Ehrlich' (WB) and CBS Radio Revue, average $16,000.

Keith's (RKO) (1,830; 35-55)—'Vigil in Night' (RKO) (2d wk). Being milked for passable $5,000. Last week, good $9,500.

Met (WB) (1,600; 25-40)—'Calling Philo Vance' (WB). Usual repeat spot sometimes goes for this kind of stuff, but this one won't beat barely satisfactory $4,000. Last week, 'Girl Friday' (Col) (2d run), nice $5,500.

Palace (Loew) (2,242; 75-$1.10-$1.65)—'Gone' (M-G) (7th wk). Final stanza dropping sharply and looks to finish less than half of opening, but still above spot's recent average with $18,000. Last week, $26,000.

'GRAPES,' $8,500, BEST IN OKAY MEMPHIS

Memphis, March 12.

'Grapes of Wrath' is doing nicely by Loew's here in a generally bullish week. Matinee trade is only so-so on Zanuck's Okie odyssey, but at night 'Grapes' fills the house.

The critics went overboard for John Ford's direction, the characters, et al. Fact that Dorris Bowdon, Rosasharn, is a Memphis girl also doesn't hurt. Public reaction varies so widely that argument thus engendered is likewise upping the b.o. take.

Chief competition for 'Grapes' comes from another 20th-Fox entry, 'Little Old New York,' at Malco Palace. Somewhat behind, but still getting by, is Metro's 'Shop Around the Corner,' second in a series of pix shunted to Warner's by the 'Gone With the Wind' product jam at Loew's.

That 'Gone' was jerked back for a second showing too quickly seems obvious from meager response at Strand where Selznick's awards-grab did a four-day stay closing yesterday (11), just a week after the phenomenal five-week sojourn at Loew's. Take was low, indicating 'Gone' is about milked in this town for the time being.

Orpheum, combo house just acquired by Lightman, will open Thursday (14) for four days after two weeks of darkness, but unshuttering is only temporary. Permanent policy still a mystery.

Estimates for This Week

Loew's (Loew's) (2,600; 10-25-40)—'Grapes' (20th). Surprise of the week in town that doesn't go for depressives, may get great $8,500. Last week, 'Man Dakota' (M-G), four days, and 'Ghost Comes Home' (M-G), two days, poor $3,500.

Warner (Warner) (2,300; 10-25-40)—'Shop Around' (M-G). Jimmy Stewart's popularity helping this one along toward maybe $5,000. Last week, 'Take Woman' (M-G), $7,000, swelegant.

Malco Palace (Lightman) (2,300; 10-25-40)—'Little New York' (20th). Heavy draft of three pop stars pulling steamboat opus to $6,000. Last week, 'Vigil Night' (RKO), $4,000, fair.

Strand (Lightman) (1,000; 75-$1.10)—'Gone' (M-G). Four days of second engagement getting here $2,000. Last half (10-30-30) 'Fatal Hour' (Mono), and 'Honeymoon Deferred' (U) will finish out week. Last week, 'Gentleman Arizona' (Mono) two days, second run 'Destry' (U) plus 'Crisis' (Kline) for three days, and 'Miracle Main Street' (Col), two days, $1,700, good.

TRACY, $17,000, MOPS UP BUFF.

Buffalo, March 12.

(Best Exploitation: Buffalo)

'Northwest Passage' is sopping up cream of the amusement coin here the current stanza, with most of the remaining wickets only so-so, although holding on the black side. Only exception is 'Pinocchio,' which is undergoing a dismal second semester at the Lakes. Gray Gordon's orch, with an indifferent twinner at the 20th Century, is offish and substantially short of recent high band figures there.

Buffalo's important part in the history of Roger's Rangers gave 'Northwest Passage' fine exploitation break. Historical local angles were featured by newspapers and critics, and special stress was laid on school faculties, students, boy scouts and potential patrons of 50-mile surrounding area.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Northwest' (M-G). Spencer Tracy film should spell probably neat $17,000. Last week, 'Grapes' (20th), nothing to brag about at just over $15,000.

Great Lakes (Shea) (3,000; 30-50)—'Pinocchio' (RKO) (2d wk). Night takings soft; matinees getting sitdown sessions from kids. Gross sinking and will probably strike around low $6,500. Last week, dipped to $12,000.

Hipp (Shea) (2,100; 25-35)—'Sidewalks London' (Par) and 'Seventeen' (Par). Pulling up to good enough $7,500. Last week, '69th' (WB) (2d run) and 'High School' (20th), under hopes but not bad, $7,000.

Lafayette (Hayman) (3,300; 25-35)—'Charlie McCarthy' (U) and 'Call Messenger' (U). Will nab better than $7,500, okay. Last week, 'Chickadee' (U) (2d wk) and 'Forgotten Woman' (U), slow $5,000.

20th Century (Dipson-Basil) (3,000; 30-40)—'Wolf New York' (Rep) and 'Money to Burn' (Rep), plus Gray Gordon's band and revue on stage. Slowing to around $12,000, no crowing. Last week, 'Vigil Night' (RKO) and 'Isle of Destiny' (RKO), stout $10,000.

'Strange Cargo' Best In Port. At $6,000

Portland, Ore., March 12.

Joan Crawford-Clark Gable's 'Strange Cargo' is the best new bet currently at the United Artists.

H.o.'s of 'Northwest Passage' and 'Grapes of Wrath' are getting by.

Estimates for This Week

Broadway (Parker) (2,000; 30-35-40) — 'Man Dakota' (M-G) and 'Double Alibi' (U). A likely winner at $5,700. Last week, 'Chickadee' (U) and 'British Intelligence' (WB), strong $7,000.

Liberty (Hamrick-Evergreen) (2,000; 30-35-40) — 'Knights Range' (Par) and 'Farmer's Daughter' (Par). Zane Grey pic gets top billing for first time in many moons, indicating shortage of product. Fair $3,500. Last week, 'Sidewalks London' (Par) and 'Mexican Spitfire' (RKO), fair $3,800.

Mayfair (Parker-Evergreen) (1,500; 30-35-40) — 'Northwest' (M-G) and 'Granny Gun' (WB). Moved from UA for third week. Good $3,000. Last week (75-$1.50) 'Gone' (M-G) dropped suddenly to disappointing $4,000 and closed, following five big weeks at Broadway.

Orpheum (Orpheum Co.) (1,800; 15-30-40)—'Village Barn' (Rep) and 'Honeymoon Deferred' (U). Fair $3,800. Last week, 'Fatal Hour' (Mono), 'Llano Kid' (Par) and Harry Owens' ork on stage, neat $5,000.

Paramount (Hamrick-Evergreen) (3,000; 30-35-40)—'Grapes' (20th) (2d wk). Okay $4,200. Last week, good $8,000.

United Artists (Parker) (1,000; 30-35-40)—'Strange Cargo' (M-G) and 'Ghost Home' (M-G). Definitely in the black at $6,000. Last week, 'Northwest' (M-G), second week, good $4,700.

'Dr. Ehrlich,' $15,000, a Tonic In H.O.-Ridden Frisco; 'Gone,' 30G

San Francisco, March 12.

Of the seven major houses, five have holdovers this week. Of the new films, 'Dr. Ehrlich's Magic Bullet,' at Paramount, is way out in front and playing to packed houses. It should get $15,000. The Golden Gate has 'Marines Fly High' and a non-name stage show, which combine to leave the house limping toward a not so hot $10,500.

Of the h.o.s, 'Gone with the Wind' continues to pack the Warfield. Going into seventh week, it is set for another $30,000. 'Grapes of Wrath' is drawing nicely in its second week at the Fox, bidding for neat $12,000.

Estimates for This Week

Fox (5,000; 30-40)—'Grapes' (20th) (2d wk). Getting good word-of-mouth plugging and heading for nifty $12,000. Last week, hefty $22,000.

Golden Gate (RKO) (2,850; 35-55)—'Marines Fly High' (RKO) plus vaude. Getting only $10,500. Last week, 'Vigil in Night' (RKO) and vaude, fair $13,000.

Orpheum (F&M) (2,440; 30-40)—'Little Chickadee' (U) and 'Lone Wolf Strikes' (Col) (2d wk). Still strong and set for forte $8,000. Last week, neat $13,000.

Paramount (F-WC) (2,740; 30-40)—'Dr. Ehrlich' (WB) and 'Young Peel' (20th). Looks like very good $15,000. Last week, 'Sidewalks London' (Par) and 'Farmer's Daughter' (Par), fairly strong $11,000.

St. Francis (F-WC) (1,470; 30-40)—'Northwest Passage' (M-G) and 'Granny Gun' (WB) (2d wk). This week looks like good $6,500. Last week, strong $7,000.

United Artists (Cohen) (1,200; 35-55-75)—'House Across Bay' (UA) (2d wk). Neat $7,000. Last week, good $10,000.

Warfield (F-WC) (2,680; 75-$1.10-$1.50)—'Gone' (M-G). Shows little sign of falling off. In seventh week, with take of $30,000 in sight. Last week, also $30,000.

'MELODY' SWEET $8,500, L'VILLE

Louisville, March 12.

'Grapes of Wrath' is heading for top money this week, with the only real opposish coming from 'Broadway Melody,' across the street at Loew's State. Rialto brought 'Grapes' in as a single, and ran early nine o'clock shows on Friday-Saturday to take care of the patrons. Only pic shown with the feature is March of Time, and turnover should help to give the house a bumper gross. Holdovers at Mary Anderson and Strand will concentrate pic buying to Fourth Street, and bulk of the trade is centering at the two main stem deluxers.

Weather remains cool, but pleasant, with a few consecutive sunny days, factors which together with strong product are favorable for theatre attendance.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,000; 15-30-40)—'Chickadee' (U) and 'Double Alibi' (U), moveover from Rialto. Shaping up for average $2,000. Last week, 'Northwest' (M-G) and 'Five Peppers' (Col), okay $1,900.

Kentucky (Switow) (900; 15-25)—'Hunchback' (RKO) and 'Music Heart' (Col). Catching some nice trade, with increased sidewalk traffic on town's main stem, and indications are for oke $1,600. Last week, 'Gulliver' (Par) and 'Mr. Williams' (Col), average $1,500.

Loew's State (Loew's) (3,400; 15-25-40)—'Broadway Melody' (M-G) and 'Lone Wolf Strikes' (Col). Potent opposish across the street at the Rialto in 'Grapes.' However, current pleasant weather has brought out the shoppers and femme trade is on the upbeat. Pacing for okey $8,500. Last week, 'Girl Friday' (Col) and 'Son Guilty' (Col), profitable $8,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Dr. Ehrlich' (WB). Second week for this one, and returns should be up to usual h.o.'s. Pacing for alright $2,800. Last week, $3,000.

Rialto (Fourth Avenue) (3,100; 15-30-40)—'Grapes' (20th). Biz on this one result of terrific impetus behind the book. Extra morning shows were run on Friday and Saturday to give early birds a chance, and that usually means a bumper week. 'Chickadee' (U) and 'Double Alibi' (U), fine $9,000 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Take Woman' (M-G) and 'Chan Panama' (20th). Current week looks set to show fine $3,400, after last week's better than expected $4,000.

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RELEASED THRU UNITED ARTISTS

American Companies to Round Out 2d British Quota Year With 10 Films In 7 Mos. to Maintain Pre-War Sked

Despite the European war and full stoppage of all production for nearly two months last September and October, American film companies will round out the second year of England's quota law the last of this month with the identical number of British productions as planned before the conflict began.

Blackouts and shifts of office personnel right after war started brought a cessation of full scale production, but beginning to November, when the status of the quota law was set, producing skeds generally were resumed to carry out originally planned films.

Check this week revealed that 10 pictures have been, or are being, completed by U. S. companies since last September. Every American distributor will have all the necessary product to live up to quota obligations for the end of the second year's operation of the quota law, March 31, according to present indications.

Warner Bros., which claims it disturbed its production alignment least of any American company, and 20th-Fox have been active in recent months. Warners has finished four films, 'The Briggs Family,' 'That's the Ticket,' 'Two for Danger' and 'George and Margaret' since war was declared. Latter is from legit show that played New York and London, and is the most elaborate feature of the four.

20th's Anti-War Pic

Twentieth - Fox has completed 'They Came by Night,' with Will Hay, and has just rounded out production on 'Port of a Fugitive.' Both are double or triple-quota credit pictures.

Paramount finished 'Spy for a Day' since the outbreak of warfare. It is a spy comedy based on the World War and was begun before the present conflict. Douglas Wakefield is the star. Par has lined up five stories for shooting to England, but undoubtedly will wait until the new quota setup, to go into effect after March 31, is settled before beginning production.

Metro has not completed any features in England since last September, but is getting ready to start on 'Busman's Honeymoon,' with Robert Montgomery to the male lead. Victor Saville will produce, with the picture intended as a multiple credit quota feature. Ben Goetz is in charge of studio operations for the company in England.

While not producing any additional pictures now, RKO is prepared to go ahead on British production as soon as new quota requirements are decided. First picture probably will be to work early in April. Any British production assigned to Universal for distribution in this country is handled by General Film Distributors. Not known officially here, but it's estimated that three features have been finished, or will be, before the end of March for the wartime period. None of these figures in U's quota setup.

Columbia Pictures has reported no pictures completed since last September, but Joseph Friedman, Col.'s managing director of England, presently is looking over the situation and shortly will make recommendations on future British production.

United Artists, through Alexander Korda and London Films, has completed two features since the war began, 'Lion Has Wings' and 'An Englishman's Home.' 'Thief of Bagdad' is virtually ready, needing only some outdoor shots to be taken to Arizona. They'll probably be finished by the end of the month. 'Conquest of the Air' is still in work to England.

6 20th-Fox Pix for Kane

Hollywood, March 12.

Robert Kane, British production chief for 20th-Fox, is on his way back to London to produce six features, two of which will be in Technicolor. Four of the pictures are intended for distribution to America.

MAGYARS NIX U.S. PIX

Budapest, Feb. 20.

Hungarian censors' list includes two American pix and one British-made.

They are 'On Borrowed Time,' 'Bad Man of Brimstone' and 'Jamaica Inn.' Latter is the lone Britisher.

Add: Title Changes

Pictures with titles which are meaningless in the foreign field get some unusual word-shifting when released abroad.

For example, in Sweden, 'Gracie Allen Murder Case' became 'Sherlock Holmes in Skirts,' while 'Cafe Society' went out as 'Proposal in Jest.'

ROMANIA'S PIX CONCESSIONS TO SOVIET

Bucharest, Feb. 20.

The headlines of late, which have been theorizing on the possibility of a Russo-Romanian accord, have been given added strength with the announcement of Romanian film concessions to the Soviet, heretofore denied it. Before, where no Soviet films were permitted in Bessarabia, the province is now permitted to show any of the Soviet-mades.

It had been forbidden to show Hungarian pictures to Transylvania, but recently it was decreed that the Magyar-mades would be okay for showing there.

New Nabe Sites in Rio Eyed for M-G Theatres

Metro's plan to build theatres in Rio de Janeiro, for which sites in densely-populated suburban areas of Rio recently were announced, is the forerunner of additional Metro construction plans in other neighborhoods of Rio.

Botafogo, Cinelandia, Villa Isabel, Largo do Machado and Praca Tiradentes are Rio neighborhoods where Metro probably will build. Reported that the new construction campaign is part of Metro's new policy of erecting theatres throughout the world. Understood, too, that failure to obtain satisfactory product deals figure in the Brazil theatre-building drive.

Metro's New Deluxer

Cairo, Feb. 20.

Recently opened Metro 1,000-seater here, with air conditioning among other deluxe features, is the only modern theatre in Egypt. Biz big since the opening.

Fred Lange of Par Gloomy About U.S. Film Prospects In Europe

An extremely gloomy picture of European business for American film companies was painted last week by Fred Lange, managing director to Europe for Paramount, who is visiting in New York following a survey of conditions in Italy and Spain. He believes that business is bound to get worse abroad.

Regarding Italy, Lange claimed that U. S. distributors might eventually return to Italian distribution, but only after the government there had changed its terms to conform with those the Yanks thought were justifiable.

Lange explained that th. setup in Spain is such that the only way money may be removed is via production in that country. An advance deposit is required for suc'. production, and this is returned only after th: film is exported.

Coin is tight to France, he said, and restrictions similar to England may be adopted shortly.

HOLY LAND PEACE

Jews-Arabs Truce Ups Film Theatre Biz in Palestine

Tel Aviv, Feb. 20.

Better understanding of late between Arabs and Jews in Palestine, due particularly to the diversion of their interests in the war, has resulted in film theatre boxoffices showing a corresponding improvement.

Former government restrictions on both had cut into b.o.s, since a movement had sought to segregate them. Now, however, they're mixing more.

NEW DANE PLAY IN LONDON BOW

London, March 12.

An unsatisfactory ending, which veils the play's chances for a West End run, marked the debut at the Globe theatre here Thursday night (7) of 'Cousin Muriel', Clemence Dane's latest play. London critics generally deplored the finale.

This H. M. Tennent, Ltd., presentation, which had a provincial tryout before reaching the West End, concerns the thoughts and actions of Miss Dane's characters in their realization of impending war. Peggy Ashcroft has the title role, that of a 21-year-old who's torn between conflicting loyalties.

Frederick Leister, Alec Guinness, Fred Groves and Betty Chancellor are others among the featured players. Norman Marshall staged.

Authoress has altered the ending since the premiere, but the result is still doubtful.

MIGGINS BACK IN N. Y. FOR FOX BIZ CONFABS

Ben Miggins, 20th-Fox managing director in Europe, in this country on vacation and business, has returned from Florida, where W. J. Hutchinson, foreign chief, also was for a vacation.

Miggins expects to be in New York until the end of the month, devoting most of the time to confabs with Hutchinson. Hutchinson is contemplating no foreign inspection tours until after the domestic sales convention.

Big Ticket Demand In London for 'Pinocchio'

London, March 12.

Sale of tickets for 'Pinocchio' at the New Gallery theatre here are proceeding excellently, according to the management, with a great percentage being ordered through the libraries (agencies).

Big demand is attributed to lasting recollection of the previous Disney epic, 'Snow White,' and manager spoke of the library deal portending even better gross than 'Snow White.'

Wagner Heard by Paris For 1st Time Since War

Paris, March 12.

Wartime France lifted a barrier on music Sunday night (10) at the Chatelet theatre when, for the first time since the start of the war, amid a noisy demonstration, Wagner was played by the combined Colonne and Lamoureux symphony orchestra. Program originally had three Wagnerian numbers, but two were eliminated, leaving 'Tannhauser' as the overture.

Many in the audience asserted their grievance at the policy change, while others applauded. Demonstrators were stilled by conductor Paul Paray when he said, 'I am a veteran of the last war. Please don't give satisfaction to our enemies and disappoint our friends by showing we've become divided. Remember, music hasn't any frontiers.'

'Tannhauser' followed to a gale of applause.

Hollywood Leadership Threatened By Cairo's Film Rise (Cairo Says So)

By WILL SAPHIR

Cairo, Feb. 20.

Hollywood in the western world, Cairo in the east—it's an analogy that natives are prone to emphasize these days. The rapid rise of the local film industry, particularly during the last decade, has given rise to the mention of the Near Eastern capital's pix industry in the same breath with that of Hollywood's. It's a bit of wishful thinking, but try and tell a Cairo native that 'taint so!

To many persons outside Egypt who never even knew of the existence of a film industry in the east this must come as a surprise. But actually, Egyptian production has made astonishing strides; first because European pix prepared the ground by popularizing the film in general; second, because the Egyptian cinema industry has culled its stars from those of the stage who had already won themselves names all over the east.

As for foreign films, Egypt has never played a very prominent place owing to the comparatively small number of cinema houses, 90% of which are either in Cairo or to Alexandria, the two largest cities. Nevertheless, likes and dislikes of the Egyptian cinema-going public have arisen regardless. They see their Clark Gables and Norma Shearers of the west, in some cases speaking a language which only a small percentage understand, but they have native dialog dubbed, too, to correct the language difficulty.

Because the Egyptian public has decided opinions on what is good and bad, with very little consideration being given to the technical side, it does not share the love that some eastern countries have for westerns and thrillers. Films with a romantic flavor, the grotesque and warlike seem to grip the imagination of the Egyptian like nobody's business, but there is always one small consideration in these European films that does not fit in with the Egyptian conception of what a film should be.

Egypt may be Europeanized, but there is still a very strong trend of the east in the mode of living and mannerism that no amount of western culture can eradicate. That is why the Egyptian sense of humor and the quaint Arabic music have proved to be the basis for most of the successful films shot in Egypt.

Likes and Dislikes

In this respect, Egyptian films invariably prove to be more popular than American, English and French productions. Whereas the former run a minimum of three weeks, it is very seldom that the latter have more than one week's showing in any cinema.

Nevertheless, Europeans residing in Egypt would not think of going to an Egyptian film. First, because their knowledge of the customs and language of the country is limited; secondly, because they are accustomed to technical perfection which, although improving on the Egyptian side, leaves plenty to be desired. The higher-class Egyptians do likewise because they desire a more sophisticated story to their films and further technical achievement. The Egyptian demands that a film be natural and that there be no fantastic twisting of a situation that could not be found in his own life. This is the whole key to the simplicity of the Egyptian film.

Egypt, being a very religious country, stipulated until very recently that love making could only be portrayed if there were no accompaniment of kisses. Naturally this only applied to films made locally. Mob scenes are liable to lead to difficulties.

To really understand the Egyptian film industry, one must study the work of the Misr Film Studios, the largest in Egypt, owned by the Misr Bank. These, comprising three studios, are situated not far from the Pyramids, amidst green fields, an ideal position for scene shooting, but one which has not once been taken advantage of since they were founded in 1933.

Misr Studios Among Best

German machinery and technical staff were engaged to get these studios going. They succeeded, but the Egyptians subordinate to them were so fast to grasp the industry that the Germans were entirely displaced in four years. Nevertheless, they earned the title for the Misr Studios of being among the best in Europe and the near east. Although these studios are financed by the Misr Bank, which, owing to religion, does not advance interest on money deposited by Moslems, the studios have for the past three years been entirely self-supporting.

The reason is very strange. The Misr company actually only makes an average of three films every two years for its own account, but swells its funds by over 400% by hiring out its studios and technicians to Egyptian and foreign companies on location in the east. There are two factors that prompt the various independent Egyptian companies to hire the Misr studios. The first is the lack of money to build their own units and the second is the technical advantages to be gained from the Misr.

Today, Egyptian films are being turned out at the rate of five a year and play to packed houses in Egypt, Tripoli, Morocco, Iran, Iraq, Palestine and Syria, whatever standard they may be.

Technically, the Egyptian film is inclined to be defective in the sound recording, devoid of ideas to photography, but excellent in acting if, sometimes, inclined to be unnatural.

U. S. MAY PROD. IN AUSSIE FOR COIN EASE

If the Australian government decides to freeze 50% of American distributors' rental money, U. S. companies may go into Aussie production to dislodge the coin, as presently being done in England. Another likely development is that American distribs will send fewer features Down Under for exhibition.

Such setup would enable U. S. film companies to operate in the Antipodes at a minimum. Coin held in Australia would be partly unfrozen by establishing production there on a modest scale, but with the idea of turning out annually one or two films per company which would show profit in the world market.

Lopert Discredits Plan To Hold Premieres Of French Films in U. S.

Describing the potential revenue of the average French picture as so small as to preclude initial showing of such foreign productions here, I. E. Lopert, distributor of French-made films, has expressed extreme skepticism of the plan reported to Paris to premiere new French features in U. S.

'Most distributors and exhibitors in the U.S.,' he says, 'want that added prestige gathered by a film playdating in Paris and London. Many exhibs insist that they must know what the picture did in these foreign capitals before they will agree to bookings.'

Lopert straightens out an apparent misconception of the boxoffice draft generated by French pictures. He claimed that of some 50-60 French-made films released in the season from September, 1938, to last September, only three really wound up in the money. He claims these are 'Grand Illusion,' 'Ballerina' and 'Story of a Cheat,' with 'Grand Illusion' far exceeding those of the other two.

Lopert, who heads Juno and Pax Film, foreign-language distribs, has been mobilized for French military duty, but has been notified that he is on a temporary leave of absence, and may remain in America until notified.

Egyptian Cafes Boom

Beirut, Feb. 20.

Relaxation of blackout regulations to Beirut and Damascus has given a decided fillip to the widespread night club business in the two towns.

At the outbreak of war, the no-light campaign set the owners back considerably.

PARAMOUNT'S "Dr. CYCLOPS"

PROVES BOX OFFICE CYCLONE!

In pre-release engagements in Denver, Nashville, Kansas City, Altoona, and Hartford, Paramount's amazing new Technicolor triumph tops every big Paramount hit of the 1939-1940 season except "Beau Geste" and comes within 10% of the phenomenal grosses turned in by that great record breaker!

Read these raves!

"I know of no awards being offered for the most amazing picture ever made, but certainly 'Dr. Cyclops' would be a cinch if there was one!" —*Rocky Mountain News*

"Packed with entertainment from start to finish!" —*Denver Post*

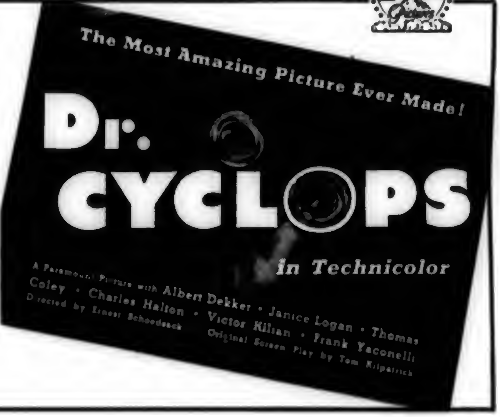
"Make-believe of the highest order. Hartfordites were completely fascinated and delighted!" —*Hartford Times*

"A delightful change to something different!" —*Hedda Hopper, Hollywood Columnist*

"Decided novelty replete with camera magic. Should intrigue and please!" —*Film Daily*

"One of the most unusual pictures ever made. Excellent boxoffice possibilities!" —*Hollywood Reporter*

"As neat a series of 'goose bumps' as has ever been induced by a motion picture. Will create much word-of-mouth interest!" —*M. P. Daily*


The Most Amazing Picture Ever Made!
Dr. CYCLOPS
in Technicolor
A Paramount Picture with Albert Dekker • Janice Logan • Thomas Coley • Charles Halton • Victor Kilian • Frank Yaconelli
Directed by Ernest Schoedsack
Original Screen Play by Tom Kilpatrick

Bill of Divorcement

Hollywood, March 6.

RKO release of Lee Marcus production. Stars Maureen O'Hara, Adolphe Menjou, Fay Bainter, Herbert Marshall; features Dame May Whitty, Patric Knowles, C. Aubrey Smith, Ernest Cossart. Directed by John Farrow. Screenplay by Dalton Trumbo, from play by Clemence Dane; camera, Nicholas Musuraca; editor, Harry Marker; asst. director, Argyle Nelson. Previewed in Projection Room, March 6, '40. Running time, 70 MINS.

Sydney Fairfield	Maureen O'Hara
Hilary Fairfield	Adolphe Menjou
Margaret Fairfield	Fay Bainter
Gray Meredith	Herbert Marshall
Hester Fairfield	Dame May Whitty
John Storm	Patric Knowles
Dr. Alliot	C. Aubrey Smith
Rev. Dr. Pumphrey	Ernest Cossart
Bassett	Kathryn Collier
Susan	Lauri Beatty

Clemence Dane's play, originally turned out by RKO several years ago, skyrocketed Katharine Hepburn into b.o. prominence and marquee lights. Maureen O'Hara, youthful and capable Irish actress imported by Erich Pommer and Charles Laughton, essays the Hepburn role in this remake with utmost confidence and ability. As in the Hepburn instance, it will lift Miss O'Hara to attention for an early crack at star rating and accompanying drawing power.

Story carries strong sympathetic appeal for the femme trade in its exposition of a woman's sacrifice of love, marriage, and an anticipated family in order to care for her demented father. Despite its strong underlying tragic note, picture shapes as a potential biz getter, with particular strength for the matinee trade and handkerchief wielders. Not too impressive for the male sector of the audience, but the women will carry picture over to good b.o. generally.

Story is unchanged from the original, which may be quite reminiscent to audiences generally. Menjou, escaping from an institution for the insane, returns to his English manor home on Xmas to find his wife has divorced him and ready to remarry. His appearance upsets plans, including those of his young daughter, Miss O'Hara, who is engaged to a young Australian. When the girl discovers her father's plight is from hereditary insanity rather than shellshock, she sacrifices her future marriage and happiness to remain at her father's side, refusing to bear children that might carry the family taint.

Miss O'Hara takes fullest advantage of a meaty role which is attention-arresting and rich in acting opportunity. It will draw much favorable and critical praise. Menjou provides an excellent characterization of the father (previously handled by John Barrymore). Fay Bainter delivers her usual warmful and sincere performance as the wife who falls in love with Herbert Marshall and gets a new start for happiness. Dame May Whitty commands attention as the elderly Victorian aunt of the household. Supporting cast is strong in its overall performances.

Direction by John Farrow provides dramatic power in his handling of a delicate subject. Although story pace is slow, it's engrossing and attention-arresting, with few dull spots. Script by Dalton Trumbo is workmanlike, although here and there are found long dialog stretches that carry over from the stage technique of the original play.

Three Cheers for the Irish

Warner Bros. release of Samuel Bischoff production. Stars Priscilla Lane and Thomas Mitchell; features Dennis Morgan, Alan Hale, Virginia Grey, Irene Hervey, Henry Armetta. Directed by Lloyd Bacon. Story and adaptation, Richard Macaulay and Jerry Wald; editor, William Holmes; photography, Charles Rosher. Reviewed in Projection Room, N. Y., March 8, '40. Running time, 100 MINS.

Maureen Casey	Priscilla Lane
Peter Casey	Thomas Mitchell
Angus Ferguson	Dennis Morgan
Gallagher	Alan Hale
Patricia Casey	Virginia Grey
Heloise Casey	Irene Hervey
Donnie Flaherty	William Lundigan
Ed McKean	Frank Jenks
Tony	Henry Armetta
Joe Niklas	Morgan Conway
Callaghan	Alec Craig
Scanlon	J. M. Kerrigan
Mara	Cliff Clark
Police Commissioner	William Davidson

'Three Cheers for the Irish' is essentially a 'B,' but it has been raised above the average scale of this class, and may do fairly well in certain spots as the No. 1 dating. A major complaint is its 100-minute length. Result is that the homespun yarn around a veteran Irish cop, running for assemblyman and winning, begins to pall. This is largely because of the fact that the story is fundamentally thin.

It is Thomas Mitchell's expert performance, plus others, which stakes out a pretty good claim for 'Three Cheers'. Stories of cops who pound their beat with love and honesty in their hearts have long been common. What Richard Macauley and Jerry Wald wrote in this instance is no exception, but the dialog is above the run-'o-the-mill and a few of the comedy touches attract satisfactory notice.

In the comedy department, direction has also played a more than perfunctory part and some of the little scenes with the fiery Irishman, Mitchell, are quite amusing. Alan Hale contributes importantly in this respect as a guy who loves the bottle and, at the same time the thrill of breaking up furniture, the bones of anyone near him, rookie cops, etc.

Mitchell is excellent, playing with a heavy Hibernian brogue, but the effort to divert tears in his direction because he is forcibly retired from the police force runs into a few detours which make him a partly unsympathetic character. His stubbornness concerning a rookie flatfoot, in love with his daughter, whom he tosses out, accentuates the lack of pity for him. Otherwise, he's sympathetic all the way.

Priscilla Lane and Dennis Morgan are the romantic interest. He wears better out of uniform and should click with the women. Henry Armetta as the fruit-stand operator, makes all his minutes count. *Char.*

MY SON, MY SON!

Hollywood, March 5.

United Artists release of Edward Small production. Stars Madeleine Carroll, Brian Aherne, Louis Hayward; features Laraine Day, Henry Hull, Josephine Hutchinson, Sophie Stewart, Bruce Lester. Directed by Charles Vidor. Screenplay by Lenore Coffee, based on novel by Howard Spring; camera, Harry Stradling; editor, Fred R. Feitshans, Jr.; dialog director, Stanley Logan; asst. director, William Tummel; special effects, Howard Anderson. Previewed at Chinese March 5, '40. Running time, 115 MINS.

Livia Vaynol	Madeleine Carroll
William Essex	Brian Aherne
Oliver Essex	Louis Hayward
Maeve O'Riordan	Laraine Day
Dermot O'Riordan	Henry Hull
Nellie Essex	Josephine Hutchinson
Sheila O'Riordan	Sophie Stewart
Rory O'Riordan	Bruce Lester
Oliver (as a child)	Scotty Beckett
Maeve (as a child)	Brenda Henderson
Rory (as a child)	Teddy Moorwood
Annie	May Beatty
The Colonel	Stanley Logan
Mr. Moscrop	Lionel Belmore
Mrs. Mulvaney	Mary Gordon
Drayman	David Clyde
Butler	Vesey O'Davoren
Joe Hunter	Pat Flaherty
Pogson	Victor Kendall
First Maid	Mary Field
Second Maid	Audrey Manners
First Landlady	Sibyl Harris
Second Landlady	Connie Leon

Edward Small has turned out a splendid film presentation of Howard Spring's novel, 'My Son, My Son!' Artistically and productionally fine, picture carries added factors of sincere and sympathetic direction by Charles Vidor, and excellent cast portrayals by both principals and support. Certain to catch class patronage and critical attention. 'My Son' still has dramatic punch for adult audiences in its fictional biography of a father who builds his world around a son who grows up a liar and a cheat. Before the grown youth dies a valorous hero in the war, he gives the father many tragic moments with the escapades.

Story revolves around the father-son relationship, covering a span of a quarter century from the time the father, Brian Aherne, struggles out of the Manchester slums to become a famous writer. Wanting to provide the boy with upbringing and luxuries he himself missed, the son is coddled to gradually become a problem rather than a credit to his forebear. But the father's frustation is softened at the finish when the son has redeemed himself somewhat through heroic action on the battlefield.

Picture is a top example of the best in narrative screen drama covering a wide span of years. The extended story spun in Spring's tome has been condensed considerably, although the essential dramatic elements of the piece have been retained. Ending has been switched to provide semi-sympathetic climax in place of the tragic finish in the book.

'Son' is an interesting study in the age-old relations of father-son, with the former's love and ambitions for the boy displayed in a gripping drama that rates as interesting entertainment. Picture unfolds at a deliberate and slow pace, vividly etching the characters and situations for lasting impression.

Aherne is impressively outstanding as the father, with Louis Hayward providing a highlight performance as the scapegrace son. Madeleine Carroll essays a matronly role as the artist in love with Aherne and pursued by Hayward. Laraine Day sparkles with a performance that will lift her high in lists of capable younger players. (On a loanout from Metro, Small has done all right by the Culver City plant). Henry Hull, Josephine Hutchinson, Sophie Stewart and Bruce Lester are most prominent in the extended and carefully selected cast.

Production setting provides proper English backgrounds for the picture's unfolding. Camera work by Harry Stradling, Jr., is of uniform grade throughout.

House of the 7 Gables

Hollywood, March 6.

Universal release of Burt Kelly production. Features George Sanders, Margaret Lindsay, Vincent Price, Dick Foran, Nan Grey. Directed by Joe May. Screenplay by Lester Cole; adaptation by Harold Greene based on novel by Nathaniel Hawthorne; camera, Milton Krasner; editor, Frank Gross; dialog director, Lester Cole. Previewed in Projection Room March 6, '40. Running time, 87 MINS.

Jaffrey Pyncheon	George Sanders
Hepzibah Pyncheon	Margaret Lindsay
Clifford Pyncheon	Vincent Price
Matthew Holgrave	Dick Foran
Phoebe Pyncheon	Nan Grey
Philip Barton	Cecil Kellaway
Fuller	Alan Napier
Gerald Pyncheon	Gilbert Emery
Deacon Foster	Miles Mander
Judge	Charles Trowbridge

This film version of Nathaniel Hawthorne's American classic, highlighted by Joe May's European technique on the directing side, is lifted far above its moderate budget classification in both production artistry and merit. Lacking marquee name strength, picture shapes up as a strong supporting programmer that will amply fill the lower brackets of dualers in the keys and subsequents.

Miniature Reviews

'A Bill of Divorcement' (RKO). Remake, highlighted by arresting performance by Maureen O'Hara. Will click.

'Three Cheers for the Irish' (WB). A cop story, that will do best in family houses.

'My Son, My Son' (UA). Strong father-son drama for class trade and critical acclaim.

'House of 7 Gables' (U). Fine film translation of Nathaniel Hawthorne classic will provide strong support in the duals.

'Double Alibi' (U). Murder meller that will do all right, on duals, as well as singly if not pointed too high.

'They Came by Night' (20th). British-made meller will find the pickings tough in U. S.

'Black Friday' (U). Boris Karloff in scientific horror melodrama, good for the duals.

'Outside 3-Mile Limit' (Col). Jack Holt pic short of action, but long on suspense, and as won't disappoint his average fan.

'The Cheyenne Kid' (Mono). Jack Randall riding herd on western banditti, with meager results.

'Blazing Six Shooters' (Col). Well-made Charles Starrett western, brimful with action.

'Rhythm of the Rio Grande' (Mono). One of better Tex Ritter singing westerns.

'Phantom Rancher' (Colony). Ken Maynard in a range mystery, strongest for kids.

'Pioneers of the West' (Rep). Another in the Three Mesquiteers series, okay kid dualer.

Picture gets off to an impressive and promising start, but sputters along past the middle to finish with synthetic dramatics that are far removed from motivations dominating the early portion. Despite this shortcoming, and some slow passages at the half-way mark, 'The House of the Seven Gables' will slip by most acceptably as a secondary attraction.

Picture focuses attention on performance of Margaret Lindsay, who impresses with characterization that spans a 20-year period. Miss Lindsay injects both sympathy and sincerity in the difficult role of the girl who waits for her betrothed to emerge from prison after being wrongly convicted. It's a highlight portrayal that will give the studio a line on her dramatic potentialities for future casting.

The Hawthorne story is a familiar one in early American literature. The Pyncheon family lives under a curse, and Vincent Price does not escape when he is charged by his mercenary, ambitious brother with the murder of their father. Convicted, Price serves a long sentence while his betrothed cousin, Miss Lindsay, who inherited the house, lives and suffers through the years while awaiting his eventual release. The romantic tragedy is dissipated in the climax when Sanders is the victim of the curse, and the romantic pair happily pick up where they left off years before.

Under May's capable direction, every member of the cast delivers a top performance. Sanders is excellent as the ambitious, money-grubbing brother; Price clicks as the musical dreamer; Nan Grey and Dick Foran make a fine romantic team; while Cecil Kellaway stands out as Price's attorney friend down the years.

Settings are completely set up to provide early 19th Century atmosphere, with low key lighting of Milton Krasner accentuating the dramatics of the piece.

DOUBLE ALIBI

Universal release of Ben Pivar production. Stars Wayne Morris, Margaret Lindsay, William Gargan; features Roscoe Karns, Robert Emmett Keane, Wade Boteler, Frank Mitchell. Directed by Philip Rosen. Story, Frederick C. Davis; adaptation, Harold Buchman, Roy Chanslor and Charles Grayson; editor, Ted Kent; camera, Elwood Bredell. At Rialto, N. Y., week March 8, '40. Running time, 60 MINS.

Stephen Wayne	Wayne Morris
Sue Carey	Margaret Lindsay
Walter Gifford	William Gargan
Jeremiah Jenkins	Roscoe Karns
Chick Lester	Robert Emmett Keane
Captain Orr	James Burke
Dan Kraley	William Pawley
Lennie Nolan	Frank Mitchell
Patrolman Harrigan	Eddy Chandler
Inspector Earl	Cliff Clark

Having all the orthodox but effective elements of murder mystery fiction, 'Double Alibi' is a programmer on the bloodier side that will sell satisfactorily with the masses. It is short in length, only 60 minutes, and should provide a nice fit on double bills, where that is the policy. In lesser runs operating on a single basis, the picture should pass muster.

Ben Pivar's production is not the fanciest and some of the sets are a bit obvious, but generally there is no complaint. This is true notably of the manner in which the action progresses through three murders and plenty of mysterious circumstances until reaching a surprise finish. It's seldom that a cop, especially one of high rank, is the fall-guy in scenarios, but a police captain this time is the mugg who gets the works.

Wayne Morris is a bit oddly cast as an estranged husband thoroughly suspected of killing his wife and then bumping off two men who had figured years before in a robbery. The fact that Morris didn't commit the murders is carefully concealed, with result the suspense is well maintained until the last stretch of footage, when all is pinned on the copper. It may be construed as a little absurd for a man, such as played by Morris, to let the impression prevail that he's a killer; and also inconsistent that the girl reporter wouldn't turn him over to the police, but that has to be or there's no story. Thus, the liberties taken are okay.

Story job has been well performed, the dialog materially aiding the action. In the playing rather than the writing, acceptable comedy relief has been provided. It is built mostly around a news photographer (Karns) and a reporter (Keane).

Philip Rosen directed, adhering cautiously to tested rules governing the making of this type of film.

Starring with Morris are Margaret Lindsay and William Gargan, latter as a city editor who doesn't have the maximum in opportunities through his part. Miss Lindsay is the gal reporter who falls for Morris, though she is certain he has committed murder. She removes a bullet from his arm without much fuss. Morris also gets around quite conveniently with the injured limb. Police captain-murderer is done suitably by James Burke. *Char.*

THEY CAME BY NIGHT

(BRITISH-MADE)

Twentieth Century-Fox release of Edward Black production. Stars Will Fyffe; features Phyllis Calvert, Anthony Hulme, George Merritt, Kathleen Harrison. Directed by Harry Lachman. Based on play by Barre Lyndon; adaptation, Sidney Gilliat and Michael Hogan; editor, R. E. Dearing; camera, Jack Cox. At Central, N. Y., dual, week March 1, '40. Running time, 72 MINS.

James Fothergill	Will Fyffe
Sally	Phyllis Calvert
Sergeant Tolly	Anthony Hulme
Inspector Metcalfe	George Merritt
Mrs. Lightbody	Kathleen Harrison
Llewellyn Jones	John Glyn Jones
Lord Netherby	Athole Stewart
Bugsie	Wally Patch

Will Fyffe, topflight British comedian, known in America to some audiences through vaudeville as well as for his work in 'To the Victor' and 'Rulers of the Sea' (American-made), is cast this time in a meller of the 10-20-30 school. It is a poorly made English production and the print is so bad that it reminds of ancient vintage. Market in the states looks very lean for this one.

Fyffe is cast as a canny Scot who gets involved with a crime ring, takes them over when they make a haul, and in the end exposes them. Suspense is maintained to some extent through keeping the audience guessing as to whether Fyffe is on the level and knows what he's doing or has just become a dupe of the racketeers apparently using him.

The story is sluggish and the direction of Harry Lachman leaves much to be desired. Real drawback is in the technical division, especially the photography and the obviously poor raw stock used.

Fyffe is excellent, as usual. His support includes a likeable personality, Phyllis Calvert; Anthony Hulme as a sergeant; George Merritt, playing an inspector; and lessers, among them Kathleen Harrison, John Glyn Jones and Athole Stewart. *Char.*

BLACK FRIDAY

Hollywood, March 8.

Universal release of Burt Kelly production. Stars Boris Karloff, Bela Lugosi; features Stanley Ridges, Anne Nagel, Anne Gwynne. Directed by Arthur Lubin. Original screenplay by Kurt Siodmak and Eric Taylor; camera, Elwood Bredell; editor, Philip Cahn. Previewed in Projection Room March 8, '40. Running time, 70 MINS.

Dr. Ernest Sovac	Boris Karloff
Eric Marnay	Bela Lugosi
Prof. Geo. Kingsley	Stanley Ridges
Sunny	Anne Nagel
Jean Sovac	Anne Gwynne
Mrs. Margaret Kingsley	Virginia Brissac
Frank Miller	Edmund MacDonald
Kane	Paul Fix
Bellhop	Murray Alper
Bartender	Jack Mulhall
Chief of Police	Joe King
Taxi Driver	John Kelly

This, latest in the Universal group of horror pictures, despite its incredulity, contains sufficient chiller content to amply satisfy addicts of this type of entertainment. It's a standard programmer for lower dual spotting in the secondary houses, and possible solo attraction in action locations where horror pictures attract customers.

Utilizing the basic dramatic formula of 'Dr. Jekyll and Mr. Hyde,' picture parades stark drama and chiller situations in series of episodes. Screenplay, in straining to achieve surprise shocks for audience attention, lacks smoothness in its setup.

Karloff is a researching brain specialist. When his close friend, Stanley Ridges, is seriously injured in a gangster battle, Karloff performs brain transplantation from the dying gangster to his friend. After latter recovers, Karloff finds the dead gangster had a fortune hidden in New York, and sets out to revive spark of the gangster's brain to discover the cache for his own use. Karloff finds he can change Ridges from gangster to professor with ease, and the transition swings back and forth between the two characters until Karloff secures the money. But he is forced to kill the dual personality to save his daughter's life when she is attacked by the gangster.

Karloff plays the scientist straight, but gains little audience sympathy with his mercenary attitude combined with his drive for a new scientific discovery. Lugosi is seen briefly as a gang leader, main acting honors going to Ridges, who excellently handles a tough assignment in the dual role of meek professor and tough gangster.

Outside The 3-Mile Limit

Lincoln, March 12.

Columbia production and release. Stars Jack Holt; features Eduardo Ciannelli, Harry Carey, Sig Rumann, Donald Briggs, Irene Ware. Directed by Lewis D. Collins. Screenplay, Albert DeMond; story, DeMond and Eric Taylor; camera, James S. Brown, Jr.; editor, Dwight Caldwell; music, Lee Zahler. Reviewed at Varsity, Lincoln, dual. Running time, 64 MINS.

Conway	Jack Holt
Capt. Bailey	Harry Carey
Van Cleve	Sig Rumann
[illegible]	Eduardo Ciannelli
[illegible]	Donald Briggs
[illegible]	Irene Ware
[illegible]	Dick Purcell
[illegible]	Ben Welden
[illegible]	Paul Fix
[illegible]	George Lewis

Action pic without much of it, but Jack Holt manages passably well with 'Outside the 3-Mile Limit.' Has no big b.o. future, but won't disappoint those who see it.

Albert DeMond's story, on which, with Eric Taylor, he's credited with an assist for the screenplay, rather than resorting to too much activity, builds by suspense. Director Lewis D. Collins goes along with the idea, so there's only one good scrap. Rest of the picture is devoted to sparring by wits, rather than fists.

Obviously seeded by the ruckus off L. A. when attempt was made to board the gambling ships last year, this celluloid narration blazes the trail through a Government hunt for a counterfeiting ring pushing phoney bills via a gambling boat. Holt is planted on the boat, owned by Ciannelli. Dick Purcell, another of the badge brigade, disobeys orders, gets slugged and dumped into the briny. This puts the fright on Ciannelli and he ducks for cover outside the three-mile limit, where unknown to him, his crew takes over and freights him into Sig Rumann's hands. Rumann, ex-con, is the fake coin pusher, and is after the legit 80G which is belted on Ciannelli. Central American hide-away poultices the strange collection into the open for a fairly fast sprint to the fade.

Writing job gives evidence of speed rather than quality, so it was up to the players to give it class. They do well by it, too, Harry Carey making his role of the captain real, Ciannelli lending all the jitters and brittleness he can to the gambling baron, and Rumann equally up to it as the ringleader for the manufacture and passage of the queer. In minor capacities, Irene Ware and Donald Briggs, a couple of newspaper reporters, do a Stanley and Livingstone for each other in the Central American wilderness.

Usual reserve which characterizes Jack Holt is with him in this pic, and makes of him the strong, thoroughly trustworthy, and no-job-too-big type. *Art.*

THE CHEYENNE KID

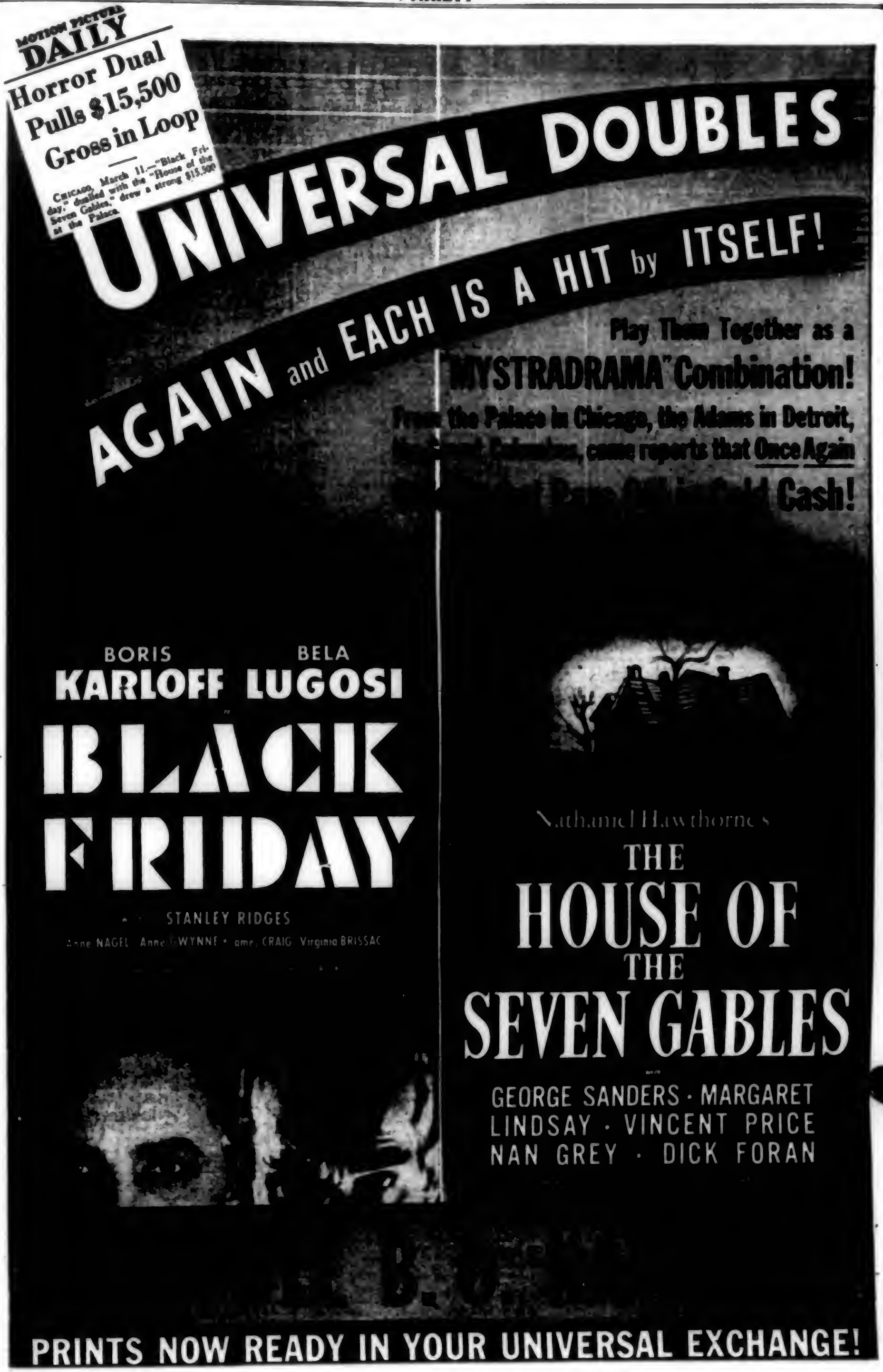
Monogram release of Harry S. Webb production. Stars Jack Randall; features Louise Stanley. Directed by Raymond K. Johnson. Story and screenplay by Tom Gibson; editor, Robert Golden; camera, Edward Kull. At Arena, N. Y., week March 5-8, '40, dual. Running time, 50 MINS.

Cheyenne Kid	Jack Randall
Helen Adams	Louise Stanley
Chet Adams	Kenneth Duncan
Manuel	Frank Yaconelli
Jeff Baker	Reed Howes
Carson	Charles King
Duke	George Chesebro
Sheriff	Forrest Taylor

Inexpensively-made western, 'The Cheyenne Kid' differs only slightly from the multitude of other outdoor epics ground out annually in Hollywood. One exception is that the cowboy here doesn't sing. Film also lacks the customary anti-climax since the leader of the villains does not make a break for freedom. Otherwise, it is a pale dry cactus cocktail.

Jack Randall herewith depicted is the Cheyenne Kid, who's sworn off gambling, but gets tossed into the hoosegow for a murder with which he had nothing to do just when he was earning an honest living. It's not difficult for prairies opus fans to catch on from this juncture—he escapes through the help of his Mexican aide, Manuel, and brings the guilty parties to justice. In between there's the usual mad galloping, the sordid scenes in the gambling honky tonks and a slim attempt to devel-

(Continued on page 18)



MOTION PICTURE DAILY

Horror Dual Pulls $15,500 Gross in Loop

CHICAGO, March 11.—"Black Friday," dualled with the "House of the Seven Gables," drew a strong $15,500 at the Palace.

UNIVERSAL DOUBLES AGAIN and EACH IS A HIT by ITSELF!

Play Them Together as a

"MYSTRADRAMA" Combination!

From the Palace in Chicago, the Adams in Detroit, [illegible], Columbus, come reports that Once Again

[illegible] Cash!

BORIS KARLOFF BELA LUGOSI

BLACK FRIDAY

STANLEY RIDGES

Anne NAGEL · Anne GWYNNE · ame CRAIG · Virginia BRISSAC

Nathaniel Hawthorne's

THE HOUSE OF THE SEVEN GABLES

GEORGE SANDERS · MARGARET LINDSAY · VINCENT PRICE
NAN GREY · DICK FORAN

PRINTS NOW READY IN YOUR UNIVERSAL EXCHANGE!

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 reviews as given in* VARIETY *and the running time of prints are included.)*

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Rev. in Var.—Reviewed in Variety

Key to Type Abbreviations

R. T.—Running Time

M—Melodrama; C—Comedy; CD—Comedy-Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical

WEEK OF RELEASE	Rev. in Var.	TITLE AND COMPANY	TYPE	TALENT	R. T.
1/12/40	1/10	MUSIC IN MY HEART (Col)	M	T. Martin-R. Hayworth-E. Fellows	69
	1/16	SHOP AROUND CORNER (M-G)	CD	M. Sullavan-J. Stewart-F. Morgan	97
		DANGER AHEAD (Mono)	M	J. Newill	
		THE SECRET FOUR (Mono)	D	F. Lawton-H. Sinclair-A. Lee	
	11/22	GERONIMO (Par)	W	P. Foster-E. Drew-A. Devine	89
	1/17	SANTA FE MARSHAL (Par)	W	W. Boyd-R. Hayden-B. Hayes	66
	12/13	MEXICAN SPITFIRE (RKO)	RD	L. Velez-D. Woods-L. Errol	67
	1/17	HEROES OF THE SADDLE (Rep)	W	R.Livingston-R.Hatton-P.L.Parsons	58
	1/24	CITY OF CHANCE (20th)	M	L. Bari-C. Aubrey Smith-D. Woods	58
	1/17	INVISIBLE MAN RETURNS (U)	M	V. Price-N. Grey-J. Sutton	81
	1/3	OF MICE AND MEN (UA)	D	B.Meredith-B.Field-L.Chaney, Jr.	104
	1/16	BROTHER RAT AND BABY (WB)	C	J. Bryan-P. Lane	87
1/19/40	1/16	HIS GIRL FRIDAY (Col)	CD	C. Grant-R. Russell	92
	1/17	CONGO MAISIE (M-G)	C	A. Sothern-J. Carroll-R. Johnson	70
	1/17	THE FATAL HOUR (Mono)	M	Boris Karloff	67
		HIDDEN ENEMY (Mono)	D	W. Hull-K. Linaker	
	1/16	REMEMBER THE NIGHT (Par)	RD	B.Stanwyck-F.MacMurray-B.Bondi	93
	2/7	MARRIED AND IN LOVE (RKO)	RD	A. Marshall-B. Reed-P. Knowles	59
	1/17	HE MARRIED HIS WIFE (20th)	C	J. McCrea-N. Kelly-R. Young	83
		WEST OF CARSON CITY (U)	W	J. M. Brown-B. Baker-F. Knight	
	1/31	LION HAS WINGS (UA)	D	M. Oberon-R. Richardson	75
	2/14	BRITISH INTELLIGENCE (WB)	M	M. Lindsay-B. Karloff	60
1/26/40	1/24	LONE WOLF STRIKES (Col)	M	W. William-J. Perry	56
		LAMBETH WALK (M-G)	C	L. Lane-S. Gray-S. Hicks	
	2/7	PIONEER DAYS (Mono)	W	Jack Randall	58
	1/24	WOLF OF NEW YORK (Rep)	M	E. Lowe-R. Hurst-J. Cowan	67
	2/14	SAINT'S DOUBLE TROUBLE (RKO)	M	G. Sanders-H. Whitney-J. Hale	68
	1/16	HIGH SCHOOL (20th)	C	J.Withers-J.Brown,Jr.-C.Edwards	74
	1/24	GREEN HELL (U)	D	D. Fairbanks, Jr.-J. Bennett	87
	1/10	FIGHTING SIXTY-NINTH (WB)	D	J. Cagney-P. O'Brien	90
2/2/40	2/28	CONVICTED WOMAN (Col)	M	R. Hudson-G. Ford-F. Inescort	65
	1/31	I TAKE THIS WOMAN (M-G)	RD	S. Tracy-H. Lamarr-W. Pidgeon	96
	1/31	CHASING TROUBLE (Mono)	D	Frankie Darro	64
	2/7	PAROLE FIXER (Par)	M	W. Henry-V. Dale-R. Paige	57
	1/31	VILLAGE BARN DANCE (Rep)	RD	R. Cromwell-D. Day-G. Barbier	74
	2/6	THE MARINES FLY HIGH (RKO)	D	R. Dix-C. Morris-L. Ball	67
	1/17	MAN WHO WOULDN'T TALK (20th)	M	L. Nolan-J. Rogers-E. Clarke	72
		DANGER ON WHEELS (U)	D	R. Arlen-A. Devine	
	2/14	CALLING PHILO VANCE (WB)	M	J. Stephenson-M. Stevenson	62
2/9/40	3/6	LITTLE PEPPERS AT HOME (Col)	C	E. Fellows-C. Kolb	67
	2/7	BROADWAY MELODY OF '40 (M-G)	MU	F. Astaire-E. Powell-G. Murphy	102
	2/21	EAST SIDE KIDS (Mono)	M	Vince Barnett	62
	12/27	LIGHT THAT FAILED (Par)	D	R. Colman-W. Huston	97
	2/7	VIGIL IN THE NIGHT (RKO)	D	C. Lombard-B. Aherne-A. Shirley	96
	2/7	LITTLE OLD NEW YORK (20th)	RD	A. Faye-F. MacMurray-R. Greene	99
	2/14	MY LITTLE CHICKADEE (U)	C	M. West-W. C. Fields	83
	1/10	GRANNY GET YOUR GUN (WB)	CD	M. Robson-H. Davenport	56
2/16/40	2/21	MAN FROM DAKOTA (M-G)	RD	W. Beery-D. Del Rio-J. Howard	74
		MURDER ON THE YUKON (Mono)	M	James Newill	
	1/24	SIDEWALKS OF LONDON (Par)	D	C. Laughton-V. Leigh	84
	2/7	SWISS FAMILY ROBINSON (RKO)	D	T. Mitchell-F. Bartholomew	93
	2/6	YOUNG AS YOU FEEL (20th)	C	J. Prouty-S. Byington-J. Valerie	59
	2/21	HONEYMOON DEFERRED (U)	D	E. Lowe-M. Lindsay-E. Risdon	59
	2/21	A CHUMP AT OXFORD (UA)	C	S. Laurel-O. Hardy	63
	2/28	CASTLE ON THE HUDSON (WB)	RD	J. Garfield-A. Sheridan-P. O'Brien	76
2/23/40	2/28	BLONDIE ON A BUDGET (Col)	C	P. Singleton-A. Lake	72
	2/14	NORTHWEST PASSAGE (M-G)	D	S. Tracy-R. Young-W. Brennan	125
	2/21	KNIGHTS OF THE RANGE (Par)	W	R. Hayden-J. Parker-H. Humphrey	70
	1/31	PINOCCHIO (RKO)		Cartoon	87
	2/13	THEY CAME BY NIGHT (20th)	M	W. Fyffe-A. Hulme-P. Calvert	72
		FRAMED (U)	C	C. Moore-J. Downs	
3/1/40	2/14	BULLETS FOR RUSTLERS (Col)	W	C. Starrett-L. Gray	57
	2/21	SEVENTEEN (Par)	C	J. Cooper-B. Field-O. Kruger	76
	3/6	STRANGE CARGO (M-G)	D	J. Crawford-M. Douglas-C. Gable	111
		LITTLE ORVIE (RKO)	CD	J. Sheffield-E. Truex-D. Tree	
		EARTHBOUND (20th)	RD	W. Baxter	
	2/21	CHARLIE CHAN IN PANAMA (20th)	M	S. Toler-J. Rogers-L. Atwill	67
	2/13	DOUBLE ALIBI (U)	M	W. Morris-M. Lindsay	60
	2/28	HOUSE ACROSS THE BAY (UA)	RD	J. Bennett-G. Raft-L. Nolan	86
	3/7	DR. EHRLICH'S MAGIC BULLET (WB)	D	E. G. Robinson-R. Gordon-M. Love	103
3/8/40	3/13	OUTSIDE 3-MILE LIMIT (Col)	M	J. Holt-I. Ware	64
	2/28	GHOST COMES HOME (M-G)	C	A. Rutherford-F. Morgan-B. Burke	78
		HUMAN MONSTER (Mono)	M	B. Lugosi	
		SHOWDOWN (Par)	W	W. Boyd-R. Hayden-B. Wood	
		ISLE OF DESTINY (RKO)	D	W. Gargan-W. Ford-J. Lang	
		ZANZIBAR (U)	D	J. Craig-L. Lane	
3/15/40		MEN WITHOUT SOULS (Col)	D	R. Hudson-J. Litel-B. MacLane	
	2/14	YOUNG TOM EDISON (M-G)	RD	M. Rooney-F. Bainter-G. Bancroft	86
		MIDNIGHT LIMITED (Mono)	M	J. King-M. Reynolds	
	2/14	WOMEN WITHOUT NAMES (Par)	M	E. Drew-R. Paige-J. Barrett	62
	3/6	MILLIONAIRE PLAYBOY (RKO)	C	J. Penner-L. Hayes	64
	3/13	PIONEERS OF THE WEST (Rep)	W	R. Livingston-R. Hatton-N. Beery	56
	1/31	GRAPES OF WRATH (20th)	D	H. Fonda-J. Darwell-J. Carradine	67
		MAKING EYES AT ME (U)	MU	C. Moore-T. Brown-R. Carle	
		REBECCA (UA)	M	J. Anderson-L. Olivier-J. Fontaine	
	3/13	3 CHEERS FOR IRISH (WB)	CD	P. Lane-T. Mitchell-D. Morgan	100
3/22/40	3/6	TOO MANY HUSBANDS (Col)	C	J. Arthur-F. MacMurray	80
		FLORIAN (M-G)	RD	R. Young-H. Gilbert-R. Owen	
	3/20	ROAD TO SINGAPORE (Par)	MU	B. Crosby-D. Lamour-B. Hope	85
		PRIMROSE PATH (RKO)	D	G. Rogers-J. McCrea-M. Rambeau	
		FORGOTTEN GIRLS (Rep)	D	L. Platt-D. Woods-W. Gibson	
	1/24	THE BLUEBIRD (20th)	RD	S. Temple-S. Byington-N. Bruce	88
		IT'S A DATE (U)	RD	D. Durbin-K. Francis-W. Pidgeon	
		VIRGINIA CITY (WB)	W	E. Flynn-M. Hopkins	
3/29/40		DR. KILDARE'S GIRL (M-G)	RD	L. Barrymore-L. Ayres-L. Day	
		SON OF THE NAVY (Mono)	C	J. Parker-J. Dunn-M. Spellman	
	2/14	THE FARMER'S DAUGHTER (Par)	C	M. Raye-C. Ruggles-R. Denning	60
		IRENE (RKO)	MU	A. Neagle-R. Milland-R. Young	
		GHOST VALLEY RAIDERS (Rep)	W	D. Barry-L. Andre-L. Mason	
		RANCHO GRANDE (Rep)	W	G. Autry-S. Burnette-J. Storey	
		FREE, BLONDE AND 21 (20th)	C	L. Bari-J. Davis-H. Wilcoxon	75
	11/8	OVER THE MOON (UA)	C	M. Oberon-R. Harrison-M. Sellon	78
4/5/40	3/13	BLAZING SIX SHOOTERS (Col)	W	C. Starrett-I. Meredith	61
		NEW MOON (M-G)	MU	J. MacDonald-N. Eddy-M. Boland	
		TOMBOY (Mono)	D	J. Moran-M. M. Jones	
	1/24	ADVENTURE IN DIAMONDS (Par)	M	G. Brent-I. Miranda-J. Loder	76
		COURAGEOUS DR. CHRISTIAN (RKO)	D	J. Hersholt-D. Lovett-T. Neal	
		THE DARK COMMAND (Rep)	W	C. Trevor-J. Wayne-W. Pidgeon	
		STAR DUST (20th)	CD	L. Darnell-J. Payne-R. Young	
		HALF A SINNER (U)	D	H. Angel	
		1,000,000 B. C. (UA)	D	L. Chaney, Jr.-V. Mature-C. Landis	
4/12/40		MAN WITH NINE LIVES (Col)	M	B. Karloff-R. Pryor-J. Sayers	
		TWO GIRLS ON BROADWAY (M-G)	CD	L. Turner-J. Blondell-G. Murphy	
		COVERED WAGON TRAILS (Mono)	W	J. Randall-S. Cairnes	
	3/6	DR. CYCLOPS (Par)	D	A. Dekker-J. Logan-T. Coley	71
		MY FAVORITE WIFE (RKO)	CD	I. Dunne-C. Grant-R. Scott	
		VIVA CISCO KID (20th)	RD	C. Romero-J. Rogers-S. Fields	
	2/13	HOUSE OF SEVEN GABLES (U)	D	M. Lindsay-G. Sanders-V. Price	89

Film Reviews

Continued from page 16

THE CHEYENNE KID

a romance between the hero and a femme rancher.

Randall sports cowboy regalia effectively without being any great shakes as an actor. The acting of Louise Stanley, as the girl ranch owner, comprises largely of reading lines in sing-song fashion.

Frank Yaconelli is the Mex pal of Cheyenne Kid, and good for chuckles. Support includes such western veterans as Reed Howes, Charles King, George Chesebro and Kenneth Duncan. Dialog is off-the-cob. Edward Kull has chipped in with some slick photography. *Wear.*

Blazing Six Shooters

(WITH SONGS)

Columbia production and release. Stars Charles Starrett; features Iris Meredith, Dick Curtis. Directed by Joseph H. Lewis. Story and adaptation, Paul Franklin; editor, Richard Fantl; songs, Bob Nolan and Tim Spencer; camera, George Meehan. At Central, N. Y., dual, week March 7, '40. Running time, 61 MINS.

Jeff Douglas	Charles Starrett
Janet Kenyon	Iris Meredith
Lash Bender	Dick Curtis
Bert Karvin	Al Bridge
Mark Rawlins	George Cleveland
Dan Kenyon	Henry Hall
Bob	Bob Nolan
Cassidy	Stanley Brown

Sons of the Pioneers

A Charles Starrett starrer that averages up well and contains the desired amount of action as well as heart interest, Iris Meredith again being the femme lead. Where westerns are meat and Starrett is popular, which he is in most houses using hoss oprys, this one will satisfy in every respect.

Dick Curtis, as the heavy, who uses his fists capably and puts up a swell fight when the scenario calls for that, has found silver deposits on a promontory which separates two different ranches. His efforts to gain control of the property forms the basis of the action. A lot of hard-riding and plenty of shooting figure. Some of the horses are pushed so sternly that they make Seabiscuit look like a plug.

Miss Meredith is more the accepted western type than most, and in this particular instance is part owner of a ranch with Starrett. In addition to Curtis, always good, the supporting players include Al Bridge, George Cleveland, Henry Hall and Bob Nolan.

Sons of the Pioneers, a staple of the Starrett westerns, serve as backgrounding for western songs written by Bob Nolan and Tim Spencer, with guitar and other accompaniment. *Char.*

Rhythm of Rio Grande

(WITH SONGS)

Monogram release of Edward Finney production, supervised by Robert Tansey; stars Tex Ritter; features Suzan Dale and Frank Mitchell. Directed by Al Herman. Screenplay by Robert Emmett; songs, Frank Harford, Johnny Lange and Lew Porter; camera, Marcel A. LePicard. At Arena, N. Y., March 10-11, '40, dual. Running time, 51 MINS.

Tex	Tex Ritter
Ruth	Suzan Dale
Buck	Warner Richmond
Pablo	Martin Garralaga
Shorty	Frank Mitchell
Lopez	Mike J. Rodriguez
Rego	Juan Duval
Banister	Tristram Coffin
Pete	Chick Hannan
Blackie	Earl Douglas
Crane	Forrest Taylor
Mayes	Glen Strange
Ransom	James McNally

and 'White Flash'

Despite the accepted gunplay heroics of Tex Ritter, this oats opera is trim entertainment, likely to enhance the crooning cowboy's rep as an actor. 'Rhythm of the Rio Grande' gets away from the long-familiar western recipe by introducing several surprise developments calculated to keep the audience awake.

Film starts in the customary groove with a Texas cowhand seeking to avenge the brutal killing of a red-headed chum. There's the usual misunderstanding with the girl he falls for. Then the plot shifts to a running chase of the strange Texas visitor, a fist battle on the sandy desert, and a sudden meeting with the long-sought Mexican marauder, Pablo.

It seems Pablo is being blamed for a long series of killings and other crimes, with a price on his head. Tex accidentally stumbles upon his innocence and a well-hatched scheme to divest the valley of ranchers cooked up by the local cowboy banditry so they can have a gold mine to themselves.

The usual story developments have been handed fresh twists by director Al Herman, who makes even some of the crazy chases seem plausible.

Besides showing an inclination to become a first-rate thespian, Tex Ritter chips in with three songs, best of which is 'Mexicali Moon.' The title song is also oke and a comedy number, 'Pablo, the Mexican Badit,' registers.

Suzan Dale, a 'Gateway' contest winner from the southwest, shows some promise in the sole femme role. Frank Mitchell, as Tex's aide, furnishes several comedy moments. Warner Richmond, Martin Garralaga, Forrest Taylor and Tristram Coffin head the support. *Wear.*

PHANTOM RANCHER

Lincoln, March 8.

Colony release of Max and Arthur Alexander production. Stars Ken Maynard; features Dorothy Short, Harry Harvey. Directed by Harry Fraser. Original screenplay, Bill Lively; camera, William Hyer; editor, Fred Bain; songs, Lew Porter. Reviewed at Colonial, Lincoln, Neb., dual. Running time, 61 MINS.

Mitchell	Ken Maynard
Ann	Dorothy Short
Stephen	Harry Harvey
Collins	Ted Adams
Luke	Dave O'Brien
Parker	Tom London
Markham	John Elliott
Lee	Reed Howes
Barton	Steve Clark
Hank	Carl Mathews
Jim	Sherry Tansey

As a six-shooting justice dispenser, Ken Maynard rides again in 'Phantom Rancher,' the story of a man who inherits not only his uncle's property, but the hatred of his neighbors as well. Boxoffice measure will parallel other Maynard escapades. Performance stands at par, but the shadowy negative sleeps at the technical departments. Okay juvenile fodder.

Ken Maynard, upon news of his inheritance, comes on the scene to hear that the uncle who left him a flock of land and farm mortgages was a farmer-squeezing land grabber, pushed from behind by Ted Adams, an unscrupulous real estater. Maynard, in a try to correct the situation, is turned down by all the farmers, so he puts on a cap, mask and black outfit, with which he becomes a countryside phantom. As the mysterious rider he gives each owing farmer enough money to pay off the mortgage to him, and then in his real life role endures their insults. Eventually, he uncovers Adams as the real menace, and absolves himself.

Feminine lead is Dorothy Short, with an eye-filling figure. She's in but slightly and satisfactory. Harry Harvey serves a small portion of comedy relief, and Ted Adams, who puts the screws to the valley, is in easy wading. Lean parts go to Dave O'Brien, Adams' lieutenant; Tom London, the sheriff, and John Elliott, a rancher, who gets leaded in the back in the first reel. *Art.*

Pioneers of the West

Republic release of Harry Grey production. Features Robert Livingston, Raymond Hatton, Duncan Renaldo. Directed by Lester Orlebeck. Screenplay, Jack Natteford, Karen De Wolf, Gerry Geraghty, based on characters created by William Colt MacDonald; camera, Jack Marta; editor, Tony Martinelli; music, Cy Feuer. Previewed in Projection Room, N. Y., March 7, '40. Running time, 56 MINS.

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Rico	Duncan Renaldo
Judge Platt	Noah Beery
Anna	Beatrice Roberts
Dr. Bailey	George Cleveland
Steve Carson	Lane Chandler
Jed Clark	Hal Taliaferro
Nolan	Yakima Canutt
Morgan	John Dilson
Sheriff Gorham	Joe McGuinn
Mac	Earl Askam

The Three Mesquiteers are mopping up again, and this time, the trio, played by Robert Livingston, Raymond Hatton and Duncan Renaldo, are saving a group of western settlers from a band of land schemers. It's one of Republic's better westerners, and a likely dualer for kid trade particularly.

The yarn is pretty obvious, being another version of a familiar groove, but Lester Orlebeck's direction and generally good performances help to attain a stronger stature than usual.

The Mesquiteers in this pic are mostly concerned with a bunch headed by Noah Beery, which, through Beery's one-man rule of the town, is almost enabled to pilfer land from the settlers through excessive taxes. But it winds up in the usual way.

The three leads turn in their usually fine performances, while Beery, in one of his infrequent appearances of the past few years, heads the adequate support. Beatrice Roberts, a newcomer, has little to do as the ingenue lead.

'Screen Traveler's' 125G Suit on Fraud Allegation

Suit of Andre de La Verre was revealed Thursday (7) in N. Y. supreme court against Paul Devlin, Nora Ehar, Devlin's wife, Producers Laboratories, Inc., and J. T. Cosman, when the defendants applied for a more particularized complaint. Action seeks damages of $125,000.

De La Verre, known as the 'Screen Traveler,' seeks damages for an alleged conspiracy to defraud him of his business. He asserts Devlin handled the business while he was traveling, and withdrew monies from his (De La Verre's account) to pay for operations. Devlin allegedly represented to producers and distributors, and advertised in trade papers, that he had taken over the business and sought to secure 25% of merchandise the plaintiff was bringing from France, by telling the Government the films were smuggled, the complaint asserts.

No Suit Settlement

Continued from page 6

judge to determine whether to grant the motion in part or full, or deny it in toto. This failing, on application for a dismissal of the action is expected to be brought on the grounds of failure to state facts sufficient to sustain a cause of action.

These would seem to be the last possible resort of the defendants, and all else failing, trial will start on May 1.

Columbia Pictures Monday (11) filed its answer to the Government interrogatories in the federal court. Many answers were confidential, but of those that were not it was learned that Columbia since 1928 has averaged 42 features yearly at an average yearly cost of $5,083,000. The grand total of monies spent on features since 1928-39 was $52,304,300. The company from 1930-31 produced 361 features, costing $2,914,752.

Sears on Stand

Gradwell L. Sears, general sales-manager of Warner Bros. Pictures, Inc., and president of Vitagraph Corp., was examined before trial yesterday (Tues.) by special assistant to the attorney-general, Robert L. Wright. The examination will be concluded today (Wed.). Sears traced his career from that of a projectionist in 1914, to his present position.

The executive answered numerous questions dealing with clearance, very similar to those asked previous witnesses. A clash of attorneys highlighted the proceedings, with Wright declaring: 'The witness seems to have a lot of difficulty answering anything without the aid of counsel,' and the defendant responding, through R. W. Perkins, who said: 'The counsel for the Government is trying to place this industry under strait-jacket rules whereas the industry is complex. You cannot establish an abstract principle.'

On March 20 Y. Frank Freeman will testify, followed by Spyros Skouras and Joe Schenck.

BALABAN'S CANDOR AMAZES PROSECUTION

Barney Balaban proved the best of the Government witnesses to date, answering questions with a candor lacking in some of his predecessors, and making some statements rather remarkable from the U. S. point of view.

Balaban, midway in his examination, declared in response to a question that independent operators of theatres can purchase product for their theatres cheaper than he, as head of the largest theatre chain in Chicago, Balaban & Katz, and affiliated with Paramount, can, and that independents are able to operate their theatres more successfully financially than can affiliated theatres or chain theatres.

When the Government examiner recovered from the shock of this bland statement, he demanded the reasons for such statements. Balaman declared that theatre conditions today are not as good as they were 10 years ago. The prices paid by B&K were established in those days, and it is impossible to secure reductions. But an indie can get product cheaper, because he can claim he will be forced out of business, and a major will know that a chain cannot use the same excuse. An independent operates more cheaply, employs less expensive labor and in general gets his costs down. The major affiliate on the other hand has a standard to live up to, which often precludes a profit. In several instances, Balaban declared, he had turned over some of his theatres to independents for operations, and these theatres proved more profitable. It was learned that the defense will use Balaban's contentions during the trial of the action, and will try to prove the major affiliate to be in a worse position than the independent.

Balaban was also asked what benefits Paramount Pictures receives from its theatre affiliations. Attorneys for other companies interposed the usual objections to this question, namely that it was one of the ultimate issues of the suit, but Judge Thatcher, appearing as counsel for Paramount, allowed the witness to answer. The judge interposed less objections than any of the other counsel in defending its witnesses.

Balaban declared, 'The relationship between Paramount and its affiliates is a little different than that of buyer and seller, in that we are members of the same family. We hope and expect a little more sympathetic and tender handling of our product. We hope that when these pictures are ready for release, the theatre organization will be a little more careful of the theatre in which the picture is placed.

'These theatres also represent a very large customer for and an assured outlet for our pictures. The profits are also a major factor. In most instances I believe that the above mentioned hopes are justified, and that Paramount is better off for having invested in these properties.'

Jumping back again to the question of theatres, Balaban was asked why, if an independent could operate more successfully, he had not sold his theatres. After howls of objections died down, the Paramount president declared that he owed an obligation to his stockholders to maintain the enterprise regardless of whether anyone else can do better financially as an independent operator. As to B&K, Balaban declared that its affiliation with Par assured it of at least one major source of supply, although he said the theatres never had any difficulty in securing product, as it paid high prices.

The other portion of the six-hour examination was taken up with Balaban tracing his career in the industry, and his method of acquiring and building theatres. The testimony disclosed that the Paramount executive was the pioneer in the building of de luxe houses, with all modern buildings being patterned on the basis of the theatres he erected over 20 years ago.

VOLUMINOUS EVIDENCE; LIST 550 INDIE EXHIBS

The Department of Justice on Wednesday (6) served an answer to the interrogatories of the major film companies on the attorneys for those companies, listing as much material that all the lawyers confess despair of being able to untangle it. Every case on the records of the department, covering every phase of the suit, is listed. Most important are the names of some 550 independent exhibitors who will appear at the trial of the action as witnesses for the Government. These witnesses come from every state.

The Department, in answering the 30 questions lists hundreds of instances of alleged coercive tactics, over 1,000 franchises and license agreements, and 23 independent producers. All branches of the suit, compiled painstakingly over a period of 10 years by the Government, are dumped in the laps of the defendants. The answer totals over 800 pages.

It being relatively impossible to record the entire answer, unless, as facetiously remarked by some of the major counsel, it is done in a 15-reel serial, the important phase of the response is that the 550 witnesses, having knowledge of alleged monopoly in 20 key cities, will be called on from 20 key cities.

The U. S. lists 840 contracts and documents covering the seasons of 1934-37 allegedly establishing first run monopolies. A list of the 23 producers excluded from first runs in metropolitan first run theatres are:

I. E. Chadwick, Chadwick Productions; Louis Weiss, Weiss Productions, Inc.; Harry S. Webb, Reliable Pictures Corp.; A. W. Hackel, Supreme Pictures Corp.; Arthur Alexander, Colony Pictures; Clifford Sanforth and Harry Spitz, Cameo Pictures and Imperial Corp.; John N. Hicks, Academy Pictures, Inc.; R. N. Like, International Film Studios; Leslie Simmons, Excelsior Pictures Corp.; Emanuel Cohen, Major Pictures Corp.; Fred Futter, Futter Productions, Inc.; Nat Levine, Cajo Co.; Maury Cohen, Invincible Pictures Corp.; Carl Lesserman, Grand National Distributing Corp.; Samuel Katzman, Victory Pictures Corp.; Boris Petroff, Boris Petroff Productions; Harold Lewis, B. F. Zeidman Productions; Leo J. McCarthy; Edward J. Peskay; Russell Mack; Phil Goldstone; E. S. Derr, Crescent Pictures Corp.

Then follows a listing of 300 odd agreements between the defendants who are exhibitors and those who are distributors. A list of 100 instances where coercion, through threats to build in opposition, withholding of product, purchase of a nearby site for purposes of building in opposition, threats to purchase an equity in a theatre, threats to impose unreasonable clearance, zoning, etc., are also listed.

470 CASES OF INDIES ALLEGEDLY UNSERVICED

Then follows a list of 470 cases where the Government charges the defendants refused to license to independents, where affiliates were supplied with films and the independent was not; where an indie was prevented from securing first runs; where the indie was placed in an inferior position; where product was denied completely. Those in the Greater New York and the New Jersey area are:

Harry Brandt, William Brandt, Max Goldbaum, Haring & Blumenthal, William M. Farley, Abraham Stone, George W. and George N King, Elias Bernstein, John Manheimer, George J. Rudnick, Max Leventhal, Michael Meyerwitz, Samuel and Solomon Strausberg, George H. McKenna, A. C. Haymen, George Rosing, Max Yellen, Nikitas Dipson, Nicholas Basil, William H. Mack, Joseph Quittner, Thomas Di Lorenzo, Max A. Cohen, Benjamin Knobel, Charles O'Reilly, Charles Steiner, William Yoost, Benjamin and Joseph Bordenaro, Philip Eisenberg, Sidney Dwore, Alex Feltman, Sam and Morris S. Silverman, John Gardner, C. V. Martina, Leonard Rosenthal, C. C. Gordon, Frank P. Gravatt, Samuel and Joseph Varanlow, Jerome and Moe Kridel, Adolph Rettig, Louis S. Rothenberg, Charles Morse, Frank Gersten, Max Snider, Monroe Schram, Jacob Unger, Benjamin Berkowicz, Charles Robinson, B. Spiegel, Julius Charnow, Aaron Dollinger, Monroe Schram, James C. Forgione, Fred W. Falkner, A. Bannon, H. A. Kridel, Myron Robinson, John Firnkoess, M. B. Schlesinger, B. Tendler, E. Thornton Kelley, Howard Lesser, Giacomo Siccardi, Frank Warren, James Rosensohn, Benjamin Cohen, Roth Bros., James Binkov, A. Nicoletti, Eugene Mori, W. E. Smith, Julius Charnow, W. W. Farley, Samuel Rhonheimer, Rudolph Sanders, Franklin B. and B. Worth Dittrich, Gordon Auchincloss, Lawrence Bolognino, John Bolte, John Connolly, Monroe E. Stein, Benjamin S. Moss, Dave Rosenzweig, Julius Gulkis, Joseph M. Sider, Bernard Zimetbaum, Louis S. Rothenberg, Charles Morse.

Then follow lists of convenient divisions of film, long-term franchises which are allegedly unreasonable, instances of forcing independents out of business, list of persons having knowledge that independent producers have been unable to secure proper distribution, stars, featured players, directors, personnel, sets, and as a result unable to produce films of quality.

466 'Violations'

A list of 466 exhibitors, upon whom allegedly were forced every form of coercive tactics listed in the complaint, is next itemized. This list includes independents from every state and large city in the U. S. In addition there is a list of 132 persons the Government claims have knowledge of block booking, forcing of shorts and newsreels, etc. Instances of pooling arrangements in 21 cities involving 79 theatres are then set forth.

It is interesting to note that many important independent exhibitors, owning many theatres, and in some respects chains of theatres, are among the complainants.

The Department of Justice on several occasions has indicated that it plans to break up large independent chains with monopolistic buying power as well. Now it seems that these have joined forces with the Government and will testify against the majors. The latter claims that these independents are 'ungrateful' and 'traitors.' It would be a somewhat complex state of affairs if the Government, if successful in this action, followed up its prosecution of the majors with suits against the very independent chains which helped break up the majors.

STORY BUYS

Hollywood, March 12.

RKO purchased Bartlett Cormack's aviation yarn, 'An Old Chinese Custom.'

Twentieth-Fox bought 'How Green Was My Valley,' novel by Richard Llewellyn.

Jane Allen sold her mag yarn, 'A Girl's Best Friend Is Wall Street,' to Columbia.

TITLE CHANGES

Hollywood, March 12.

'Charlie Chan's Cruise' became 'Charlie Chan's Murder Cruise' at 20th-Fox.

Universal switched from 'Trouble in B Flat' to 'I Can't Give You Anything But Love, Baby.'

Inside Stuff—Pictures

Paramount is understood to be a partner in 'DuBarry Was a Lady,' hit Broadway musical starring Bert Lahr and Ethel Merman. Original story was written for Mae West on the Par lot, where the producer of the legiter, Buddy DeSylva, first saw it. Instead of a flat purchase price, DeSylva is said to have given the studio a slice of the show. This would have no effect on sale of film rights to any other company, as under Dramatist Guild rules they must be bid for in the open market. Show's considered too risque for films, which contributed to Par's abandonment of it, although not impossible to adapt.

Marshall Grant, who was upped to associate producer status at Universal recently from story editor, is a former Broadway legit, stock and radio player. He was in the Theatre Guild's production of 'Rain from Heaven' with Jane Cowl and John Halliday in 1935, getting his start in films about the same time as a player in shorts made in the east.

Grant joined the story department of RKO in 1936 doing research and went to the Coast a short time later as an assistant to Edward Small. He became eastern story editor of U for a few months early in 1938 and then Coast story editor, from which job he was promoted last week.

Unusual acknowledgement of the work of a story editor is given Bill Fadiman, its eastern scenario snooper, by Metro. Company has issued a special four-page exploitation brochure entitled 'The Story Behind the Making of Northwest Passage' in which Fadiman is lauded for seeing the possibilities for a picture when he first read the galley proofs of the novel back in 1936. That was prior to Kenneth Roberts' book's appearance as a Satevepost serial, 'Rogers' Rangers'. Customary form is to give a front office biggie credit for unearthing important story properties.

Song hit of same name is being generally credited with boosting Gene Autry's 'South of Border' into one of cowboy star's biggest grossers. One Pittsburgh exhib, Mannie Greenwald, who manages the Barry for Bill Skirball, found that out recently when he booked film in for only four days in order to get himself back to a Wednesday opening. Came Wednesday and 'Border' was hitting top figures for year, as Greenwald announced it would be held through Saturday. Came that time, and biz was still in such high gear that house decided to hold it for full second week.

Robert F. Hutchins, 41-year-old president of the University of Chicago, was questioned on the educational value of radio and films at a Chicago alumni banquet in Fort Worth recently. His answer (based on experiments with both mediums at the University over a period of years) was that radio is a valuable stimulus and pix may be used profitably to feed information to a student, but that neither is worth much for real education. His definition of education: 'The training of a mind.'

John J. O'Connor, operating head of RKO theatres, is chairman for the second year of the amusement committee division for the annual Catholic Charities of New York. Drive is for funds to maintain 216 hospitals, orphanages, welfare and other agencies under unified direction, organized in 1920 by Cardinal Hayes. Frank C. Walker, 1600 Broadway, is treasurer.

Reports from Paris are that 20th-Fox, with Lee Dickson doing the scouting, is eyeing four French stars for possible Hollywood chores. They are Michele Morgan, Edwige Feuillere, Jany Holt and Viviane Romance. The latter is dubbed the Gallic Mae West. Miss Morgan meantime is set for one picture with RKO.

New York Theatres

THERE'S A BETTER SHOW AT THE RKO THEATRES

The show is grand—on screen and stage at the STRAND! "3 CHEERS for the IRISH" Starring PRISCILLA LANE. In Person JOHNNY McGEE. His magic trumpet and orch. Extra Added Attraction MORTON DOWNEY. 25c to 11 a.m. Mon to Fri. Doors open 8:30 a.m. Late Midnite Film. B'way & 47th St.

GONE WITH THE WIND. ASTOR

RADIO CITY MUSIC HALL "YOUNG TOM EDISON" Spectacular Stage Productions

Loew's State. Last Times Wed. "JUDGE HARDY AND SON" In Person Geo. Hall & Orch. ANITA LOUISE. Thurs., Mar. 14 "REMEMBER THE NIGHT" In Person Jimmie Fidler and Hollywood Stars . . . Others

HELD OVER "THE GRAPES OF WRATH" UNITED ARTISTS RIVOLI Broadway at 49th St. Doors Open 9:30 A.M. MIDNITE SHOWS

PARAMOUNT. Bing CROSBY, Dorothy LAMOUR, Bob HOPE "ROAD TO SINGAPORE". In Person TOMMY DORSEY and Band, RED SKELTON. Midnite Screen Shows

Held Over 2nd BIG Week! Capitol "NORTHWEST PASSAGE" in Technicolor. Starring SPENCER TRACY. A Metro-Goldwyn-Mayer Picture

Lee, Fairmont, Opens May 1

Fairmont, W. Va., March 12.

The Lee, new house which will have seating capacity of 570, will probably be ready for opening about May 1. Columbus Harr is president of the company.

Miller from K.C. to Mpls. as U Branch Manager; Theatre-Exchange Moves

Minneapolis, March 12.

LeRoy J. Miller has been transferred from Kansas City, to Minneapolis as Universal branch manager. He replaces Harold B. Johnson who becomes city salesman under a new setup.

Crown Film Men to Pitt

Pittsburgh, March 12.

Crown Film Co. is a newcomer on Film Row here, having just been organized by Max Shulgold, until recently head of the local and now defunct GN office. The product of Fine Arts, Astor and Screen-craft has already been acquired by Shulgold, who expects to add the schedules of at least a couple of other indie producers to his program.

Rose theatre, Carmichaels, Pa., sold by Melix Patone to John Lund, with an April 1 transfer. House will close then for extensive remodeling and modernization, seating capacity slated to be increased from 300 to 450. Lund presently operates in Mather, Daisytown, Bobtown and Marianna.

Allen S. Davis resigned as manager of WB's Manor, Squirrel Hill, to go into furniture biz. For time being, Jack Kahn, assistant at the Schenley, filling the post pending permanent appointment within next couple of weeks.

Joe Lefko, who quit RKO sales here few months ago, hooked up with same company in Cleveland under George Lefko (no relation), for whom he used to work in the local exchange.

Leo Abernathy, international president of the Billposters' Union, re-elected president of AFL-Pittsburgh Central Labor Union.

Jaffurs Bros. acquired Star, Glassport, Pa., from Mrs. Stella Gorris, widow of veteran exhibitor Peter Gorris. Jaffurs took a long-term lease on site from Mrs. Gorris, who has operated house since death of her husband few months ago. One of the Jaffurs, James, also operates Wilmer in Wilmerding.

Republic has taken a lease here on quarters formerly occupied by Grand National and will utilize space for storage, inspection and shipping departments, according to branch manager Jim Alexander. This removes the last film shipping quarters from Forbes street, Pittsburgh's Film Row of more than 10 years ago.

I. T. Sweeney and Eddie Moreels have resigned their sales posts here with Monarch Pictures. Moreels has switched to a candy-selling spot, and Sweeney for the time being is representing Business Promotion Service.

Briefies: Lew Hepinger, Clairton exhibitor; his assistants, Roger Lidstone and Clifford J. Brenton, and Jim Madden, Parkers Landing theatre operator, leave next month on a motor vacation to Mexico... H. G. Wilt, Ligonier exhib who retired recently after 23 years in the business, anxious to get back into harness again and scouting for new location ... Milton J. Engel, brother of late Lou Engel, former film salesman who handled Quality Premiums here, now with same company in Philadelphia.

Joe Blowitz, veteran manager with WB, reassigned to his old house, the Manor in Squirrel Hill, which he left three years ago upon his announced retirement to go to the Coast. Blowitz, however, tired of inactivity after a year and returned to Pittsburgh, being assigned to Capitol in Stubenville, O., where he's since been stationed. He succeeds Allen Davis, resigned to go into furniture business. It was Davis who originally replaced Blowitz when latter went west.

Plans have been completed for building of a new 400-seat theatre in Fairdale, Pa., by Benny Gugliotta. Ready by mid-summer. At nearby Carmichaels, Pa., Rose theatre has been purchased by John Lund from Felix Patone and will be entirely remodeled.

Butterfield's Resort Link

Detroit, March 12.

Edward C. Beatty, president of Butterfield, was tendered a community dinner at Traverse City after he announced plans for a new theatre, the third to be erected in this summer resort center. Construction will start next month with a late summer opening.

Outlying suburbs of Detroit are getting plenty of theatre buildings these days with three announced within the month for the northwest section. The latest is a 700-seater for Plymouth with earlier developments having been at Birmingham and Farmington which have been getting a home-building play.

Latest of the suburban theatres will be built by Harry Lush, who controls the two Penniman-Allen houses, the only ones up to now in Plymouth and nearby Northville. His present theatre at Plymouth is to be remodeled and reseated at the same time the new house goes up. Building starts in March.

The leave of absence which L. H. Gardner, in charge of booking, took from the United Detroit Theatres because of continued ill health, has brought on a whole series of changes throughout the chain. Harold Brown has taken over the booking job, and Dow Thompson, manager of the Broadway Capitol, moves up as his assistant.

Rufus Sheperd, manager of the Vogue, goes into the Capitol as manager; James Eason does likewise from the Alger to the Vogue; James Bonnino, assistant at the Palms-State, takes Eason's place at the Alger, and Forest Mountz, second assistant at the Palms-State, steps into Bonnino's shoes.

Hellerich to Montana

Lincoln, March 12.

Harold Hellerich resigned from Ralph Goldberg Independent Theatres, Inc., in Omaha, to go to Montana for new show biz venture.

Ed Sessinghaus, theatre planner for the Bob Ballantyne equipment company, Omaha, landed the contract to build new house for George O. Monroe, in Kerney, Neb. Empress burned down a month ago, and Monroe bought the ground from the estate for a new theatre. Monroe also has a partnership arrangement here on the Colonial, 730-seat action house, with T. B. Noble, Jr., and Howard Federer.

Reconstruction of the Liberty here by the Nebraska Theatres, Inc., is being held up temporarily, and the other house, the Varsity, which is to be demolished by the city on a condemnation action to open a new street, also hanging fire.

N. Y. Personalities on the Move

Ted Schreiner of Paramount in the Jamaica General hospital, Jamaica, L. I., with internal ailment.

T. X. Jones, who was in Florida recuperating from recent illness, has returned to New York.

Bob Gillham due back Monday (11) from fishing trip off Florida keys.

C. J. Oswald, on the road for Par a lot of late, has returned to town.

Following a tour of western exchanges, Neil Agnew returned Saturday (9).

Eddie Golden, making a swing of Monogram exchanges following a Coast visit, is due back March 17.

Thomas Mitchell came on from the Coast Monday (11).

Cress Smith, southern division mgr. for RKO, is making exchange points in the south and southwest.

Depinet Drive Starts

Herb MacIntyre, New England division manager for RKO, who is captain of the Ned Depinet drive, held a meeting in Minneapolis yesterday (Tues.) with L. E. Goldhammer, prairie district mgr., and the heads of four exchanges under him, C. J. Dressell, S. W. Fitch, H. F. Taylor and H. Woolfe.

He is having another meeting today (Wed.) in Milwaukee with W. E. Branson, midwest district mgr., with whom he will make a tour of exchanges in Branson's domain. Branson makes headquarters at Chicago.

Another Italian Filmery

Di Carlos Bros., operators of Cinecitta theatre on 8th avenue, N. Y., have taken over the Filmarte, West 58th street, N. Y., formerly run by Jean Lenauer for French films. Policy will be Italian pictures. The Cinecitta is another Italian filmery. The 800-seat theatre on 58th will be renamed the Fine-Arts.

2 More to Northwest

Portland, Ore., March 12.

Picture biz in the Pacific Northwest continues to expand. Construction of two new houses announced last week for Clarkston, Wash., and Lewiston, Idaho.

Frederick Mercy of Yakima will build the Lewiston house.

Grainger Back in N. Y.

James R. Grainger, prez of Republic, returned to New York yesterday (Tuesday) following a swing around the country to hold quarterly district sales meetings. He's been gone about a month.

Grainger visited company's southern exchanges on the way home.

Brock's Berth

Detroit, March 12.

Replacing Eddie Jacobson, who went with Krim Circuit as manager of the Harmony, William Brock, former manager of the Majestic, takes over the Rainbo for Broder chain.

Bob Hickey with RKO in Chi

Chicago, March 12.

Bob Hickey appointed midwest press rep, with headquarters in the local exchange, for the RKO Radio pictures.

PROVIDENCE

(Continued from page 11)

lobby, with not hard to look at local gal modelling. Teaser ads and run-of-the-mill gags also resorted to.

Estimates for This Week

Albee (RKO) (2,200; 25-35-50)—'Chickadee' (U) and 'Witness Vanishes' (U). House set for good $7,500. Last week, 'Mice' (UA) and 'Chump Oxford' (UA), same.

Carlton (Fay-Loew) (1,400; 75-$1.10)—'Gone' (M-G) (2d run). Maintaining hefty pace for $10,000. Last week (25-35-50) 'Broadway Melody' (M-G) and 'Lone Wolf Strikes' (Col) (2d run), fair $2,800.

Fay's (Indie) (2,000; 25-35-40)—'Grapes' (20th) (2d run) and vaude. Stepping along to swell $7,500. Last week, 'Double Alibi' (U) and vaude, fair $6,000.

Majestic (Fay) (2,200; 25-35-50)—'Castle Hudson' (WB) and 'Granny Gun' (WB). Strong enough for good $7,000. Last week, 'Grapes' (20th), sock $12,000.

State (Loew) (3,200; 25-35-50)—'Strange Cargo' (M-G) and 'Ghost Home' (M-G). Cinch team for swell $15,000. Last week, 'Northwest Passage' (M-G) and 'Blondie Budget' (Col), great $17,000.

Strand (Indie) (2,000; 25-35-50)—'Dr. Cyclops' (Par) and 'Peppers at Home' (Col). Campaign should help this one to nice $7,000. Last week, 'Parole Fixer' (Par) and 'Knights Range' (Par), so-so $4,500.

Trade Evils

Continued from page 5

neighborhood of one of his theatres had sent letters to Congressmen urging support for the Neely bill and that he now has house managers soliciting more such letters.

Berger made the point that distributor controlled circuits are opposing the Neely bill because these chains now enjoy its benefits. They book only the outstanding releases of the various products at their neighborhood houses and wish to retain this advantage over opposition, he said.

The convention went on record unanimously as being 'wholeheartedly' in favor of the measure. Those present also pledged themselves 'to drum up' support for it in their sections.

Verbal fireworks exploded several times during the meeting and there was an outcropping of dissension among the exhibitors themselves. Clarence Kaake, West Duluth, Minn., exhibitor, expressed a low opinion of the film business.

A resolution was adopted attacking percentage pictures as 'unfair,' demanding their elimination and instructing officers to urge exhibitors to refrain from buying them, but the effort to commit those present against their purchase was squelched. By 'sticking together,' Twin City independents have been able virtually to lick percentages and force the distributors to sell flat, it was asserted. If country exhibitors 'work together similarly,' they, too, can smash percentages, speakers declared.

Exhibitors squawked about free shows and the showings of 16 m.m. pictures in Twin City taverns and night clubs.

It was urged that a telegram be sent to Jimmy Roosevelt stating that if he carries through his plan for releasing 16 m.m. pictures through slot machines Northwest exhibitors will refuse to buy his feature productions.

Bill Elson pointed out that such a telegram would constitute 'force' and might involve the organization in difficulties. Others called attention to the fact that Roosevelt has come out in the Neely bill's favor and is close to his father 'who still is President.' The body finally decided to refer the matter to Abram F. Myers, national Allied States' counsel, for advice.

Several exhibitors charged that, 'contrary to promises,' major companies are forcing the buying of shorts and newsreels. The abolition of such forced buying was demanded.

Much ado was made of the fact that 20th-Fox is allowing only 10% cancellation and two telegrams were sent to Herman Wobber, salesmanager, demanding that he instruct his local representative to grant 20%. It developed that 20th-Fox contracts specifically provide for only 10%, but the independents contended that at the time they signed the contracts they were promised that they would receive whatever cancellation privilege was finally adopted by the company and that Wobber has announced the 20% as applicable to contracts with an average of $100 and under.

The indies voted to hold another convention here in May to put the district unit plan into effect.

10% Tilt a 'Dead Issue'

Continued from page 7

a long distance telephone conversation with Willie Bioff in Chicago.

Buzzell's letter to Freeman follows:

'The committee representing the Conference of Studio Unions not having heard from you concerning the subject matter of our negotiations which began on Feb. 13, 1940, presumes that the subject matter has been abandoned by your association.

'There are a number of matters that those whom we represent feel are of sufficient magnitude to warrant discussions with your association.

'These have to do with certain conditions that are existing in the studios which our constituents feel need remedying and the establishment of contractual relationships with several groups with whom that relationship does not now exist.

'We are, therefore, writing to ask you to arrange for a meeting of the committee and your association for the purpose of opening negotiations and laying the groundwork for discussion of these various subjects.'

Conference leaders stated they would demand immediate recognition of three new crafts affiliated with the group. These are the culinary workers, first aid employees and building service workers. They also are expected to demand that the recent 10% wage tilts be extended to cover members of these three unions.

Technicians Local 728 of the International Alliance of Theatrical Stage Employees has adopted a resolution providing for rotation of work hours in the studios. This means that men called on the afternoon shift one day will be switched to the morning shift if called back the next day.

Producers Tackle Payoffs

The Producers Association this week will take up for discussion a report of the Screen Actors Guild on alleged job buying by extras. The report, prepared by a squad of former G-men under Edwin N. Atherton, is reported 'to be packed full of dynamite.' A leader in the SAG stated the report detailed cases where cash money was paid for film jobs and others where gratuities were passed 'with such frequency as to constitute bribery.' He intimated that the producers would be given a reasonable time to clean up the situation, but that if they failed to act the SAG would demand a complete shakeup of the Central Casting Corp. personnel.

The American Guild of Variety Artists and the Amusement Agencies Employee Union are feuding over the franchise proposal of the AGVA. The agents union objects to a limitation of 10% on commissions. They claim this is okay for steady jobs, but insist that no limitation should be placed on casual employment. The AGVA has turned down a request of the AAEU that AGVA franchises be issued only to members of the union.

The Producers executive committee will go into a huddle Thursday (14) with representatives of the Screen Set Designers and the Screen Readers Guild. Both groups asked to talk directly with the producers when they were unable to reach an agreement with the producer labor contact office.

The Readers are demanding a minimum wage of $45 weekly, with a classification of special readers at $55. The producers have offered $40, but have nixed creation of a special reader classification. The Set Designers are asking for an increase from $1.70 to $1.78 an hour, which would give them the same wages for 42 hours that they now receive for 44 hours.

Ask Dies Ouster

Removal of Congressman Martin Dies of the House Committee investigating un-American activities is urged in a wire sent to the Speaker of the House and President Roosevelt. The wire based on Liberty magazine articles by Congressman Dies dealing with alleged Communism in Hollywood, follows:

'Whereas, the executive board of the Screen Writers Guild, in behalf of the 800 picture writers whom it represents, while recognizing the right of the House of Representatives of the United States to appoint any committee to conduct any investigation in pursuance of its constitutional powers, nevertheless energetically insists that any such investigation be carried on in accordance with the spirit of the Constitution and the Bill of Rights.

'Whereas, Congressman Martin Dies, chairman of the House investigating un-American activities has, in our opinion, acted improperly in writing articles for magazine publication and in making statements to the press in which he gave opinions, made comments and revealed prejudice and bias upon matters relating to the motion picture industry, which are later to be investigated by the House Committee of which he is chairman, and

'Whereas, Congressman Dies, by making both positive and negative recommendations as to the subject matter of motion pictures while he held such official position, was in effect constituting himself a political censor of motion pictures, and

'Whereas, by such action Congressman Dies, has in our opinion, disqualified himself as an impartial investigator of alleged un-American activities in the motion picture industry,

'Now, therefore, be it hereby resolved that the House of Representatives be, and it hereby is, respectfully urged to remove Congressman Dies from the aforesaid committee and to appoint in his stead a member of the House of Representatives who will conduct the aforesaid investigation in accordance with the established rules of fair inquiry.'

Bioff

Continued from page 7

ployees when George E. Brown was elected president in 1934, and that in 1936 he went to Coast, where he decided to headquarter and reside.

Attorney Flays Horner, Olson

Defense attorney Abe Marovitz, who appeared in court on a crutch, took a swipe at Governor Henry Horner of Illinois for being 'too weak' to refuse to issue the requisition for Bioff's extradition from the Coast; and also slapped at Gov. Culbert Olson of California for 'lacking the courage' to resufe extradition. He insisted that pressure had been put on Gov. Olson by the Congress of Industrial Organization

In making his plea for his client Marovitz insisted that the original case of pandering was a frameup in the first place; that Bioff believed that he had won his appeal from his conviction; that Bioff is completely rehabilitated; and that the case was allowed to rest until Bioff had reached a position of power to west coast labor parleys, when the matter was broken open deliberately on the eve of important wage conferences with picture producers.

Disbarred Atty.'s Testimony

Unexpected testimony was made by Morris Green, who was Bioff's attorney in 1922, but now disbarred. Green testified he had been brought in as counsel for Bioff by Jack Zuta, onetime reputed vice lord on the westside, and who was a silent partner in the place where Bioff was arrested. Zuta was later murdered. Green stated that Zuta came to him some time after Bioff's conviction and told him he was giving the cast to the office of Charles and George Barrett, now deceased, but at that time high in Republican politics. Green said that he was told to go to the Barrett office and there one of the girls gave him a release of the bond on which Bioff had been out of jail.

Explanation Request Unheeded

Judge Prystalski throughout the hearing continually asked for an explanation of how the bond was released and how Bioff managed to escape serving his term. But at no time was this point ever clarified.

Hearing was closed by a half-hour plea by attorney Marovitz who asked for Bioff's release on the grounds that he had been completely rehabilitated, has been in gainful occupation since 1922, and that if he is sent back to the Bridewell he will likely come out broken in health and in spirit and may have to go on relief.

Marovitz painted a picture of Bioff as a man who has overcome great obstacles of environment and a bad start to reach a high point and that society could not benefit by sending this man back to prison. Marovitz said that governors had refused to send man back to prison who had been convicted of murder, while Bioff was guilty of only a misdemeanor.

COL. EXECS NORTH, SOUTH

Harry Cohn and Nate Spingold of Columbia Pictures return to N. Y. from month's vacash in Florida next Tuesday (18). Jack Cohn, v. p., expected about a week later.

Hal Hodes, exec assistant to Jack Cohn, left Saturday for St. Petersburg to be gone until March 28.

TELEVISION OPERA BLAH

Attacks Radio 'Loan Sharks'

New Jersey Assemblyman Wants Public Protected Against Air Solicitation

Trenton, March 12.

Assemblyman Peter P. Artaserse, of Hudson County, has introduced in the New Jersey Legislature a bill asking $25,000 for the State Attorney General to finance a campaign against certain small loan company radio broadcasts tending to 'defraud, mislead or deceive' the public. The measure would authorize Attorney General David T. Wilentz to employ investigators, commentators and lecturers and to use any radio station in the State in an attempt to counteract advertising which be construed to be against public interest.

'The purpose of this bill,' said Artaserse, 'is to expose the vicious practices of the small loan racketeers in soliciting loans by the use of radio.' In a companion statement the leader of the 10-member Hudson delegation in the House said: 'Every home in which there is a radio has been bombarded through the medium of the loud speaker by announcements emanating from the lips of slick salesmen and promoters, intent on convincing the people of this State of the ease with which they may obtain loans of $300 or less. Every type of rosy picture is presented to make it attractive for people to run themselves into debt. Nothing, however, is ever said about the interest they have to pay on these notes; nothing is said about the fact that they have to pledge their furniture as collateral; nothing is said about putting up life insurance policies and bartering away their securities for these loans.'

STANCO DROPS 15 STATIONS

Stanco Products will drop 15 out of its list of 51 stations April 1 and likely resume on the same outlets in the fall. Concerned is the spot campaign which links the serials, 'Meet Julie Blake' and 'The Career of Alice Blair,' for 16 quarter-hours a week.

In the winter the shows plug Mistol, Nujol and Daggett & Ramsdell cream and for the summer Flit is substituted for Mistol. One of the reasons for the forthcoming economy move is that the cost of the basic ingredient in Flit, paratheen, which is imported from China, has gone so high that there is little, if any, profit to be had out of the insecticide.

Kaltenborn Starts May 21 For Pure Oil on NBC

H. V. Kaltenborn starts his series for Pure Oil on a mixed NBC hookup May 21. The schedule will be Tuesday, Thursday and Saturday, 7:45-8 p.m.

Lee Burnett Co. is the agency.

MYRON KIRK WEST

Will Stop Off Coming Back on Falstaff Beer Locals

Myron Kirk, of Sherman K. Ellis & Co., flew back to the Coast Friday (8) to complete his film name testimonial tieups for Calox toothpowder. He will stop off on his way east in about 10 days to look over the radio obligations that Falstaff Beer, one of the agency's accounts has with several midwest stations.

Most of these obligations involve baseball broadcasts.

Travis Ingham to Florida

Travis Ingham, has resigned as one of the writers of 'The Human Adventure,' CBS sustainer out of Chicago, and has gone to Florida for a vacation.

He's brother of Katherine Brush, the novelist.

'Radiovision'

Continued from page 1

term throughout the speech he made to the gathering.

'Television' is considered unsatisfactory because it doesn't make the link to radio (i.e., Radio Corp. of America) clear and because the word tele also is used for other means of communication, notably the common designation, America Tel and Tel. In the case of its commercial message service the Sarnoff firm uses 'radiogram,' which is an obviously ideal description.

While the campaign to change to 'radiovision' has thus reached a semi-official status, it is foreseen that it will be no simple task to re-educate the world at large, and newspapers and magazines in particular, to use the new word.

Money For Being Nice on Streets, Newest Payoff

In conjunction with a radio program starting Mach 19 sponsored by them on WMCA, N. Y., Manhattan Pontiac dealers will have a 'Musical Safety Patrol' car cruising the streets of New York looking for safe automobile drivers who will be awarded with a $25 check. Six drivers each week, three men and three women, will be decorated each week. Radio program will air Tuesday-Thursday-Sunday 7:30-7:45 p.m. with one woman and one man winner announced each program. Talent for the time will consist of baritone Siggy Lane and Lee Grant's band.

Awards will not be handed to the drivers at the time they are spotted for them. License numbers will be read on the air and checks forwarded. Some may make personal appearances later.

Up to several years ago the New York Journal-American made similar awards for safe chauffering, making presents of new year's license plates instead of cash.

KANSAS REGIONAL SET; LOOPED TO MUTUAL

Wichita, Kan., March 12.

So-called Kansas State Radio Network was formed here last week and will be affiliated with Mutual after March 16. Following day Kansas network will be on nation-wide salute program from 9 to 9:30 p.m., when the network presents the Lindsborg, Kan., Messiah.

Outlets of new regional network will be: KSAL, Salina; KTSW, Emporia; KVGB, Great Bend; KMBC, Kansas City; and KFBI, Abilene, after it is moved to Wichita and ready for operation about May 1.

Attending organizations meeting here were: H. K. Lindsley, Herb Hollister and K. W. Pyle, representing station KFBI; R. J. Laubengayer and N. E. Vancer, KSAL, Salina; S. B. Warren and K. W. Trimble, KTSW, Emporia; Helen Townsley, KVGB, Great Bend; and Don Davis, WHB, Kansas City.

GIL RALSTON'S QUICK TRIP

Gilbert Ralston, a program manager for the Compton agency, made a quick trip to Chicago last week to look over three of the shows he handles which originate there. They are 'Mary Marlin,' 'Guiding Light' and 'Right to Happiness.'

He also has charge of 'The O'Neills,' which airs from New York.

SET-CHEWING IS RIDICULOUS

Metropolitan's Singers Give First Telecast from Radio City, N. Y., and the Results Are Only Occasionally Passable

CAMERA DEADLY

By EDWARD SMITH

The first U. S. A. television broadcast of Grand Opera took place Sunday (10), from a stage at NBC in Radio City and under the auspices of the Metropolitan Opera Co. The telecast proved that as yet, and probably for quite some time to come, Grand Opera does not lend itself to visual presentation on the air.

The telecast was conducted in conjunction with the Met's drive for $1,000,000 to purchase its present home. The program was continually spotted with appeals for money from Gene Hamilton, the announcer, and Edward Johnson, general manager of the Met, who acted as commentator. With fewer than 1,000 television sets in existence this appeal couldn't produce much.

The program presented consisted of two parts, the first being the usual concert platform presentation with the singers appearing in formal dress, and the second a much abbreviated version of 'Pagliacci' in costume.

From a television standpoint, the first portion of the program was the best. It is unfortunate, but true, that motion pictures has injured television's chances. The screen has led the public to expect good acting, and some degree of good looks. Most opera singers are too mature for the snakehips camera silhouette. The Met went to some lengths to use singers who were most nearly photogenic, but in comparison to what the screen has led the public to expect, the results were miserable. As a straight concert program, the spectator was less ill at ease, although the sight of wide open straining mouths, and stretched neck cord muscles, brought murmers of disapproval and a tendency to laughter.

Camera Trouble

In the 'Pagliacci' presentation, the lack of an adequate size camera forced the focus into a 10-15 foot dimension, causing any action on the tiny screen to be considerably lost. The exaggerated scenery-chewing opera-style acting of the singers seemed a throwback to the silent days of the screen.

The first portion of the program was presented against a silver curtained backdrop. The second por-

(Continued on page 28)

Tompkins Expresses BMI's Optimism

$1,226,225 Now Pledged by Broadcasters to Back ASCAP Foe

Washington, March 12.

Following appointment of new general manager of Broadcast Music, Inc. (VARIETY, March 5), Merritt H. Tompkins, the gent in question, expressed confidence in success of the venture to start April 1 underwritten by 276 stations with another 102 pledged to purchase stock. Latest count shows purchases and promises amounting to $1,226,225.

Assailing 'the present situation in the broadcasting industry' and lamenting over excessive repetition in programming, Tompkins was certain that ample supply of new musical compositions can be obtained and that greater diversification of programs will be one of the major benefits from the enterprise.

'The ability to write music with popular appeal is not, in my opinion, limited to those few hundred composers who today have the full benefit of popularization by radio and who are selected not on the basis of inherent merit, but because their works have been published by a small group of popular music publishers,' Tompkins keynoted.

BMI will draw on previously neglected classical and standard works. While plans have not crystalized, Tompkins said the industry concern will not limit its transactions to individual writers and tunesters. Contact will be made with publishing houses, transcription companies, groups and associations, not only here but abroad, he said, and both full and part-time jobs will be given to arrangers and creators.

Drug Store Chain Spending $2,400 Weekly for News on Five Stations

Detroit, March 12.

Series of 123 five-minute newscasts weekly over five local stations, bankrolled by Cunningham's drug store chain and believed to be largest local radio deal ever completed in Detroit, will cost in neighborhood of $2,400 per week or $125,000 during life of year's contract, it's reported. Series starts next Sunday (17). Set by Simons-Michelson agency, Detroit.

Actual time consumed by the 123 newscasts will be 705 minutes per week, or 36,000 minutes during the year's contract. Five-minute newscasts total 111 per week, with six others being of 10 minutes' duration and six others of 15 minutes each. Broadcasts, handled by regular newscasters on various stations, will cover from 6:15 a. m. to 10 p. m. daily during six days of the week, with Sunday sked of one or two newscasts on each station.

Straight news is to be given on programs, with Cunningham's stressing nationally advertised products in brief announcements. Drug chain which operates about 75 stores in Detroit area, is putting strong merchandising promotion behind newscasts, each store carrying streamers, stickers, cards, etc. Ether copy will be prepared by Glenn Kyker, of Simons-Michelson's radio department.

Broadcasts have been allotted to various stations as follows: CKLW, 37 five-minute newscasts per week; WXYZ, 30 per week with six of 10 minute duration; WWJ, six per week, all 15 minutes each; WJBK, 25 five-minute ones per week, and WGAR, Pontiac, 25 five-minute newscasts per week.

Sunday on BBC

Continued from page 1

channel transmission operated since September.

BBC has now gone into a new phase by which the troops will get radio material 12 hours a day on a special wavelength, as against the evening programs operated in recent weeks on an experimental basis.

Revolutionary move indicated by the first programs is inclusion of a variety show on Sundays, with the day filled out by light recordings of Paul Whiteman and Irving Berlin numbers, theatre organ, musical mixtures and a repeat of the big Saturday vaude bill.

Change of policy followed a trip to the Maginot Line by F. W. Ogilvie, BBC director-general, when he sought on-the-spot info from the troops.

Defer to S.P.C.A.; CBS Rules Out Bullfighter

Columbia's program acceptance department last week put thumbs down on the use of Sidney Franklin, the bullfighter, for a guest shot on the Bob Ripley-Crown Cola show. Ripley wanted to pick up the Brooklyn toreador from a lower California bull ring as part of a believe-it-or-not item framed around Franklin's career.

The network's frowner explained that the last time Franklin was on the air there were a lot of complaints from members of the Society for the Prevention of Cruelty to Animals.

JOHN CARLILE HEADS COURSE AT ALABAMA U.

John S. Carlile, for many years (until some months ago) production manager of the Columbia Broadcasting System in New York City, has taken up residence in Birmingham, Ala. His health is entirely restored.

Carlile becomes head of a new department of radio instruction established at the University of Alabama. He is already the author of a comprehensive textbook on the subject.

AYER READIES A.T.&T. SERIES

American Telephone & Telegraph Co. unfolds its institutional series on the NBC-red April 29. It will be the Monday night 8 to 8:30 period with the hookup consisting of more than 70 stations. In the cast will be James Melton, Francia White, an orchestra of 37 pieces under Don Voorhees' direction and a mixed chorus of 14 voices.

N. W. Ayer is the agency.

JESSEL OFF VITALIS

Will Exploit His Own Product Over Radio Later

Georgie Jessel quits the Bristol Myers-Vitalis spot on the NBC-red Thursday nights with the April 4 broadcast. With him will go the variety routine that has been connected with the product for the past three years. The account proposes to use a serial sketch in the half-hour period instead, having bought 'Mr. District Attorney' from NBC. It goes off Pepsodent March 24.

Jessel figures on returning to the air in the fall with a show that will exploit his own product, Sayta. Meanwhile he will be busy producing the Ben Hecht picture at the old Biograph studio in the Bronx, N. Y.

Leith Stevens' Ford Series

Hollywood, March 12.

Leith Stevens will wield the baton on Ford summer music series during layoff of symphonies.

He is currently directing the music on Edward G. Robinson's 'Big Town.'

'Annie' on 85th Station

Youngstown, March 12.

Wander Co.'s 'Little Orphan Annie' now heard over WFMJ, Youngstown. Making a total of 85 Mutual stations.

B-S-H is the agency.

STANDARD OIL BEFORE U. S. SUPREME C'T CITES INTERIOR DEPT. SHOW AS 'UNFAIR'

Ickes' Radio Section Has Had Uncomfortable Period Since Oilmen Opened Attack on 'Bureaucratic Propaganda'

Washington, March 12.

The House of Representatives on Thursday (7) adopted a resolution put by Ed V. Gossett, Texas Democrat, expressing disapproval of 'propagandistic' broadcasts by a government agency. This was in further reference to the Department of Interior's use of radio facilities to advance the Cole oil conservation bill. Originally brought to focus by the blast of Russell B. Brown, general counsel of the Independent Petroleum Association of America, the whole matter has occasioned much discussion and some embarrassment here in Washington.

Brown's speech was inserted in the Congressional Record Friday (1) by Rep. Wesley Disney, Oklahoma Democrat, and was referred to by Gossett, on the floor of the House, as one of several Interior Department broadcasts that would 'rival Orson Welles' melodrama on the 'Men from Mars.' A much stiffer amendment, introduced by John Taber, Republican of New York, was defeated by a standing vote of 107 to 73. Taber asked for complete abolition of the Interior Department's radio section—which he claimed was costing taxpayers $21,000 a year—plus the rubbing-out of the 'useless' item' of propaganda and publicity ($72,000), the photograph division ($12,520), and the National Power Policy Committee ($55,560). Numerous members who might have imposed one death sentence on the radio section were known to have voted against the $185,000 slash because of Taber's inclusions of other sections.

Standard Oil Case

House vote came as the Interior Department was upset over recent publicity given to certain of its programs. Congressional spotlight on 'What Price America?' (referred to by Brown) was overshadowed by the United States Supreme Court suddenly appearing in the picture through Standard Oil of California (et al.), in a suit against the United States of America, introducing as an 'appendix' to its petition for rehearing in the 'Elk Hills Section 36' oil case an entire broadcast (carried over Mutual Jan. 8, 1939). This was a 'dramatization' of Secretary of Interior Harold L. Ickes' annual report. Ickes was represented as crowing over his victory in the Elk Hills oil case while the litigation still pended in the courts.

Congressional critics of the Interior Department programs muffed their chance on the Elk Hills broadcast because the Standard Oil squawk was filed with the U. S. Supreme Court only three days before the House got its chance to vote on the question of 'propagandistic' broadcasts.

Lawmakers were not savvy to the dynamite contained in the Standard Oil petition and probably would have shied away from citing the document because of the stigma attached to association with a major oil company.

Broadcast dramatizing the secretary's annual report contained this excerpt:

'Voice: The Standard Oil Company of California files suit in the District of Columbia to stop the Secretary of the Interior from continuing proceedings...' (followed by sound effects calling for 'gavel in mechanized fashion').

'Voice: Sure. The Government was silly giving this land away back there to California for schools. Should have known that was oil land!

'Second Voice: Oil is needed in this war!

'Third Voice: Oil for our Navy!

'Fourth Voice: Oil for our Army!

'Fifth Voice: Oil for tanks! Oil for trucks! For transport! Oil for ambulances!

'Sixth Voice: We need oil!'

Petition for rehearing, which accompanied the broadcast, commented that:

'This case (Standard Oil) is one of the principal subjects of the broadcast, and in the treatment thereof truth is sacrificed to dramatics. Had the broadcast been wholly accurate, however, the exhibition itself emphasizes the absence of even a thought that its central figure (Secretary Ickes) was depicting a judicial character.'

Single reference to the Mutual program was made on the house floor by Robert Rich, Pennsylvania Republican. Rich complained that 'if the secretary's report is not intelligent enough to the American people and we have to go out and dramatize it so they will know what they are talking about, then I suggest we pay more attention to our schools so that our people will be educated to understand a report of the secretary or else have the Secretary of the Interior make a more intelligent report.'

Pennsylvanian, however, missed the fact that the 'dramatization' was part of a U. S. Supreme Court proceeding, and evidently had not read the program which he criticized.

Interior Department programs received considerable berating during the period in which Taber and Gossett waited for action on their amendments. Department's radio section was denounced as 'bureaucracy at its worst' and 'one of the worst outfits in the Government of the United States, absolutely irresponsible and absolutely without any regard for the law,' by the New York Republican.

Gossett—whose amendment went through with only a few voices raised against it—softened his approach to the problem by assuring the Congress that he came 'not to attack...but to protect' the Interior Department and the Congress from 'the folly and the danger of political broadcasts paid for out of the public purse.' His amendment provided that no part of the funds made available in the Interior Department appropriation for the office of the secretary should be 'used for the broadcast of radio programs designed for or calculated to influence the passage or defeat of any legislation pending before the Congress.'

The amendment 'really does not mean anything,' Jed Johnson, Democrat, of Oklahoma, declared. Handling the Interior Department appropriation bill, Johnson explained that the appropriations committee—'if it will make the proponents feel better'—was ready to go along on the Gossett amendment.

Interior Department—which has been licking its wounds since the attack delivered two weeks ago during the oil hearings—was somewhat cheered by kind words from William P Cole, Democrat, of Maryland, regarding its less-propagandistic efforts.

Admitting that his committee 'condemned' the oil programs in the 'What Price America?' series, Cole praised the 'wonderful service' being rendered by the Interior Department's radio section and named 105 stations 'now carrying the programs of the Interior Department from New York.' Referring to the What Price' oil program, Cole said:

'I found also that some young man associated with the problem, overly zealous as to his interest in the petroleum-conservation proposition and the prevention of waste thereof, had gone beyond what the Secretary of the Interior himself desired.'

'FIBBER McGEE' MAY TAKE SUMMER OFF

Chicago, March 12.

Johnson wax has renewed on the NBC red web as of April 9, primarily for the current Fibber McGee and Molly show.

However, there is a likelihood that the Fibber McGee program may lapse for the summer, with the Needham, Louis & Brorby agency here readying for a hot spell replacement.

Glenn Lee at KSL

Salt Lake City, March 12.

Glenn Lee has been appointed new musical director of the KSL orchestra. Lee has just completed a tour for M. C. A.

Wound up with an engagement at the Hotel Utah, Salt Lake City.

Such a Business!

Philadelphia, March 12.

Lou Gross, WPEN's director of Jewish programs, has his troubles. Last Wednesday he was conducting his program of Yiddish recordings. They consisted of the usual run of tear-jerker ballads. After the third disc the telephone rang.

'Don't you think there's enough trouble in the world without you adding to the grief with these sad songs?' asked a listener.

Gross thanked his caller for the suggestion and switched on a couple of 'freilichs' (gay folk tunes). A couple of platters later the phone rang again.

'A fine thing,' said an enraged tuner-inner, 'what are you so happy about, with things in such terrible shape in Europe? Cut out this hotsy-totsy stop. Give us something classical.'

Again Gross switched his program. A couple of classical numbers and again the telephone. This time it was the sponsor, owner of a chain of clothing stores.

'Bach, Beethoven, phooey,' said the bankroller, 'Cut out the highbrow stuff.'

Gross is thinking of going into another business.

NBC'S OWN LIST OF STATIONS STEPS UP

Revenue from spot and local advertising carried over the 15 stations programmed by NBC in February, 1940, amounted to $502,400, an increase of 31% over February, 1939, when the figure was $383,100. Figures supplied by James V. McConnell, National Spot and Local Sales Manager of NBC.

The February figure shows the same upward trend of the January, 1940, total of $516,400, which broke all previous records for the month and marked up a gain of 31% over the January, 1939, figure of $392,700.

The 15 stations are WEAF-WJZ, New York; WENR-WMAQ, Chicago; KGO-KPO, San Francisco; WRC-WMAL, Washington; WBZ-WBZA, Boston-Springfield; WTAM, Cleveland; KDKA, Pittsburgh; KYW, Philadelphia; WGY, Schenectady, and KOA, Denver.

Burns and Allen Set For Omaha's Razzmataz

Omaha, March 12.

Burns and Allen used to come to the old big-time Orpheum theatre here regularly without anybody getting particularly excited about it. Then came radio, and now act has been booked as chief attraction at Golden Spike Days, May 15 to 18. This is the second year of what is hoped will be a permanent spring fun festival and which grew out of the tremendous premiere given 'Union Pacific' here last year.

Already hundreds are growing beards, and fancy fronts are being worked out for shops showing that the public is going for the carnival strong.

NBC Drops 3 P.A.'s

Three members of the NBC press department were dropped last Friday (8) in New York. They were Walter Koons, Russell Nordstrom and Don Glassman. As far as could be ascertained no other NBC department had any letouts at the same time although an 'economy wave' is a spring phenomenon at NBC.

Guest Relations was reduced some weeks ago due to a reported lessening of tourist traffic and program assignments have been left unfilled where a number of announcers have left the company recently.

Under pressure of the RCA board and CBS profits the demand for overhead reduction is always a factor at NBC.

THE LITERATE WEB

Fisher, McGill, Lewerth Latest CBS Staffers to Articulate

Sterling Fisher, CBS director of education, is writing a book on the problems and technique of radio education. It's one of two volumes which Whittlesey House has taken for publication.

'Radio Production,' by Earle McGill, CBS director, will be issued next week by Whittlesey House.

Margaret Lewerth, CBS staff scripter, is authoring a light spoofing expose about the position of women in the production end of radio. She is currently writing 'The Human Adventure' series and formerly unwound the 'Americans at Work' stanza.

Pencil Club Foils Those Upstart Broadcasters; Latter Seek Own Lounge

Philadelphia, March 12.

The long-smouldering feud between the radio and newspaper factions of the Pen and Pencil Club came to the surface last week when a group of mike artists started a movement to form a club of its own. The radio clique is burning over the blackballing of a technician who was proposed for membership in the organization—oldest newspaperman's club in the country. The newsmen, on the other hand, have resented an alleged attempt on the part of the radio contingent to take over the administration of the club, which has headquarters in the Hotel Walton.

Once restricted to bona fide newspapermen, the Pen and Pencil last year let down the bars to allow news broadcasters, studio publicists and such fry who took part in the handling of news over the air. Soon announcers, engineers and other studio employees sought membership. This faction tried to join in a body just before the January elections in order to vote for Powers Gouraud, WCAU night club gabber, as president.

When this move was scotched by the failure of the board of governors to okay the memberships, Gouraud was defeated and Harold Wiegand, Inquirer political writer, was chosen.

Last week employees of all local radio stations received notices that the formation of a 'Radio Club' was being contemplated. Heading the organization committee is Gouraud. It is believed that formal organization will be delayed until after the Republican National Convention in June due to the fact that headquarters for the club will be in a central city hostelry, and all hotel accommodations are sold out for the convention period.

'Painted Dreams' to KWK

St. Louis, March 12.

'Painted Dreams,' daily serial over WGN, Chicago, for Procter & Gamble, began an additional transcribed airing Monday (11) over KWK, St. Louis, for the same sponsor, but plugging a different product and through a different agency. Recordings will be taken off the air from the Chicago broadcast.

Program, which is scripted by Kay Chase, has been on WGN, the Mutual outlet in Chicago, for nearly 10 years for various sponsors. It's currently handled by the Kastor agency and plugs American Family soap flakes. St. Louis version, ethering out of KWK, local NBC blue and Mutual outlet, is handled by the Compton agency, pushes P. & G. soap.

Leftwich Show at WINS

'Musical Mysteries,' 30-minute sustainer formerly on WNYC, New York, began ethering Sunday (10) as a weekly spot over WINS, New York. It's still sponsored, but Alexander Leftwich, Jr., its producer, has been offering it around the agencies for the last week or two. Show is authored by Arthur Rordan and George Ryder.

Leftwich, who was dramatic director of WNYC, quit that job when he took his show off the station.

IRWIN OLIAN'S AGENCY

Irwin A. Olian, formerly account executive for the Gardner Advertising Co., has organized his own agency in St. Louis. He's calling it the Olian Advertising Co.

Partner is Mark C. Steinberg, formerly ad director of the Columbia Brewery Co.

NBC LIBRARY HAS 11,000 ITEMS

The library of NBC at Radio City, New York, now consists of 11,000 book, magazine and pamphlet items. This is believed to be the largest source of printed material about radio in the world although Frances Sprague, who has been in charge of the library since its organization 10 years ago, has personally visited radio libraries in London and Berlin which she believes are nearly as large. NBC files all publications and volumes from England, France, Germany, Australia and other countries as well as all the broadcast literature appearing in the United States.

Miss Sprague's division has recently been moved, as a unit, now opening off the NBC press section, most prolific users of the works. Script writers are the next most devoted borrowers, especially of books which relate to production. Sales department is interested primarily in material about business firms and industries for background data.

Cal Kuhl Producing For Lennen & Mitchell But Still Thompson-Linked

Hollywood, March 12.

Cal Kuhl, with J. Walter Thompson agency for the past 10 years, will produce new Don Ameche show for Old Gold, shoving off April 5. He retains his production status with JWT, but may be without a program if Edgar Bergen is successful in convincing John Reber he (Bergen) should handle the Chase & Sanborn show personally. 'Those We Love,' now under Kuhl's guidance, winds up March 28.

Kuhl was named by Bob Orr of Lennen & Mitchell after Glenhall Taylor declined the berth. Music post is only one still unfilled. Claire Trevor has been set for the dramatics with Ameche, and Pat Friday is vocalist.

In addition to his production labors, Kuhl lectures on radio at University of California at Los Angeles. He came to Thompson agency from the Victor recording company.

Edgar Bergen piled his dummies on the train yesterday (Monday) for a jaunt to New York where he'll do the next three Chase & Sanborn broadcasts. Accompanying were Stanley Quinn and Diana Carlson of the scripting staff. Dick Mack, chief gag writer, will fly east later in the week if his medico okays. He's been laid up a month with a strep throat.

A. K. Spencer, of J. Walter Thompson N. Y. staff, will look after the production as he has done previously when the program shifted east. Kuhl, regular C. & S. producer, remains here to look after final episodes of 'Those We Love.'

Ann Daly In New York To Write 'Kate Hopkins'

Ann Daly, former Chicago scripter, is now in New York authoring 'Kate Hopkins, Angel of Mercy,' transcribed daily serial which Maxwell House is bankrolling over spot stations through the southwest, midwest and New England.

Benton & Bowles, agency on the account, is considering giving the show a network twirl.

Walter Logan Dies

Cleveland, March 12.

Walter Logan, 63, musical director for WTAM and widely known violinist and composer, died yesterday (Monday) after an intermittent illness of six months. He had been with WTAM since 1923 and has conducted numerous NBC programs.

Logan formed the nucleus of what is now the Cleveland symphony orchestra. He was one of the first to adapt operettas for radio. As a young man he was a violin soloist with the Chicago symphony and a member of the St. Paul symphony orchestra. He composed some 30 published works, including the comic opera, 'Nearly a Duchess.'

Wife and son, Nelson, survive him.

SMART VS. DUMB PUBLICITY

From the Production Centres

IN NEW YORK CITY . . .

Wayne Randall now with Steve Hannagan organization working on Crosley (industrial) account...Ronald R. MacDougall, not Albert N. Williams, writing 'Youth in the Toils' (American Law Institute) on NBC. . . Williams wrote preliminary script but got too busy...Westport (Conn.) home of Edward MacHugh (the 'Gospel Singer') seriously damaged by fire last Wednesday (6) midnight...'Aldrich Family' series renewed for another 28 weeks beginning April 2 ..Alan Ward, of the Kudner agency, recovered from illness

David Sarnoff off for two weeks of hotspringing at a spa the name of which RCA 'doesn't remember'....Tea is served promptly at 4 p.m. at Bertha Brainerd's office....Sylvia Froos sang on Tommy Riggs program; Henry Frankel booked her....Joe Laurie, Jr., winds up WOR's 'Comedy By——', a series that survived the WOR comedy jinx six weeks....Mildred Fenton, of Blackett-Sample-Hummert, revealed at her own cocktail party Sunday that she handles lyrics as well as scripts....she sings a la Helen Morgan....the affair was in Fifth avenue offices of Pettingill & Fenton, ad agency of sister and brother-in-law....place was alive with actors and authors from the Hummert hive....Vernon Crane, juvenile story spinner on an NBC sustainer, temporarily left the hospital to do Sunday's broadcast....Bill Card, of radio department of N. Y. World's Fair, visiting home in Salt Lake City.

IN HOLLYWOOD . . .

Orson Welles trying to sell Columbia on letting him do a series of monodramas on his sustaining series. He'll play all the parts, a la Ruth Draper, with only the musical background to pitch his moods....Walter Wade here for the Alec Templeton Coast originations....After the first Rudy Vallee (Sealtest) program Don Gilman took the whole gang out for dinner.... Carole Lombard, Robert Young and Ralph Bellamy will do 'The Awful Truth' on Screen Guild Theatre March 17....Oscar Levant will get a rush by the town's intelligentsia when he drops anchor for a guest shot on Bing Crosby's Krafter March 28....Ed Gardner heaved a shindy for the Texaco mob to celebrate that option take-up....Ronald Colman, filmdom's top radio shunner, will scale it ($21) for Arch Oboler March 16. NBC producer goes east after the broadcast to do a repeat of 'Ivory Tower' with Nazimova and then goes to Hawaii for four weeks....Carlton E. Morse forgetting about his two radio shows, 'One Man's Family' and 'I Love a Mystery,' for a month. He's hanging around town on his sabbatical 'just in case'. NBC's Myron Dutton and John Christ of J. Walter Thompson watching over production....Jack Benny will help Orson Welles do 'June Moon' on Campbell Playhouse March 24 in return for boy wonder's guest shot on Jello week previous... E. D. Pederson joined KFI-KECA as director of national sales. One-time KNX national sales manager, he recently resigned as manager of KOL, Seattle....Lew Kerner added to Murray Brophy's staff at Columbia management to handle clients for pictures....Fox Case, CBS special events topper for the Coast, named to state board of agriculture by the guv. His citrus grove is one of the showplaces of Orange county....Danny Danker shaking the flu in the higher altitude of Arrowhead....Silver Theatre powders for summer May 5.... Moderate-priced show will bridge the gap to protect sponsor's time on CBS ....C. E. Hooper, head of C. E. Hooper, Inc., was in L.A. last week to talk with radio and advertising agency execs about his recently installed setup for checking listening in the Pacific Coast area.

IN CHICAGO . . .

Alfred Morton, NBC television chief, in for speech before Illinois Federation of Women's Clubs confabs at the Palmer House...Stan Harris added to the 'Arnold Grimm's Daughter' show...Franklyn MacCormack came out of an auto smashup without a scratch...Les Mitchell skedded for some lectures at the Vocational Conference next month. . .Parker Wheatley, instructor of radio class at Northwestern, nabbed George Reuter of CBS-WBBM scripter staff, for a quick spiel on 'Radio Writing' ...Jackie Panette added to the Columbia-WBBM canary roster...Earl Gammons, WCCO (Minneapolis) g.m., in for some biz confabs...Fritz Blocki on the producer freelance list following finish of the season for the 'Captain Midnight' five-a-week kid strip...Roe Metzger, Ruthrauff & Ryan radio chief here, battling a siege of shingles...

Glenn Snyder, chief of WLS, to Tucson to join Prairie Farmer president, Burridge Butler....Sid Strotz back from eastern NBC visit....Rudi Neubauer elected president of NBC Chicago Athletic Ass'n....Bill Ray, NBC press captain, on short midwest tour....Ken Robinson has inaugurated script coaching school among NBC employes, with Lynn Brandt conducting an announcers school, both attended primarily by the guide and usher staff.

Built Up His Credit Posing As Luckies' Auctioneer, Then Cashed $1.50 Check

Louisville, March 12.

Ability of chap from Harrodsburg, Ky., to imitate radio program tobacco auctioneer, landed the lad in the jug for 30 days, and resulted in $50 fine. Dan Covert, a waiter, was arrested on complaint of C. W. McFerran, Jr., real estate auctioneer, who testified in police court that the defendant 'breezed into my office and said he was L. A. Riggs, radio auctioneer. He said he wanted to get into real estate auctioneering and had $20,000 to invest. He could give the auctioneer's chant to perfection, so I cashed a $1.50 check for him, and was humiliated when I learned he was a fake.'

More than one lad in this part of the tobacco country has an ambition to do the auctioneer spiel on radio, and several have recorded their routines for submission to talent scouts.

Joe Donahue, Esty's Hollywood headman, leaves agency March 23. He has been with it for over three years.

Dailey to WOW, Omaha, For Falstaff Brewery

Omaha, March 12.

Ralph Wagner leaves WOW after two years of sportscasting under the billing 'Wig Waggin With Wag.' He remains long enough to break in his successor, Tom Dailey from KVOO, Tulsa. The latter will be sponsored hereafter by Falstaff Brewing Co. Same suds concern also will have 'Musico' on KOIL here.

Other Omaha commercial activity: Standard oil using Everett Mitchell, farm expert, for spot blurbing. Foreman & Clark using WOW and KOWH to ballyhoo new store here.

Arch Oboler's Breather

Arch Oboler dramatic series, 30-minute sustainer Saturday nights over NBC, goes off the air after two more broadcasts. Final airing, March 23, will mark exactly 53 successive weeks that the series has ethered. May return in month or two.

Discontinuation is said to be at Oboler's request. Explained he's tired from the grind (he's also been doing an outside scripting job for Metro) and wants a rest. He intends going to Hawaii for a short stay.

SOME STATIONS ACT SMART-ALEC

Radio Has Frequently Been Thoughtless and Tactless in Dealing with Newspapers and Latter Justifiably Resented It

OTHER SLANTS

By CECIL CARMICHAEL
Assistant to James D. Shouse
WLW-WSAI, Cincinnati

Cincinnati, March 12.

What would you think of a person who would come into your front door at home with gracious compliments and friendly greetings and leave by the back door with all your silver and money and, in leaving, write on the wall 'dumb cluck?' You'd think you had welcomed a skunk, wouldn't you? Not only would you kick yourself for your naivete, but you'd probably swear to be suspicious forever of all people who remotely resembled the guy who gyped you.

Radio has not done exactly that to newspapers, but the parallel is pretty close. For proof, read the past several issues of VARIETY. In one column, somebody is crying about the ostrich attitude of the Press toward Radio; in another, somebody else is beating his breast about the amount of space he has managed to inveigle from his unsuspecting foe, whom he has temporarily hoodwinked. One cries because the press is neglecting him and his publicity puffs and the other soon will be crying because he shouted and boasted about how smart he was.

The situation is a silly one. You can't convince even a fool that you want to be his friend while you are spraying him with seltzer, and telling all who will listen that he is a prize yap.

The men who run Radio are as smart as the men who guide the destinies of any other great industry. If they consider cooperation of the Press a valuable asset, and it is evident they do, there are certain fundamental do's and don'ts they should observe. Once these principles are adhered to, the Press is as anxious to cooperate as any sensible group would be to use a medium like Radio to promote its own ends. And make no mistake: if Radio gets what it wants from the Press, it must be ready to give something back. It is essentially a trade-off proposition.

Press Agents with Brooms

First, press relations (essentially public relations) should come under the direct surveillance of the station management. Every department head is prone to think he is an expert on publicity and the public pulse, and what the public's opinion is of a station is too important to be the plaything of a would-be Caesar, who thinks he can do a dozen jobs at once. A station has two contacts with the public: via its broadcast programs and its publicity. Management never under-rates programming, for that is the source of revenue, but usually it under-rates publicity by consolidating that department with janitor or office boy duties. Again VARIETY emphasized that fact in its last showmanship survey. The Press scoffs accordingly.

Having established the publicity department equal with other departments, the management should see that it performs a genuine service of distributing news. There is news for papers of all sizes around radio stations of all sizes, and the publicity department should function as a bureau similar to those of AP, UP or INS. A majority of the material gathered will not see print, but neither does a majority of the news associations' material see print.

A publicity department cannot and should not be allowed to operate in proportion to the number of drinks

(Continued on page 26)

Associated Press Again Sounds Out Membership on Sponsored Newscasts

Associated Press has made another move toward becoming a full-fledged servicing agency to the radio industry. AP members have been asked to express their opinions on the question of liberalizing the AP's radio policies and the press association's competitors are interpreting this inquiry as a precursor to the AP throwing off all wraps in the matter of making its news available to local and network sponsors. Also selling it, in competition with the United Press and International News Service, to local stations and networks for sustaining purposes.

The ballot which has gone out to AP members is phrased as follows: 'Do you favor the Associated Press liberalizing its radio activities to the extent that necessary revenue therefrom can be provided to meet the increased news collection costs which confront the Association?' The AP put its first foot into radio's commercial door last May when its executive committee authorized AP member papers to broadcast AP news with or without sponsorship providing certain extra assessments were paid, namely 5% more on sustaining broadcasts and 25% for sponsored news programs.

Some publisher members in replying to the latest query have demanded to know before committing themselves just how far this liberalization was to be carried. The matter will be thoroughly thrashed out during the AP convention at the Waldorf-Astoria April 22.

Babies Keep Coming

Akron, March 12.

Fred Bock, of WADC, Akron, has begun his 13th consecutive season as 'Blooming Bill' for Dettling Bros. Seed Co. Airs program three mornings a week.

Reports births in Akron hospitals and sends new-born babies tiny corsages.

'Easy Aces' Plot 2 Years Behind on Tex. Network; Jim Tierney Buys News

San Antonio, March 12.

Blackett-Sample-Hummert yesterday (Monday) began placement over the Texas State network of the 'Easy Aces' serial for Anacin. Series will be heard from transcriptions which are about two years behind the network version on NBC. The discs used are those regularly made off-the-line for auxiliary placement in markets not linked by lines to the Aces' regular web.

In addition to the time-lag in plot the Texas contract differs in another respect, the programs are to be heard five-a-week instead of the Aces' customary Tuesday-Wednesday-Thursday.

Aces make the fourth B-S-H program series to be awarded to Elliott Roosevelt since the end of the Transcontinental venture with Roosevelt in charge. It is presumed to be the fulfillment of one part of the deal that didn't jell. 'Backstage Wife,' 'Our Gal Sunday' and 'The Songs of Julian Aikens' are other B-S-H accounts now on Texas.

Meantime the Texaco (gasoline) company has set a program to start March 18 on the same regional. To the present 13 affiliates of Texas State Web, Houston, Weslaco and Amarillo will be added for a series of daily newscasts out of Fort Worth. Jim Tierney of Texaco was in these parts last week to close the deal.

Abbott & Costello Making Trip With Kate Smith

Bud Abbott and Lou Costello will accompany Kate Smith and the rest of her radio troupe when they go to the Coast for the April 19-26 broadcasts. Comics remained in the east the last time the show went to Hollywood. During his illness Costello has been spending as much time as possible in Florida, making the trip to New York each week for the program. Pair bowed out of the touring 'Streets of Paris' when Costello was taken sick.

They had been booked for several vaudfilm dates in the east during late March and April, but will probably play only a three-day stand beginning March 23 at the State, Hartford. After that they'll rest except for their radio stint.

Another Wrigley Show?

Reported that P. K. Wrigley is discussing the placement of another show on CBS, but the network's New York officials stated yesterday (Tuesday) that they knew nothing about it.

The new stanza would supplement, not supplant, the Gene Autrey program, which is on CBS' Sunday evening schedule.

Marty Hall's WKY Show

Oklahoma City, March 12.

Marty Hall, baritone on WKY, Oklahoma City, is doubling from NBC's 'Cameos of Melody' to head man on the new Allis-Chalmer's program. Latter clears twice weekly.

Mel Osborne, WKY, Oklahoma City, guitarist, is back on the job after several weeks of hospitalization for a nervous breakdown.

Musico on WDSU; Sponsor Employs Big Hall and Band

New Orleans, March 12.

'Musico,' a radio version of bingo, is being locally sponsored by Falstaff Brewing Co. over WDSU. Half-hour program started March 8.

The show necessitated rental of a convention hall in the Monteleone, a band, five telephone girls and a telephone supervisor. Two brothers, Kenny and Billy Elliott, act as announcer and master of ceremonies, respectively.

First broadcast was open only to employes of the brewer. Rest will, of course, be open to the public.

Musical selections played by Johnny DeDroit's band are checked off on a bingo card by audience.

CLIFF TAYLOR DIES

On Trip With Edgar Twamley—Stricken in Florida

Buffalo, March 12.

Clifford M. Taylor, commercial manager of WBEN, died suddenly Monday (11) in Jacksonville, Fla., following a heart seizure. He was 45. He was returning with Edgar H. Twamley, station director, from a vacation trip when stricken. He died in a Jacksonville hotel to which he had been removed.

Well-known in the trade, Taylor was chairman of sales managers' committee, of District two, NAB. He had been with WBEN since station was formed in 1930. Previously he was in advertising department of Buffalo Evening News, which owns WBEN.

A native of Darien Center, N. Y., he served in the U. S. Railway Mail service, the Marine Corps (during war) and the U. S. Forestry service before turning to sales. He is survived by his wife and two children.

Harriet Rintvelt, assistant to Ed Linehan, program director of KSO-KRNT, Des Moines, off to South America.

RADIO BOXOFFICE REPORTS

—FOREWORD—

How a judicious change in station character as program slanting can sometimes open up new pay-dirt for local stations is illustrated in the recent experience at WTAQ, Green Bay, Wisconsin. WTAQ is located in the Fox River Valley, dairymen country. The station has been consciously stressing farmer-type programing since last November, increasingly using the house orchestra in rustic flavor and bringing in Rudy Sten's cowboy entertainers from KNAX, Yankton, South Dakota, to further emphasize the policy.

New business contracts (appealing directly to the farmer) attracted by this policy and due to start campaigns within the next few weeks are: Allis Chalmers, tractors; American Poultry Journal; Bogda Motors, auto, truck and tractor distributors; Bond Pickle Co.; Cobb's Bakery; Country Gardens, Inc., vegetable canners; Cashways Stores; Equity Cooperative Livestock association; Ford dealers; Four Wheel Drive Co.; Green Bay Hatchery; E. J. LaPlant Hatchery; Clecreman Hatchery; LaPlant Hatchery; Smith's Mother Nature Brooder; Interstate Nurseries; Sweetheart Soap; Oyster Sheel Corp.; Plankinton Packing Co.; Col. Seaman, auctioneer; Wonder Clothes; Big Jo flour; Seal of Minnesota flour; Occident flour; H. A. Mass, seeds; Gland-o-Lac Co.; Dr. Salsbury's Laboratories; Standard Oil.

Special Note: Current trend toward hard-hitting one-minute transcriptions led one station to report its new business as 'live station breaks.'

Baltimore

(WBAL, WCAO, WCBM, WFBR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 2	8,445	5,611	1,464	15,520
February 24	8,630	5,525	1,429	15,584
% change	—2%	+1.5%	+1.1%	—0.4%

Baltimore new business comment will get under way next week.

Chicago

(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	9,340	5,955	9,356	24,651
March 2	9,340	5,847	9,289	24,476
% change	*	+2%	+0.7%	+0.7%

* No change.

National spot showed a slight gain, but it took new shows on WBBM for Mission Bell Wine, through Ralph Heineman, and Swift Packing Co., through J. Walter Thompson, and Studebaker's three-a-week 15-minute discs on WMAQ to counteract the drop-off of a flock of announcements on a number of stations. Announcements generally are slipping as the thermometer rises. Among the bigger accounts dropping announcements are Bremner Bros. and Land O' Lakes Creamery. In the local field, seasonal drop-offs are being more than offset by the greatly increased political activity—with more to come.

Cincinnati

(WCPO, WKRC, WLW, WSAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	4,625	5,378	5,701	15,704
March 2	4,650	5,302	5,666	15,618
% change	—0.5%	+1.2%	+2.2%	+1.1%

Gains in local and national spot biz more than offset slight drop on network time for this week over last. Local commercials were upped last two days of last week when WCPO aired play-by-play accounts of the Reds' exhibition games with tags split by Shillito's department store and Worthmore's soups, Cincy. This joint sponsorship will continue through the training season.

Denver

(KFEL, KLZ, KOA, KVOD)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	7,353	4,176	1,482	13,011
March 2	7,563	4,101	1,524	13,188
% change	—2.7%	+1.8%	—2.1%	—1.3%

KOA new business includes: Stevens Clothes, Denver, through Ted Levy Agency, six announcements weekly, 52 weeks; Dundee Clothing Co., through Max Goldberg Agency, 52 announcements weekly; Hoover Liniment, through Wade Advertising Agency, three announcements weekly, 26 weeks; Armstrong Cork Co., Lancaster, Pa., through BBD&O, three 15-minute 'Heart of Julia Blake' transcriptions weekly, 52 weeks; First Industrial Bank, Denver, through Max Goldberg Agency, six announcements weekly, 52 weeks; Merrion & Wilkins, Denver, six announcements weekly, 26 weeks. K & B Packing Co., through Raymond Keane, three ½-hour Pinocchio transcriptions weekly.

KLZ new business reported: Puritan Pie Co., through Robertson Agency, and Cliquot Club, through Shaw Agency, have been added to those participating in the 'Lady, Lend An Ear' cooperative program. Both are for three months. Other sponsors are May Day Coffee, Gooch Flour, Stokes Chili, White Rock Buttermilk, Hires Root Beer; College Laboratories, through Galen Broyles Co., three quarter hours weekly, advertising a new product—Vitagen; Bekins Moving and Storage Company, through A. R. Brooks Agency, 104 announcements; Orpheum Theatre, Denver, 15 minutes each Friday, at which time the first 15 minutes of the current film will be aired direct from the sound tracks of the film; Noxzema Chemical Co., 'Pennies From Heaven,' through Katz Agency, 15 minutes weekly, 12 weeks; Hoover Liniment, through Wade Agency, daily announcement on 'Rocky Mountain Roundup'.

KFEL reports signing of Goodyear Service Stores, through Bob Betts Agency, for 'Late Sports Review,' daily, six months.

HOW UNITS ARE FIGURED

Dollar volume is omitted from these reports. So, too, are the breakdowns of individual stations. Grouped market figures only are given.

One minute of commercial time is figured as one unit. Thus a sponsored hour is 60 units, a half hour 30 units, and so on.

Chainbreaks, time signals, spot announcements in participation programs are counted as one unit each.

Des Moines

(KRNT, KSO, WHO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	7,765	3,262	4,201	15,228
March 2	7,725	2,831	4,120	14,676
% change	+0.5%	+15.2%	+1.9%	+3.7%

Des Moines stations are happy this week. Each station and each business category showed an increase. Local units made the sharpest jump and promise to climb even higher when political broadcasts, just starting, really get under way. National-regional spot stuff looks solid for the remainder of the season.

Recent new business on WHO includes Procter & Gamble for Dreft, through Blackett-Sample-Hummert, 260 quarter-hours; North Shore Church, Chicago, 13 quarter-hours; Spohn Medical Co., through Critchfield, 12 quarter-hours; Armour & Co., through Lord & Thomas, 10 announcements weekly, 26 weeks; Studebaker Corp., through Roche, Williams & Cunnyngham, 13 quarter-hour discs; Carter Products, through Spot Broadcasting, 10 announcements weekly, 52 weeks; Cleveland Cleaner & Paste Co., through Campbell-Sanford, announcements; Miller Cereal Mills, through Driver & Co., announcements; Cownie Furs, through Coolidge Advertising, announcements; Olson Rug Co., through Presba, Fellers & Presba, participation in Iowa Barn Dance Frolic; Manhattan Soap Co., through Franklin Bruck, renewal of 39 10-minute programs; Fenn Bros. (ice cream), through BBD&O, 312 announcements; Golden Peacock, through H. W. Kastor, announcements.

Detroit

(CKLW, WJBK, WJR, WMBC, WWJ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	8,190	9,688	2,419	20,297
March 2	8,235	9,639	2,352	20,026
% change	—0.5%	+0.5%	+3%	+1.2%

Continued local biz gains, abetted by a slight gain in national spot, kept Detroit's total-units column over the 20,000 mark, with indications that further increases will be forthcoming in the next few weeks.

Local outlets had considerable new local biz starting during the past week. These include several baseball shows for Detroit breweries. Current week will see inauguration of a big live-talent show on WJBK for early morning listeners (6-7:45 a.m.). Sponsored by Conn's Clothes, local store, program will highlight Mountain Pete and His Mountaineers, of WHO, Des Moines, and KSTP, St. Paul; Amos Jacobs, m.c., and vocalists. In addition to variety stuff, daily program will provide weather reports, time, early news, etc. Station is publicizing show with spots, street car cards and newspaper copy.

CKLW started yesterday (11) series of six spot announcements for Grennan Bakeries six days week on 'Happy Joe' early morning show. Announcements will be spotted every half hour on the 2½-hour program, and will introduce a new doughnut. As an indication of upswing in Detroit's local biz, CKLW has just added three additional salesmen to staff of Jerry DuMahout, commercial manager.

Hartford

(WDRC, WTHT, WTIC)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	7,140	1,832	1,151	10,123
March 2	7,179	1,782	1,243	10,204
% change	—0.4%	+2.8%	—7.4%	—0.7%

Hartford's total business remains fairly constant, with local business climbing, while national-regional spot tumbled after showing gain for five consecutive weeks.

Kansas City

(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	6,970	6,612	2,673	10,255
March 2	6,970	6,314	2,673	10,959
% change	*	+5%	—0.03%	+1%

* No change.

Greatest percentage of variation is in the field of local business, which has been on the climb last month with the breaking of severe weather. Latest reports were heightened materially by WHB, which added five half-hour and six quarter-hour commercials, and by KCKN, which had a play from Dodge and Chevrolet dealers on a spring campaign to clean out used cars. KCKN also signed for a new program with the Kuluva Store. This accounts for the 5% rise in the local units.

KCMO picked up Seven-Up for three daily announcements, Vitamin-Plus for a package of 52 announcements. Station is also writing, producing and transcribing a series of one-minute announcements for Sterling Mint Co. (Jimmy Coy directing 105 of them). Biz placed through Blaker agency, New York. Same station has Absorbine set for 52 announcements, five per week; Minneapolis Brewing Co. sponsoring an hour-long musical program from 11 to 12 a.m. daily (BBDO, Minneapolis); Fenn Brothers for quarter-hours; Allied Motors (Chrysler) for 52 announcements. Clarence Brazeal, station business manager, is at the KCMO reins during absence of Jack Stewart in Miami.

New York City

(WHN, WMCA, WNEW, WOR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	675	7,324	11,349	19,348
March 2	675	7,436	11,292	19,403
% change	*	—1.5%	+0.5%	—0.2%

* No change.

WHN's top addition last week was the sale of Jimmy Walker's Opportunity Hour to Princess Pat, Ltd., through Frank R. Steel Associates. Same client purchased quarter-hour strip across the board. Other new WHN accounts are Barricini Candy Corp., direct, announcements 52 weeks; Axton-Fisher Tobacco Co., through Weiss & Geller, three announcements daily, 52 weeks; Kan Laboratories, through Williams & Saylor, announcements, 13 weeks; Shubert Theatres, through Blaine Thompson, station breaks; I. J. Fox Furs, through Lew Kashuk, 576 announcements.

WMCA acquired four orders: Manhattan Pontiac Corp., through Ravett Agency, three quarter-hours weekly; Modern Industrial Bank, 18 quarter-hours weekly, using newscasts and music; Famous Furriers, through Midtown, each week will use 14 newscasts, three musicals, and one children's variety show; Flag Pet Food, through Sternfield-Godley, one 10-minute and five 15-minute newscasts weekly.

WNEW's money-making 'Make Believe Ball Room' got two more sponsors last week: Kirkman Soap, through N. W. Ayer, six quarter-hours weekly for 52 weeks, and Charles Gulden, through Charles W. Hoyt, three quarter-hours weekly for 13 weeks. WNEW also announced Marble & Stone Institute of N. Y., direct, announcements; Roth & Schlenger, Inc., direct, 25 announcements weekly; Brookdale Homes, Inc., 13 announcements weekly.

Gordon Baking Co., through Barton A. Stebbins agency, is newly using three quarter-hour programs weekly on WOR.

San Antonio

(KABC, KTSA, WOAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	5,475	2,289	1,714	9,478

As the San Antonio survey gets under way this week, two of the locals are yet to be included in the complete weekly report. These two share time on the same frequency and carry a majority of the local accounts. The three stations above are all network affiliates. KABC is the Mutual outlet as well as the Texas State Network outlet. KTSA is the Columbia outlet and carries the Lone Star Chain programs. While WOAI is the NBC web affiliate and on the Texas Quality Network hookup. So each carries national as well as regional broadcasts.

San Francisco

(KFRC, KGO, KJBS, KPO, KSFO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	8,450	2,224	3,141	13,815
March 2	8,450	2,224	3,119	13,793
% Change	*	*	+0.7%	+0.1%

* No change.

Seattle

(KIRO, KOL, KRSC, KXA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 9	4,555	9,875	321	14,751

Comment on Seattle will be organized in time for the next issue. KOMO and KJR expected to be in by then.

WSM, NASHVILLE BIZ

Snuff, Chick Feed, Fertilizer and Dept. Store Included

Nashville, March 12.

Eight new accounts and three spot renewals have been scored by WSM in past fortnight. New accounts are:

American Snuff one 15-minute spot a week on Grand Ole Opry.

Axton-Fisher Tobacco five 15-minute news periods a week.

Ragland-Potter, one 15-minute spot each Friday.

Armour Fertilizer Works, transcribed 15-minute show each Saturday.

Knoxville Fertilizer, one 15-minute period each Tuesday and Saturday.

Smith Mother Nature Brooder, one 30-minute period on Grand Ole Opry.

Denton's Department Store, one 15-minute style show each Monday.

DuPont, 30-minute transcription each Friday.

Doy O'Dell Occupied

Hartford, March 12.

Doy O'Dell, cowboy singer on WTIC, is now being aired seven times weekly over that station in addition to making personal appearances at neighboring spots.

DALLAS SEEKERS

Thorwald, ex-WRR, Aided in Organizing Petition for New Station

Dallas, March 12.

Park Cities Broadcasting Co. is planning to file application with FCC for new station here powered at 250 watts. Group was granted state charter at Austin last week, incorporated for $25,000.

John Thorwald, ex-manager of city-owned WRR, has given technical advice and is slated to become manager. Incorporators are E. B. Germany, A. V. Allison and T. A. Carpenter.

City fathers of Dallas threatening to fight move if find it will interfere with WRR.

Louis Sobol Off MBS

Louis Sobol, N. Y. Journal-American columnist, bows off WOR-Mutual tonight (Wed.) with his 'Albums of Manhattan' broadcast until assigned a better spot and hookup.

For one thing he bucks Fred Allen, and for another his two main hinterland outlets, L. A. and Chicago, are unavailable, although he's on the rest of the Mutual hookup.

WWL'S DEPT. STORE ANNI

New Orleans Mercantile Spot Uses Station for Ballyhoo

New Orleans, March 12.

Leon Godchaux's Clothing Co. will use nine broadcasts over WWL as part of the store's 100th anniversary celebration. They will consist of interviews with celebrities from the store, a style show from the grand ballroom of the Roosevelt hotel and a local spring fiesta.

There also will be aired interviews with the heads of manufacturing companies that service the store.

HAVANA, THE COPYING TOWN

CUBAN PROGRAMS LIKE AMERICAN

Caribbean Broadcasters Are Devoted Fellower-Borrowers—Lots of Reasonably Exact Facsimiles

DETAILS

Havana, March 12.

Cuban broadcasters continue to pay American radio the compliment of devoted imitation. What's good enough for Uncle Sam is good enough for Don Jose. This is borne out by several recent newcomers to the air here. Listed first under the name of the American pattern some of these radio newcomers are as follows:

'Information, Please,' here known as 'La Bolsa del Saber,' sponsored by Kresto (Teddy) over CMQ on Fridays at 9 p.m. The program is a carbon copy of the Canada Dry one, including the cash register. The Cuban Fadiman is Luis Aragon, in charge of all the Kresto radio programs, assisted by Pablo Medina (Oscar Levant); because of his vast musical knowledge; Jose S. Tallet (F. P. Adams) is a local poet and walking encyclopedia, and Juan Luis Martin, editorialist and authority in international affairs, is the Kiernan. If the experts can't answer the sender gets three pesos.

'We, the People,' here known as 'Desahoguese, Amigo,' is sponsored by Gem Safety Razor over CMX-COCX Mondays, Wednesdays and Fridays, 8:30 to 9 p. m., with Rene Canizares acting as emcee. Five contestants are presented in each program, each getting a dollar. Listeners from the interior get their chance by writing their experiences. They also get a dollar and a set of razor and blades.

'Pot o' Gold,' which has not been designated by any special name, but just incorporated into the old Pepsi-Cola program over CMQ on Sundays, 11:30 to 12:30 a. m. Just like its Tums counterpart, the local program has had its headaches. Here they request the person answering the phone to give proof of listening to the program, by calling the name of the musical selection being played at the moment. The prize is $50, but for seven weeks Arturo Liendo, the m. c., couldn't locate a person who was listening in, and as after seven weeks, a young boy made a cleaning and walked away with $350. The percentage of phones in Cuba is quite low, according to the population, about 52,000 in more than 4,000,000, so the complaints of the non-phone listeners piled up. Now the program has been revised. The prize is split with $25 for the phone answerer and $25 for the writer of the letter mentioning the musical selection. The letters are placed in a big box and somebody from the audience picks one, the writer of which is the winner of $25. The program also has trouble with wire tapping, and, as all the phones in Cuba are automatic, at the time of the broadcast, plenty of practical jokers were calling everyone telling them they won the prize. A lot of fun and a lot of headaches.

'Gangbusters'—here with the same name, but pronounced in various ways, according to the intelligence of the listeners, some even saying: Frank Buck-ter, other Can-boos-ters, etc. The program is a translation of the scripts presented over the Columbia Network, and is sponsored locally by the Colgate-Palmolive-Peet to advertise Kue, a new liquid dentifrice. It is broadcast over CMQ, Mondays, Wednesdays and Fridays at 9:30 p. m.

The program has been well translated, but the actors are very far from the performance of the American original. Because of the many times the actors from CMQ's stock company appear daily their voices are so familiar that they destroy the illusion. For instance, Col. Schwartzhoff is handled by a comedian, Pepe del Campo, who handles a daily comedy show for Colgate over the same station. His efforts to appear grim are unconvincing. His teammate, Sergio Acebal, veteran blackface comedian handles the role of the Police Chiefs interviewed, with similar disastrous results.

Incidentally, the CMQ stock company handles daily the following programs: 'Mr. Chan,' a copy of the film Chinese detective. Action serial of Chano Monterrey, daredevil army sergeant; serial of Pepe Cortez, romantic bandit. Local copy of 'March of Time.' Local adventures of the comedy team of Acebal-Del Campo; comedy sketches in Bacardi Program; dramatization of some well-known book.

Helps Gagmen Anyhow

Several radio production men were muttering and shaking their heads over the approaching income tax deadline.

'Well, anyway,' observed one, 'It'll give the comedy writers two weeks of gags'.

'Hobby Lobby' Off Fels

'Hobby Lobby' fades out of its Sunday matinee spot March 31. It's been on for Fels Naptha the past two seasons.

Dave Elman, the program's impresario, is negotiating with another sponsor.

Activity at WOAI

San Antonio, March 12.

WOAI, continuing brisk pace, has signed the following new biz:

Studebaker using (March 4 to April 1) series of quarter hour platters with Richard Himber orch. Placed through Roche, Williams & Cunnyngham.

Western Tablet & Stationery Co. from March 6 to May 31, one-minute e.t.'s. Through Potts-Turnbull Co.

Benjamen Moore (paint talks) through NBC.

Galveston-Houston Brewing Co. (Southern Select Beer), 26 weeks, noon newscast quarter hour across the board. Through Ruthrauff & Ryan.

'WANT DIVORCE' AIRS TO JUNE

Some 15 local sponsors of 'I Want a Divorce,' which was originally scheduled to wind up 26 weeks on the air over 71 stations of NBC red April 7, have renewed the program for an additional eight-week period. Sketch will now start its summer hiatus June 2 and returns early in September.

Account is handled by Emil Brisacher agency of San Francisco.

R. J. ROCKWELL, technical supervisor of WLW, is one of the outstanding radio engineers in America today. Under his supervision have come many of the improvements which have succeeded in making WLW operate as near 100% technically efficient as possible.

FRITZ LEYDORF, head of WLW's Technical Research Laboratory, M. S. from Ohio State University and an outstanding research engineer, discusses with Floyd Lantzer, assistant chief transmitter engineer, a few of the exclusive developments in the new 50,000 watt International WLWO transmitter created by WLW engineers.

of Mikes and Men

In radio, constant changes and improvements are being made in equipment and technical standards. It is necessary that an alert and efficient station maintain a constant vigilance to keep abreast of the times. Not only does WLW's engineering staff do just that, but goes one better in that its research laboratory has been responsible for several of the pioneering developments of modern radio transmission.

Probably few stations in the world maintain a staff of more than 60 engineers; few stations, if any, have contributed more to radio art. These facts are responsible for the efficiency and technical perfection of WLW.

J. R. DUNCAN, Chief Television Engineer, and Phil Konkle, Engineering Construction Supervisor (seated), discuss WLW's new television plant. Both of these men have been outstanding television engineers for more than 10 years . . . both have helped develop many of the modern improvements of this art.

WLW

REPRESENTATIVES: TRANSAMERICAN BROADCASTING & TELEVISION CORPORATION - NEW YORK - CHICAGO

'Info, Please' Magazine, Died 1936, Can't Exploit Golenpaul's Air Success

Information Publications Corp. has been restrained from using the name, 'Information, Please' on a magazine. The injunction was issued Monday (11) by Justice Carroll G. Walter in the N. Y. supreme court on the plea of Dan Golenpaul, owner and producer of the program, 'Information, Please,' the mag's use of the tag constituted unfair competition and tended to cause confusion in the public's mind.

In his finding Justice Walter commented at length on the goodwill and reputation that had been created by the program. The court held that the name was Golenpaul's sole property not only in the publication but in any other commercial field and that its use without his permission by anybody else entitled him to an injunction.

Several weeks earlier another justice of the same court had refused to grant Golenpaul a temporary injunction, preferring that the case be tried on its issues. Testimony adduced through affidavits at the time showed that two copies of the mag had been put out in 1936, but that the publication had been quiescent since then because of lack of finances.

Add: Giveaways

Cleveland, March 12.

Jacob Laub Baking Co. presenting Eleanor Hanson's 'Across-the-Board' via WHK in the morning is giving away $6 daily for household 'Discoveries'. If entry is accompanied by bread wrapper prize is two dollars. If no wrapper winner receives only one dollar.

Brownlee Chevrolet, Inc., sponsors of Wayne and Dick, also via WHK, will offer a total of 1,000 free grease jobs to motorists next month. Work and grease is free, no strings attached, and sponsor is hiring one extra grease monkey to handle biz.

Proof-of-Sale

Minneapolis, March 12

Cedric Adams, who airs the noon news for International Harvester, got a call last week after one of his broadcast, from the Blau Oil Co., of this town. An oil distributor wanted a truck that Adams had advertised on the program.

Adams dashed off to the local Harvester office, got a price list, hurried to the Blau plant and closed a deal for a $3,291 truck.

KEYSTONE READY

Outfit to Service Smaller Station On Time Payoff Plan

Los Angeles, March 12.

Formation of Keystone Broadcasting System has been completed for serviceing small stations in secondary areas with plattered entertainment. Small town transmitters will exchange time for discs in lieu of cash payment. Plan calls for four-hour daily package, with stations to give time at percentage of card for resale by Keystone in volume to national advertisers.

Officers of the new company are H. E. Aitken of New York, president; Herbert Aronson, Los Angeles, vice prez; Naylor Rogers, vice prez and general manager, and Kenneth Davis, secretary-treasurer. Rogers was associated with Guy Earle at KNK before its sale to CBS. Davis is head of Davis-Schwegler music publishing firm.

New Orleans—Louis Padberg, formerly radio supervisor of the St. Louis police department, has joined the engineering staff of WWL, New Orleans, to handle short-wave.

Dumb Publicity

Continued from page 23

the department head can take with the boys. Only by building up a reputation for service to the press can a radio publicity department live down the stigma inherited, perhaps justly, for space grabbing. If a story merits 100 words, the department should give it that many, and not try to pad it up to 300. The first might get printed; the second will certainly get the waste basket. When a publicity department starts getting results, that is the crucial time. Shall the management consider the results as a gratuity for which it is grateful, and let it rest at that, believing that the sponsor has his own methods of knowing what publicity effort is being made for him? Shall the management make a survey, break down the data and use it as a sales argument? Or shall the data be accepted merely as management's assurance that money is not being wasted on the publicity department?

Improper Use

I believe management should never use publicity results as a sales argument, or as a promise to any prospective client. The WLW sales department agrees that a salesman does not need to promise any other medium free in order to sell radio time or space that is worth its price. However, newspapers will not object to data gathered to determine the efficiency of a publicity department. What they abhor is being used as a lever to pry an account onto the air.

One condition under which a radio station might use its press connections as a talking point is that in which a station has made a tie-up with a newspaper on a trade basis, each value being equal, and where both agree beforehand that they will make promotional use of their joint enterprise.

An instance of such a case is WLW. Fostered by Jim Shouse and the three local publishers, Cincinnati is one of the most competitive radio and newspaper cities in the United States, yet Radio and the Press are friendly and cooperative. The Times-Star now owns a station which it promotes heavily, but not to the exclusion of other stations. The Enquirer runs a tag line at the end of each Walter Winchell column and devotes considerable space to radio. In return, WLW plugs the column following each Winchell program and works with the Enquirer on many of its well-known drives for the city's welfare.

The Cincinnati Post is one of the great units of the Scripps-Howard chain and does a spanky job of promotion. The Post utilizes WLW and WSAI with reasoned foresight and well-planned campaigns to reach an audience it helps mightily to build up through its own columns. Post editors have no qualms about giving space to news made by the paper and radio stations.

WLW and WSAI cooperate equally with the press in other cities, but mark well that the two stations always give something in return, and sometimes much more than they receive. The management feels, however, that in order to convince those who are stubborn of its sincerity, we must be prepared to go much farther than half way. WLW and WSAI do not measure their publicity department's success primarily by the inches of space it gets, but by the goodwill and friendly relations it is developing between the two great institutions of Press and Radio.

We believe that our method is the best way for us to join hands with the Fourth Estate in keeping alive the American tradition of cooperative competition, and incidentally building up each other as unsurpassed advertising media.

WINDOWED MAPS

Cowles Stations Devise Novel Coverage Easy-Calculator

DesMoines, March 12.

The Cowles Stations, comprising KSO, KRNT, WMT and WNAX, has distributed to the trade something distinctly novel in promotion pieces. It's a manifold coverage map. It shows the combined coverage of all four stations, and by lifting and dropping separately charted cellophane flaps the time buyer can get an exact picture of each of the four stations' coverage.

Map and cellophane windows are mounted on an envelope which contains a card showing pertinent statistical data about each of the four markets or the composite market.

Esty Baseball Auditions For Camels March 15

Esty agency will start Friday (15) its auditions for the announcers that are to handle Camel's play-by-play broadcasts of the N. Y. Yankees and Giants games over WABC, N. Y., this season.

Agency still declines to deny or affirm that it has already tagged Dolly Stark, National League umpire, for one of the assignments.

Buffalo Games Sewed Up

Buffalo, March 12.

Buffalo Bisons Ball Club is set with WGR-WKBW for broadcasts of all games except opening day, Sundays and holidays. Ralph Hubbell will call them for General Mills and Atlantic Refining, joint sponsors.

Sportscasters meantime are heading south. WBEN's Jim Wells leaves this week end for Plant City, Fla., Bison training camp, and WGR's Hubbell exists next weeks. Protable recording unit, battery-powered, has been built into rear of Wells' car to wax player interviews, which will be shipped back to subbing Ed Reimers. Hubbell will file daily story for his subber, Charley Bailey.

Warm Up Participants

San Antonio, March 12.

With the baseball season drawing near KABC, only local here to carry baseball broadcast, has signed five sponsors for the 'Warm Up Period' a quarter hour session 15 minutes prior to the start of each game. The time was sold out as soon as the program was made available for sponsorship. Participants include Drewry's Beer, Jorrie Furniture, Alamo Bottling, Jordan-Ivers Ford distrib and Joske's Sports Department.

Walt Lochman, KMBC, Kansas City, sportsbroadcaster and staff member, is under contract to Arthur B. Church, station president, and is not under signature to General Mills, as was stated in VARIETY of Feb. 28.

CAN'T BAR SAYINGS OF CONFUCIUS—FCC

Washington, March 12.

Plea for Federal intervention to ban all 'Confucius Say—' jokes from the nation's broadcast stations was formally turned down last week by the Communications Commission. Receiving a complaint from an unidentified Pittsburgh knob-twiddler, Commish was forced to point out that it is powerless to act in the matter. Society for the Permanent Suppression of 'Confucius Say—' Gags must depend upon the charitable instincts of station manager, it was indicated, since 'the Commission does not have authority under the law to direct radio station licensees to broadcast or to refrain from broadcasting such programs.'

Other complaints cited in the statement included a squawk from a New York man because he was not given time on a local station to broadcast a particular speech, and a charge from a Shickshinny, Pa., woman that a certain transmitter broadcast two musical compositions similar to those composed by herself. In the latter instance Commish declared that 'this is a matter of private concern between the woman and the station' and not within F. C. C. jurisdiction.

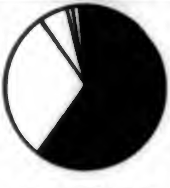
'Several letters imply that the Commission has 'ruled' various persons off the air,' the statement continued. 'The Commission has entered no order denying any individual the right to broadcast, nor would it have authority under its statute to do so.'

Peterson, Calvert, Winkler Guest for WHO Show

Chicago, March 12.

WHO brought in Arthur Peterson, who plays the part of Dr. Rutledge in 'The Guiding Light,' to appear on the Iowa Barn Dance Frolic at the Shrine auditorium last Saturday (9).

Others booked for personal appearances with this show include Marjorie Calvert, who plays Judy in 'Judy and Jane,' and Betty Winkler, Chicago radio actress (Mrs. Bob Jennings).



Hourly Periods in Which Each Station Ranked First During the 124-Hour Period Surveyed.	
WHAS 50,000 Watts	74
2nd Station 50,000 Watts	39
3d Station 50,000 Watts	0
4th Station 250 Watts	9
5th Station 5,000 Watts	1
6th Station 50,000 Watts	1
Ask the WHAS representative to show you the detailed breakdown of the findings.	

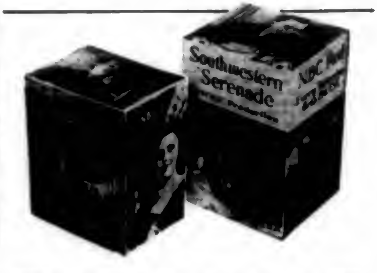
Reduced to terms of minutes, WHAS holds the audience in this area 36 minutes out of every hour while the nearest competitor attracts the listeners for only 18.6 minutes out of the hour . . .

THESE findings reflect the listening habits of both urban and rural audiences and demonstrate the predominant preference for

WHAS 50,000 WATTS BASIC CBS OUTLET
LOUISVILLE
REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

Owned and Operated by
The Courier-Journal
THE LOUISVILLE TIMES

2 Samples of WKY Program Production



WKY is the only station neither owned and operated by the National Broadcasting Company nor on the basic Red Network, which feeds a production program to the network.

WKY's production department plans and produces two such shows. WKY's staff furnishes the talent. WKY's announcers form a definite part of each production. WKY's musical director creates the glittering special arrangements. WKY gets applause from coast to coast.

Because of such sparkling programming, WKY is able to get noteworthy results for sponsors . . . is able to stay in the front rank of stations repeatedly cited for power to win and hold listeners and for outstanding performance in product exploitation in the Southwest.

WKY Oklahoma City

Stage Directions Censored

Janet MacRorie, head of NBC's continuity acceptance staff, last week rebuked an agency exec for including what she considered an off-color line in a piece of stage direction, describing a female character in hospital interne lingo. 'But,' expostulated the agency man, 'I see nothing to get excited about. It wasn't anything that would go over the air. The line was merely for the guidance of the director.'

'You forget,' rejoined the blue-penciller, 'that the script is handled by young girls in our mimeographing department.'

P. S.: The questioned line came out.

OLD PHILADELPHIA CUSTOM THREATENED

Philadelphia, March 12.

The machine age is threatening an ancient Philadelphia profession—the clothing store barker.

Last week a proprietor of a South street clothing emporium called Station WDAS and asked how much time he could buy for $32.50.

'I pay that much for a barker outside my store,' he told Station Manager Pat Santon. 'Now if the radio could do a better job for me I'll let him go.'

Stanton will close the deal as soon as he can figure out how radio will be able to draw the customers bodily into the store in the age-old manner of the South street barkers.

'Cobina' and 'Brenda' Popular

Hoke Stooges on Bob Hope Show May Get Summer Assignment

Pepsodent may retain part of the Bob Hope retinue of the present Tuesday evening spot on the NBC-red when the comic goes on his vacation (13 weeks) this summer. The holdovers would be the 'Cobina' and 'Brenda' characterizations as played by Elvia Allman and Blanche Stewart, respectively.

The femme twosome would do two five-minute spots with singers and a band filling in the rest of the half hour. Next to Hope the 'Cobina' and 'Brenda' characterizations have been the major click elements on the show.

Last year the pinchhitting for Hope was done by 'Mr. District Attorney,' which Pepsodent last week cancelled out of the Thursday NBC-blue period, effective March 24.

STATIONS TOLD TO MIND Q'S ON POLITICS

Washington, March 12.

Reminder to broadcasters that the Communications Act requires them to be fair in making their facilities available to political spielers was issued Monday (11) by the FCC in a statement primarily intended to emphasize that the regulators are not responsible for the way stations handle campaigns.

Statement was a general answer to what the FCC described as 'repeated requests for information' about use of radio in political fights. The inquiries have been largely in the nature of informal complaints from persons with a burning urge to orate but who feel they are victims of discrimination. Few of the letters seem to merit further investigation and there have been no instances yet, it was said at the Commish, of any candidate for office charging the political equality provisions have been disregarded. Neither do the letters look like part of the planned Republican move to demand free time from operators who have been generous about carrying New Deal features.

With the bitterest campaign since radio debuted expected this year, the FCC expects to receive a flood of protests, due in large measure to the vagueness of the present law and the lack of yardsticks.

Flashes From Boston

Boston, March 12.

Returning to her office to attend to a forgotten duty after an evening at the theatre, Jean Lee of WEEI was working in the shaded light of a desk lamp when she became conscious that she was not alone. Looking up she saw a tall, white-garbed figure standing beside her—then quietly fainted. It was only one of the night cleaners.

WEEI manager Harold Fellows in Chicago and New York last week on business trip.

John Rushworth now 'supervisor of all transcribed programs' at WEEI.

WBZ begins a new program called 'Arch Macdonald's notebook': informal interviews, et al.

Elizabeth Hawes, women's designer, guested on Caroline Cabot's shopping service over WEEI last week.

Tallulah Bankhead, currently appearing here in 'The Little Foxes' will guest on the last of WORL series for the blind tomorrow.

Doris Dudley appeared on I. J. Fox spring fashion preview broadcast over WBZ last week. Formal show scheduled for today over same station sponsored by Jordan Marsh.

WEEI is now operating on 5,000 watts night and day by recent ruling of FCC.

Bernie Wednesdaying

Ben Bernie program for Half 'n' Half tobacco shifts from its current CBS Sunday 5 p.m. spot to a Wednesday 8:30-9 p.m. niche April 10. Replaces Al Pearce, whose sponsor, Dole Pineapple, didn't renew.

Debut of Dinah Shore, singer who was scheduled to take over from Mary Small past Sunday (10), was deferred until this week (17).

Pittsburgh.—Phil Davis, continuity writer at WCAE for last five years, has been appointed head of that department. He replaces Frank Siedel, who resigned last week to peddle a new children's program in the east.

Wes Carr, former WWSW announcer here, is news editor of KCMO, Kansas City.

Minneapolis—Harvey J. Struthers has become a permanent member of the WCCO sales staff.

Plattsburg, N. Y.—Jack O'Reilly has joined WMFF, Plattsburg, N. Y., as sports announcer. He's from New York City radio.

SOMEONE OUGHT TO TELL HIM 'BOUT THE REALLY VITAL SPOTS!

Why chuck your shots at random?
Here are 15 VITAL SPOTS!

Want to hit profits "on the button"? Then, use these 15 vital spots, these 15 stations completely programmed by NBC. Their spot and local sales volume for January, 1940 was up 31% over that for January, 1939 . . . That's an indication of the kind of job they do for advertisers . . . Use one or use all and you'll see the *proof in profits* for yourself. For these are the vital—the payoff spots.

NATIONAL BROADCASTING COMPANY
A RADIO CORPORATION OF AMERICA SERVICE

WBZ	50,000 Watts—990 kc.	Boston
WBZA	1,000 Watts—990 kc.	Springfield
WENR	50,000 Watts—870 kc.	Chicago
WMAQ	50,000 Watts—670 kc.	Chicago
WTAM	50,000 Watts—1070 kc.	Cleveland
KOA	50,000 Watts—830 kc.	Denver
WEAF	50,000 Watts—660 kc.	New York
WJZ	50,000 Watts—760 kc.	New York
KYW	10,000 Watts—1020 kc.	Philadelphia
KDKA	50,000 Watts—980 kc.	Pittsburgh
KGO	7,500 Watts—790 kc.	San Francisco
KPO	50,000 Watts—680 kc.	San Francisco
WGY	50,000 Watts—790 kc.	Schenectady
*WMAL	500-250 Watts—630 kc.	Washington
*WRC	5,000-1,000 W.—950 kc.	Washington

The NBC Spot Specialist in any of these cities (also Detroit and Hollywood) will give you full information on any or all stations.

*WMAL, WRC will soon be operating with 5,000 watts day and night.

RCA Dealers Informed of 1940 Drive On 'Radiovision' With Cheaper Sets

RCA yesterday (Tuesday) officially announced four new moves in direction of television exploitation. These steps are (1) a substantial reduction in the price of television receivers (VARIETY March 8) as based on anticipated mass production, (2) the contemplated construction of a television relay circuit between New York and Philadelphia, (3) expansion of the television program service through NBC and (4) more aggressive merchandising of tele receivers.

As pointed out by Thomas F. Joyce, v.p. in charge of advertising for the RCA at a meeting of dealers in the NBC studios yesterday afternoon, the news sales program is based on merchandising tests made in recent months in Poughkeepsie and Newburgh, N. Y. The lower prices are based on the expectation of selling 25,000 television receivers in this area within the next 12 months. The TRK12, which has been selling for $600, is now available for $395, while the tele receiver which was listed $450 now goes for $295.

The relay circuit to Philadelphia will be RCA-NBC's first step toward expanding television to national proportions. It is hoped to have this circuit completed within a year and once this is working smoothly extensions will be built in the direction of Boston and Washington, or the beginning of a network of television transmitters.

NBC is figuring on transmitting three hours of its regular radio programs a night on television bands with the idea of giving tele set owners the benefits of reception via frequency modulation.

Saphier Agenting Cantor

Eddie Cantor has withdrawn his radio representation from the William Morris office and turned it over to Jimmy Saphier.

It makes Cantor's first shift of management since his entry into broadcasting.

His Social Standing

Hollywood, March 12.

Ed Gardner, producer of the comedy portion of the Texaco show, was interviewing a colored boy for the job of cook-handy man and offered him $60 a month.

'Couple months ago I woulda taken it,' the lad replied, 'but recently I been workin' for Andre Kostelanetz and he paid me $35 a week. Raised my standard a'livin' so high I need more'n $60 a month now to pay off my debts.'

Al Mitchell Shifting Sponsors on WOR, N.Y.

Chicago, March 12.

After two years and nine months on the air thrice weekly for Provident Loan from WOR, Newark, and the Mutual network, Al Mitchell shifts his 'Answer Man' program to here starting tomorrow (13) night. New sponsor is Van Dyck cigars through Federal agency.

Will be on twice a week, Wednesday and Sunday, over 10 MBS stations, including part of the Don Lee outlets on the Coast.

'Manchu,' 'Pinocchio' to WMCA

Pair of transcribed serials will start in sustaining slots on WMCA, N. Y., March 18 and 19. 'Adventures of Fu Manchu,' produced by Radio Attractions, begins six airings a week, Monday-Wednesday-Friday at 7.30-7.45 p. m. with repeats Tuesday-Thursday-Saturday at 11.15 p. m. the 18th.

Other is the 'Pinocchio' series that was sponsored on WOR, N. Y., late last year by Bloomingdale Dept. Store. Will slip into Tuesday-Thursday-Saturday 6.15-6.30 p. m. spot following day.

The 1940-41

VARIETY

RADIO DIRECTORY

is now in

Editorial

and

Advertising Preparation

VARIETY

154 W. 46th St.
NEW YORK CITY

Opera Blah

Continued from page 31

tion, found an attempt made at a setting done in considerable miniature, and forcing the elimination of a large part of the act which normally contains chorus, and donkey with a cart, etc.

The actual singing was just fair. The program opened with Bruna Castagna singing the 'Habanera' from 'Carmen' adequately, but without the life and zest that the aria calls for. Frederick Jagel followed with a well sung 'Cielo e mar' from 'Gioconda.' Lucia Albanese's Michaelia's aria from 'Carmen' did not come off well, with shrill top tones and not so good French, spoiling the effect on one hand, and extremely ridiculous facial grimaces on the other.

Leonard Warren sang a pretty good Largo al Factotum from the 'Barber of Seville,' and the first half closed with a poor rendition of the quartet from 'Rigoletto' with Jagel, Castagna, Warren and Hilde Reggiani. Here the screen was unable to absorb four singers at one time, and was forced to concentrate on two at a time. Then followed 'Pagliacci.'

Bonelli, Tokatyan Okay

The singing in 'Pagliacci' was featured by a well sung Prologue by Richard Bonelli, and 'Vesti La Guibba' by Armand Tokatyan. It was spoiled by Hilda Burke's yowling as Nedda. The soprano's voice was unpleasant in the upper register, where it also fell short of the required top tones. George Cehanovsky, as Silvio, mugged the camera in great style, turning Miss Burke's head from the lenses and grinning vociferously into them. The program closed with another appeal for money.

Until the size of the screen can be considerably enlarged, and close-ups are abolished, or singers taught to act, television will have to take a back seat to opera at actual performances, or in films. The supposedly excellent sound, as a result of the coordination between screen and voice, another feature advertised by television was lacking. The recording was no better or worse than in an ordinary radio performance.

Florida Senator Deplores FCC'S Biz Methods

Washington, March 12.

Automatic hearings and no more hurried grants were demanded last week by Senator Claude Pepper, a New Deal stalwart, in proposing a significant addition to the Communications Act that would greatly upset present FCC procedure. The solon confessed he was exasperated by past actions of the radio regulators who have handled applications from his state (Florida) in a manner that is very disturbing.

Without specifying what incidents stirred him up, Pepper explained that anything as 'valuable and relatively irrevocable' as a broadcasting franchise should not be issued without a thorough exploration of the qualifications of the applicant and careful determination of the effect of a favorable decision. He noted that the FCC, in marked contrast to numerous ther governmental bodies with similar privileges to dispense, frequently reaches conclusions based solely on one-sided information.

The proposed amendment was regarded in trade circles as the result of some local political feud in Florida. Pepper's remark that the Commish has granted some requests to individuals who never should be favored seemed to bear out this suspicion, although he would not put the finger on any individual.

Louis Bromfield Names Brother Radio Agent

Novelist Louis Bromfield is currently in New Orleans gathering material for a new book before proceeding to Hollywood for work on the RKO film with Charles Laughton, 'Half a Rogue.'

He has meantime assigned radio rights to such of his works as are not already committed to his brother, Charles Bromfield. Latter is a radio script writer.

Next Steps in Television

Washington, March 12.

Although the Federal Communications Commission has lately handed down new regulations for television apparently designed to foster programs (by permitting limited sponsorship), the future granting of station licenses is expected to be dominated by engineering, not programming, considerations. In other words, stations that contribute to the advance of the technical side of the incipient industry will have a greater tug on the FCC's heart-string.

The economics have been partially facilitated. Now the FCC, anxious that transmission and reception exploration continue, will give special heed to petitioners with this objective in mind.

30-Odd Applications Now Pending

Just how to go ahead with the 30-odd requests now spindled in the engineering and legal departments has not been determined, aside from the fact that each will be scrutinized by the three-man committee set up a year ago to study video problems and that the trio will recommend disposition of the pleas. First step is the order calling on each applicant to file new papers in accordance with the rules, specifying whether he wants to experiment in technical or the program field, outlining a concrete scheme of operation, and identifying the frequency he wants to use.

No Time-Sharing by Telecasters

Since the Commish failed to adopt a rigid allocation formula, although it agreed no time-sharing will be permitted, the distribution of channels will be a real worry. Numerous conflicting requests have been docketed, so that some arbitrary decisions presumably will be inevitable. Problem will be eased somewhat if the Class I applicants—at least those who appear sincere and outline a course that seems to hold some hope of valuable discoveries—are given first call.

The Get-Rich-Quick Boys

The promoters, fly-by-nights, and money-grabbers are expected to ask for Class II tickets, so they can pass some of the expenses along to sponsors. This does not mean, it is emphasized in FCC circles, that all candidates for such franchises will be suspected of insincerity or greed, but it is generally conceded that get-rich-quick boys will show no enthusiasm about the privilege of conducting technical experiments for which no financial recovery will be possible for an indefinite period.

As it seems now, the serious researchers will not want Class II papers and the irresponsibles will spurn Class I. Therefore, probably no hearings will be necessary—except in cases of engineering collisions, expected to be relatively few—on requests for the former type of license. The Commish will, of course, look into the past history and qualifications of all comers, so that it cannot be accused of letting long-shot gamblers stake out claims on the frequencies that still are not open for regular transmission.

10 Hours of Programs Weekly

The still-baffling economics may be a strong factor in chosing between rival candidates for Class II berths, although the Commish side-stepped the direct economic considerations. Applicants will have to show they have program material at hand to carry out a schedule of 10 hours weekly, a requirement that unquestionably will throw cold water on some potential operators.

Sub-Stratosphere Wide Open

Pressure for frequencies is expected to spur exploitation of the 12 upper channels that still are unknown. Anyone asking a permit to operate in the sub-stratosphere (above 130,000 kc) is almost sure to receive a quick go-ahead. Nobody except a far-sighted, well-heeled, conscientious operator is likely to request these facilities, and so far there has been no nibbling at the bait thrown out by the Commish last May. But in congested areas—notably the Boston to Washington stretch of the Atlantic seaboard, Chicago, Los Angeles and San Francisco—the number of requests probably will cause some of the applicants for tested ribbons to alter their plans and to move upstairs.

The Rules Are Temporary

One point about FCC policy seems to be under-appreciated. The new rules are regarded in Commish quarters as being experimental, just as the operations will be. Nothing beyond moral obligations compels the regulators to adhere for long to the principles embodied in the latest code. In fact, it is expected at the FCC that the text will be altered periodically—perhaps coincident with the license periods—for some time to come, with new discoveries being reflected in the requirements, allocation methods, and standards.

In view of this attitude, there is more than a bare possibility that some authors of pending applications and others who have shown a desire to start visual operation may drop out of the race. The Commish does not want to scare off any responsible, conscientious experimenter, but it secretly hopes the quickies will pull up short when they realize that in another year the whole situation may be altered.

Some relaxation in the rules is possible, on the other hand, to encourage persons wishing to try their hands in unusual situations. For instance, the requirement that all stations must be on the air 10 hours a week could be modified in the case of stations located in areas minus service and with limited program resources. Likewise the suggested allocation scheme is sure to be disregarded here and there until the demand for facilities becomes nation-wide and every metropolitan area contains as many plants as the regulators think feasible technically.

(FACTS ABOUT BALTIMORE)

BALTIMORE *is a* GROWING MARKET--
here's the 25 year record:

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MANUFACTURING PAYROLLS—grew from 40 million to 125 million!

Compare these records with similar figures in other Eastern Seaboard metropolitan centers —BALTIMORE is growing FASTEST!

Make your advertising investment in a growing market, the Baltimore's "first choice" radio station.

WFBR
BALTIMORE
National Representatives
EDWARD PETRY & COMPANY

★ ON THE NBC RED NETWORK ★

Inside Stuff—Radio

Anti-administration Congressmen are expected to capitalize on the petroleum industry's blast against the Department of the Interior's 'propaganda programs' by pressing for an investigation of the cuffo broadcasts put on by the various Government agencies. This latest inspiration for a probe followed an attack by Russell B. Brown, general counsel for the Independent Petroleum Association of America on the material concerning oil conservation which the Interior Department had used in a 'What Price America?' installment.

Brown didn't like the idea of the program picturing a nationwide panic resulting from an imaginary oil shortage and Rep. Wesley E. Disney, Oklahoma Democrat, had the speech reproduced in the Congressional record as an example of the Government lobbying for a specific piece of legislation, namely, the Cole oil conservation bill. Possibility that Disney himself might be drafted to push the campaign against Government radio programs has been indicated, although the Oklahoman is currently swamped by his work as a member of the House Ways and Means Committee. There is some talk of interesting an influential member of the Senate in taking over this task.

Disney meanwhile is reported as carrying on an independent inquiry into the extent of radio proselytizing by Government agencies. Recently he sounded off in favor of checking the 'Federal Frankenstein,' which, he charged, is threatening future generations through its attempts to gain control over the major industries of America.

Latest addition to gag and humor books is Jack Knapp's and Mildred Meiers' 'Thesaurus of Humor' (Crown Publishers, $2). Issued by a duo who have had Hollywood film and radio experience, the tome differs from most of the others in that it's an attempt to put a complete gag library on paper. Book contains 5,000 gags, indexed and tabbed by subject matter. Most of 'em have been culled from magazines, vaude and radio. There's also a chapter on how to switch the gags around a little so that the old wine comes out of new bottles. Prior to the current edition, Mildred Meiers sold the same material in mimeographed form at $10 a throw.

T. S. Buchanan, head of the Buchanan agency, has circularized a list of people in radio and the theatrical business, offering to sell for $18,000 the estate in the Thousand Islands which cost him $80,000. A motorboat would be included for the $18,000.

Buchanan's letter explained that the pressure of business, which includes those frequent jumps to Hollywood, make it impossible to get much use of his summer layout.

Max Wylie, CBS script editor, and his brother, Philip Wylie, the novelist, have collaborated on a play, the first writing attempt for the stage by either. Piece is described as a modern miracle drama and is titled 'Kingdom Come.'

With the novelist in Florida and the broadcaster in New York, they've done the original draft by mail exchanges. Expect to go away together this summer to burnish the script.

L. B. Wilson, the horse named after the WCKY, Covington, licensee, has been little heard from for some time, but another nag from Roscoe Goose's barns now bears the name of Joe Eaton, after the commercial manager of another Kentucky station, WHAS, Louisville, and has lately been coming in first.

William F. Malo, commercial manager of WDRC, Hartford, celebrated his 10th year with the station March 1. Got into broadcasting through operation of a radio store.

Orson Welles, Historian

Hollywood, March 12.

Orson Welles, who's never happy unless he's kicking over the traces, sunk his teeth into another one in his broadcast of 'Rabble in Arms' when he extolled Benedict Arnold as a great American. Mail poured in from patriotic societies and those who remembered their schooling, wanting to know how come he differed so acutely with the historians, who have labelled him a seller-outer.

Welles shrugged it off as his personal opinion of the man, passed along the mail to CBS squawk experts.

Payne in Texas For Camouflaged Ownership Cases

Austin, Texas, March 12.

Hearings were conducted here last week by George Henry Payne, of the Federal Communications Commission, investigating the case of KTBC, one of a half dozen Texas stations recently threatened with revocation of licenses. Payne is in Texas to give accused stations chance to show cause why the death sentence should not be applied. The charge is misrepresenting ownership.

A. W. Walker, Jr., of this city, testified for Dr. James G. Ulmer, of Tyler, Texas, the involved licensee. Walker testified that in November of 1935, he, Dr. Ulmer, R. A. Stuart, of Fort Worth, and R. B. Anderson, the then state tax commissioner, formed the State Capitol Broadcasting Association. They were to own the station while Ulmer was to manage it. Walker further testified that this arrangement was not carried out and later various ownership and managerial proposals were made. He also stated that Ulmer had never exercised an option to buy the station.

Further hearings will be held in Dallas by Commissioner Payne.

Proposes Drastic Slander Bill

It Would Be Misdemeanor to Slur Any Race or Religion Under New York Measure

Albany, March 12.

Bill which makes reflections on groups of persons because of race, color, religion or manner of worship subject to the penal law on libel and slander has been referred by the New York state assembly to its committee on codes. Aaron Goldstein, assemblyman from Brooklyn, introduced the measure.

Amendment provides that any such reflections expressed through oral announcement, statement, report or speech is slander and that any person who directly or indirectly makes it is guilty of a misdemeanor.

Wax Tag Stands

Washington, March 12.

Minor relaxation of the rule covering identification of canned programs was ordered by the FCC last week, but requested suspension of the regulation adopted in January was not forthcoming. Change has been sought by several radio groups, headed by N. A. B., in order to provide freedom to use broadcasts already waxed before the particular requirement was made known.

In regards to transcriptions, the regulators said it will be permissible to identify such platters as 'transcribed' or 'electrically transcribed,' but records must be designated as such without any leeway. Originally the rule made mandatory the statement that the particular programs were 'transcription' or 'electrical transcription.'

WLW NEWS PROCESSING FASCINATES PUBLIC

Cincinnati, March 12.

WLW-WSAI newsroom is being relocated in the visitors' lobby to satisfy vast majority of the estimated 10,000 weekly callers at the Crosley studios whose first preference is to see how news is received and processed for airings. Installation of the news-showcasing setup is expected to be finished this weekend.

Visitors will see AP and INS teletypes and staff of newsmen, under Bill Bailey, editor-in-chief, in action behind glass inclosures.

Portland, Me.—Roger Walker, formerly of WESX, Salem, Mass., replaced Arthur E. Bucknam in announcerial post at WCSH. Bucknam henceforth will work out of sales dept.

'Woman in White' Has A Question Mark Upon Its Future Course

Unconfirmed report yesterday (Tuesday) was that 'Woman in White,' daily serial for Pillsbury flour over NBC red (WEAF) out of Chicago, may go off the air when its present contract expires May 24. Irna Phillips, the author, could not be reached for comment and her New York representative had no knowledge of such a report. 'Woman' has been airing for Pillsbury since 1938 and is one of the leading daytime strips on the air.

According to word from Chicago there will be no definite decision from the Hutchinson agency on 'Woman' until the April 26 option date.

Corpus Christi Becomes 76th for Fitch Bandwagon

Corpus Christi, Tex., March 12.

KRIS, here, has been added to the NBC network carrying the F. W. Fitch Co. Bandwagon broadcasts each Sunday. Brings station list to 76 stations.

Program was placed through L. W. Ramsey Co.

WRVA
serving
RICHMOND & NORFOLK
50,000 WATTS
CBS

One-station coverage of Virginia's two most important markets.

CBS
VIRGINIA'S PREMIER RADIO STATION

RUDY VALLEE
With Ken Darby Orchestra (25), Elliott Daniel Chorus (15), Mary Boland, Andy Devine, Abe Reynolds
Songs, Comedy, Music
30 Mins.
SEALTEST LABS
Thursday, 9:30 p.m.
WEAF-NBC, New York
(McKee & Albright)

Perhaps it seemed a little extra special just at this particular moment in radio history because this show was thoroughly professional from the introductory theme, 'Your Time Is My Time,' to the final NBC chime. The audience was not asked to do a solitary thing except relax and be amused. Remember when radio was like that?

On the whole the first program of the new Sealtest series got away fast and bright. Not that there is anything new or novel about a guy falling asleep and having a dream; not that the burlesquing of Columbus, Isabella and Ferdinand isn't from way back. But the program had a share of bellies, a larger supply of snickers, and, best of all, a lot of special music lyrics fitted to the action and embellished with some lush choral work.

The program freely mingled solos by Vallee, chorus stuff, wisecracks by Mary Boland, Andy Devine, Abe Reynolds and Slapsie Maxie Rosenbloom. It showed the influences of other programs, and of standard radio practice on comedy shows. But the gags held up okay and the blendings and colorings of the music (Ken Darby, Elliott Daniels) gave the program buoyancy and freshness. It was hoke with a certain 'story' foundation that had the virtue of moving on an undeviating line. It was consistent to its own basis.

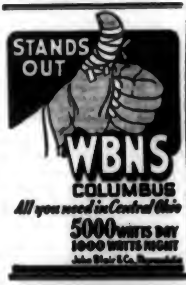
It won't be easy to keep up the average and the historical vein may peter out (next week it's Julius Caesar). Plenty of little stitchings here and there in the first script suggested hard work, lots of rehearsals, disagreements, changes and compromises. The sudden switch to each market for the strawberry ice cream pie commercial was rather confusing and awkward. The broad Jewishness of Don Carlos Shapiro, pawn broker to Isabella (played by Abe Reynolds) was close to the border of the debatable. It was no compliment to that race and rather surprising in view of the usual ultra-caution on group characterization.

The program introduces, as a shot in the arm to a stale-to-withering idea cycle, the charm of special song lyrics. Not only was the special music tuneful and well-rhymed, but it was enunciated by Vallee alone, or with choral support, with a syllable-perfect diction. There was no word-swallowing.

Vallee himself was the hero of his own dream. He slipped into the fantasy easily when he called upon Slapsie Maxie to give him a rubdown and then drifted off into slumber. The pattern represents a neat trick for Vallee, because he is able to burst into song without formal cues; to meet his characters without giving a chord in G and shouting 'Andy Devine!'—with pause for audience ovation. The program gives its star plenty of scope both as singer and as actor. He should widen his following thereby.

It's important to remember that following, plus his gracious style of m.c.ing, the unique character of his personality and that, in 10 years, he never failed to be among the first 10 in CAB popularities, the only radio personage with such a record.

Vic Knight directed the show for McKee & Albright. The Brown Derby boothful of writers includes Sidney H. Fields, Norman Panama, Melvin Franck, Paul Henning and Lynn McManus. *Land.*



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DON'T MISS
PALMOLIVE'S
"HILLTOP HOUSE"
STARRING
BESS JOHNSON
By Adelaide Marston
Dedicated to the women of America®
The story of a woman who must choose between love and the career of raising other women's children.
WABC-CBS—10:30-10:45 A.M. E.S.T.
78 Stations Coast-to-Coast
Direction BENTON & BOWLES, Inc.
Management ED WOLF, RKO BUILDING, New York

'GOOD NEWS'
With Fannie Brice, Dick Powell, Hanley Stafford, Mary Martin, Meredith Willson's Orchestra
30 Mins.
MAXWELL HOUSE COFFEE
Thursday, 9 p.m.
WEAF-NBC, New York
(Benton & Bowles)

The second (Chase & Sanborn was first) of the big hour revues to be sheared by 50% of its running time, this coffee-selling entertainment was uneven in quality on the first of the shorter periods. The preliminary tittle-tattle between orchestra leader Meredith Willson and Dick Powell may be cited as illustrating the show's misguided moments. The Snooks and Daddy exchange between Miss Brice and Hanley Stafford represented the show's scoring moments. While the half hour had enough bright passages to partially offset the lack of distinction at other times, there was a general absence of anything memorable. It was a revue in need of a sock.

Dick Powell occupied more prominence than he deserved on the basis of his wooden performance. He was glad to be on the air and, he wanted to know, was Mary Martin nervous. She should have asked him. Granting that the lines assigned him were on the silly side, he displayed little promise of ability to handle the kind of persiflage which the director seemed to be seeking. Comparisons are not in order (but inevitably will be made in the trade to Powell's second-besting), as it may merely be reported that most of the time Powell was star without starring. The production problem will be to give him a personality, and to invent better excuses for the intrusion of himself, since he's an indifferent radio announcer. He seemed, apart from his cinematic prominence, an unrelated item on the program.

Mary Martin, with a voice of real warmth and melody, sounded like a potential click for the sponsor. Her work was rich in texture and solid in foundation. Best of all she registered in a likeable, relaxed manner. The choral blendings were excellent. Meredith Willson's music, of course, was of the quality expected of him.

Fannie Brice and Hanley Stafford seem the more logical pivot for the half hour rather than the extraneous master of ceremonies. The show misses smartness by the corny comment before specialties.

'Bright Sayings' (of kids) is a contest idea. May be okay, but was murky and hard to follow as heard this time. *Land.*

Television Review

AIRPLANE TELECAST
45 Mins.
Wednesday (6), 1:30 p.m.
RCA-NBC, New York

Those with television receiving sets were provided an early afternoon thrill last week when the first pictorial broadcast of the metropolis from the air was demonstrated. Start was from LaGuardia field, New York's new flying field at North Beach, Queens.

Demonstration which may prove valuable from a military standpoint was accomplished by the teaming of RCA, NBC and the United Air Lines. New lightweight television apparatus was installed in the research ship of United. Marked a long step towards spot telecasting. Heretofore that type of televised broadcasts required two 10-ton trucks.

Reception was sometimes vague because ground conditions were murky, but as the plane went back and forth over the city, crossing and recrossing the Hudson and East rivers, many landmarks were clearly seen, including the aquarium at Battery Park, the Statue of Liberty, buildings of the financial district, RCA building and Empire State from whence telecasts are sprayed on the air. Other familiar scenes included motor cars speeding along the westside express highway, liners at their docks and the elevated train lines. Views of the World's Fair buildings added to the exceptional program, as did scenes over Central Park.

Ray Forrest, who announced the trip, kept up running comment. At times his voice was partly drowned out by the noise of the plane's exhaust but the whirr of the propellers heightened the effect on the receiving end.

An added kick was provided by the sight of an accompanying plane, a regulation Douglas Mainliner used in transcontinental flights. The Douglas kept at the level of the telecast ship, about 100 yards away. It had a receiving set so that those aboard saw the pictures of their ship in flight. The Mainliner's propellers appeared to be turning very slowly whereas they spin at the rate of 1,200 revolutions per minute. In flight propellers cannot be seen by the naked eye but electronic camera pictured the blades clearly. That is explainable by the fact that the camera snaps a picture every 60th of a second.

Reception on a plane was demonstrated several months ago when a broadcast from NBC registered on a set in a ship flying over Washington at a height of 22,000 feet. Telecast from the United ship was from 2,000 feet. *Ibee.*

'Curley The Caterpillar' Clicko

By BOB LANDRY

'Curley The Caterpillar' was the hero of an excursion into delightful daffiness which was presented last Thursday (7) on the Columbia Workshop (and will bear repeating) under the direction of Norman Corwin, who also wrote the script from an original story by Lucille Fletcher Herman. It was the biography of an amazing dancing bug. He was, to quote, 'The Fred Astaire of the insects' and he received the regular ballyhoo buildup of a new national fave. Ultimately he got an offer of 100 G's from Walt Disney to be the first 'live actor' in a cartoon. The strange, winning ways of the little critter and the hold he got upon the affections of his lawyer-agent were told with consummate delicacy of feeling.

Here, for once, was radio a continent's-width off the usual beaten path. The story was appealingly ridiculous, full of real wit and irony. Most of the action took place, after the bug became famous, in the offices of 'Curley Enterprises.' There came an invitation from Grover Whalen for the talented caterpillar to do an old English dance on the cover of Magna Charta. A dance recital was booked for the rhythmic insect at Carnegie Hall. A play by Saroyan to star Curley was pending. Much of his career was conveyed by typical headlines from sundry newspapers, VARIETY saying: 'Bug Biffs B.O.'

Finally, the caterpillar disappears. The heartbroken lawyer-agent pounds on the bar and cries 'give me a triple Zombie'! The child who first discovered Curley is heard demanding straight black coffee.

A year passes...then Curley returns...but unfortunately he's gotten fat and lost his impish ways. He no longer cavorts engagingly to music. Instead, he merely leers unbecomingly at lady caterpillars.

Maybe it all sounds bughouse as thus reported in the inornate black roman type of this matter-of fact journal. Over CBS it played like one of the better Donald Ducks. In fact, 'Curley the Caterpillar,' as a saga of the kilocycles, is positively alcoholic in sentimentality and charm.

'REMEMBER THE MET'
With Irra Petina, Virgilio Lazzari, Milton Cross, Frank Black, NBC Symphony orch
15 Mins.
Sustaining
Wednesday, 11:05 p.m.
WJZ-NBC, New York

With its top hat in hand, the Metropolitan Opera is making a touch—via radio. Two artists are brought to the mike each week to soften up the listeners, then Milton Cross appeals for contributions to the association's current drive for funds to pay off the mortgage on the Met's old homestead, the yellow brick opery house at Broadway and 40th st.

Of course, Irra Petina is a sparkling soprano and Virgilio Lazzari a competent baritone, but an opera house mortgage is a tough subject to dramatize. Last Wednesday's (6) stanza wasn't helped by Cross' detailed narration of the plot of the first act of 'Marriage of Figaro.' Explained that portion of the program was necessitated because the opera was to be aired in its entirety from the Met stage last Saturday (9) and there wouldn't be time to relate the story on that occasion.

Broadcast as a whole might appeal to the Met faithful, but it would hardly win many new friends, particularly at that hour of the night. *Hobe.*

ARTHUR TRACY
Singing
15 Mins.—Local
PYETRO
Sunday, 11 a.m.
WOR, New York
(Campbell-Lampee)

Arthur Tracy, 'The Street Singer,' continues to pack a lot. Now has quarter-hour program which is his initial sponsored broadcast since returning from Europe. Characteristic sentimental ballads are still put over by Tracy with much warmth and vocal appeal.

Narration by Ashley Nagle breaks up repertoire. Tracy has small house orchestra for background.

Angelo Palange's commercial spiel is too insistent for a product (safety gadget) new to the airways. *Wear.*

'PRAIRIE FOLKS'
Serial Drama
With Helen Warren, Erik Rolf, Kingsley Colton, Joe Helgesen, Tony Kraber
30 Mins.
Sustaining
Wednesday, 10:30 p.m.
WJZ-NBC, New York

In place of 'Adventures in Photography,' which appeared to have little chance of drawing a sponsor, NBC has substituted 'Prairie Folks,' a weekly half-hour serial about the pioneers who settled the northwest in the early 1800s. Obviously an attempt to get away from the sappy daytime emoters, it's a well-written, serious drama with considerable adult appeal, colorful background, three-dimensional characterizations and apparently due to have sufficient red-blooded action. Seems well spotted at this 10:30-11 p.m. slot and might provide a good propeller for a suitable product.

Initial stanza caught last Wednesday (6) naturally didn't contain much movement. Script set the principal characters, a quietly-courageous Dane, Thor Nielson, his warm-hearted wife, Anna, and their six-year-old son, Hancey. It also crammed in the necessary exposition, setting the scene and background. And, as the chapter faded into the close, it planted the seeds for ample plot to come. There's material for a vivid story in the setting of Minnesota, and 'Prairie Folks' seems properly aimed to put it over without lapsing into hoke.

Considering the lack of plot action in the opening edition, the show had good pace. Production and direction are proficient. The playing is plausible and nicely varied, particularly on the part of Helen Warren as the mother. Lynne Thompson scripts and Joseph Thompson (no relation) directs. *Hobe.*

WBAL
means business in Baltimore

Lively Showmanship
WINS LARGER AUDIENCES
in the
INTERMOUNTAIN MARKET
FOR KDYL
The POPULAR *Station*
Salt Lake City
Representative JOHN BLAIR & COMPANY
NBC RED NETWORK

Follow-Up Comment

Ann Harding subbed for Fay Bainter on Campbell's soup Sunday night (10) over CBS, playing the title part in an adaptation of George Kelly's Pulitzer prizer, 'Craig's Wife.' Former legit and film star had been out of show business for several years, but didn't show it, slipping into the ozone medium with a sharply conceived and deftly projected performance. Considering that the rancid character she portrayed was virtually the direct opposite of the long-suffering heroine parts with which she's always been identified, it was a superb bit of trouping. Play itself possessed less theatrical hoke and more dramatic integrity than most recent editions of the series.

'I Love a Mystery' aired a pretty dull episode (7:15-7:30 p.m., Thursday-NBC Red) in the chase to corral the kidnappers of a judge's daughter. Writing included chase details that have been written and rewritten often enough for the average listener to know just what's going to happen next, even to the local yokel gas station owner who serviced the villains' car with water instead of gasoline.

'One of the Finest' (Silver Cup Bread) last Thursday (7) dealt with a local sheriff who fell for a ruse that released 14 members of a gang from the calaboose. His itsy-bitsy daughter slipped through the bars of the cell and telephoned for help. That should have appealed to kid listeners—daddy's a dope but his children aren't.

Spencer Williams, an American writer and economist who had been in Russia for past 10 years, gave the lowdown on conditions there since war's outbreak, in an interview from London handled by Edward R. Murrow. Among other things, he said a 20% rise in certain food prices had been decreed two months ago. Newspapers had not printed the information, censor claiming no knowledge of the order.

'Those We Love' on behalf of Royal Gelatin (Thursday 8:30-9 p.m. NBC Red) offered a confusing half hour. Of course few serials are easy to pick up from one episode but despite a pre-broadcast explanation this one was tougher than most. Apart from this the writing and acting added up to convincing stuff, even though the full relation of situations to characters isn't clear to a casual tuner-inner. Episode concerned a mixup of love interests that shifted scenes and moods quickly and wound up in a tightening bit of dramatics at a disastrous fire. Young man afflicted with unrequited affection is a musician and in the blaze he loses the use of his hands and almost his life. Fadeout makes clear that though his interest isn't returned the soft voiced object of it will stay by his side.

Ransom Sherman and Bob Brown are now bringing as many celebs as possible to the mike for their 'Quicksilver Quiz' show Wednesday nights over NBC blue (WJZ) for Tums. Stanza originates in the lobby of the Sherman hotel, Chicago, and is supposed to be completely ad libbed, with questionees drawn from the crowd. Among those present last Wednesday (6) were Maureen O'Hara, Irish film actress who was in Chicago for the preem of RKO's 'Bill of Divorcement'; Barney Ross, former fight champ, and Bill Osmanski, Chicago Bears' fullback. Pretty icky for listeners when Bob Brown floundered silly questions and gushed endlessly about Miss O'Hara's overpowering beauty. In general, riddles and answers are childish and there's too much pointless preliminary gab with each interviewee.

Fred Allen did a burlesque of Universal's recent 'Destry Rides Again' on his Bristol-Myers show last Wednesday (6) over NBC red (WEAF), but it proved soggy powder. Not only was the general idea hackneyed, but the writing lacked sparkle. Rest of the program packed the usual laugh content, however, several of the punchier moments being Allen's habitual ad-libs. Comedian also referred to recent criticism of him by Philadelphia hotel men, then cracked again about the speck-sized room he had when he stayed there some time ago.

Gale Page returned to the Woodbury dramatic show for a one-timer last Wednesday (6) as leading lady to Charles Boyer in 'Judgment in Java,' a sultry romance of the tropics. Hanley Stafford, who plays the distraught papa to Fannie Brice's Baby Snooks on the 'Good News' series, was the heavy, although unbilled. Piece was sub-par for the program, being only so-so as to action and having little characterization, atmosphere or suspense. And Boyer's curt thank-you spiel makes Orson Welles' curtain speeches sound like Pulitzer Prize drama.

Raymond Paige has those Pittsburgh symphony men schmaltz-plus for Westinghouse . . . some swell noise Thursday (7) . . . but Deems Taylor seemed just another announcer suggesting frustration of personality by sponsor, agency or pullman travel . . . Chicago girl showed bright pupil promise on cello . . . Milton Cross read what they handed him . . . which was a trifle vague . . . no vivid mental picture of Westinghouse . . . and the chautauqua elocution about patriotism is saying things that need to be said the way grits-fed politicians say it . . . Westinghouse, as big business, should be more big time.

Bob Bach conducts a guess-who on phonograph records over WNEW, N. Y. . . . addicts of hot jazz, such as Leonard Feather and Milton Gabler, have to spot orchestra identities by hearing samples. And they do. It's a different slant on the turntable time-killer stuff.

Glenn Miller's sizzling dansapation Thursday night (7) for Chesterfield was notable for two things: One, nifty arrangements; two, the whistling, stomping, screaming studio audience. What a politician wouldn't give . . .

'Nat Brusiloff,' said Fred Allen, addressing Portland Hoffa, 'was in radio when you and I were trying to steal bows on the Poli time.'

'Death Valley Days,' 30-minute dramatic series over NBC red (WEAF) Saturday nights for 20 Mule Team Borax, is an expertly tailored show. Not only totes a commercial wallop, but also has an adult (for radio) idea expressed in each chapter. Last Saturday's (9) stanza dealt with a concert pianist who's tossed into the mental ice scuppers when he loses a couple of fingers in an accident, but who regains a healthy outlook through an interest in gardening. Theme tied in with the giveaway offer of five packets of desert flower seeds for a box-top and 10c. Jean King scripts the series and plays the femme lead. She's okay. Show originates on the Coast.

Ralph Dumke, who with Ed East has been a familiar comedy-and-song team around the networks for years, debuted as a dramatic actor last week, joining the cast of 'Life Begins,' daily emoter over CBS for Campbell's soup. On the Monday (11) stanza he unlimbered his jolly voice and manner as Wilbur, the portly next-door neighbor who wandered into the Craig domicile to play a game of checkers with golden-hearted Martha and incidentally persuade her to stick by the brood of orphan moppets. Dumke was given some philosophic horsechestnuts, but handled 'em all without a slip-up. Concluded the chapter by warbling 'Sunny Side of the Street,' then cautioned the heroine to 'Take life one day at a time; God always gives us the night to shut down on our troubles.' Comes the revolution, this'll be one of the first to go.

Bette Davis made her much-ballyhooed comedy debut on the Gulf-Screen Guild show Sunday night (10) over CBS, teaming with William Powell in an aggressively whimsical romantic sketch called 'Slightly with Accent.' Script was a farce about a gal who puts on an armor-plate Russian accent to crash the ballet, then is pursued by a yearning New York millionaire. Writing kept leaning so far overboard for laughs that it finally sprawled into incredibility and accordingly ended straight-faced. Miss Davis was better on the dead-pan violent portions, but was equal to the comic lines. Powell naturally had a defter touch in igniting laughs. Sock bit at the finale was the 'forfeit' paid by the actress for missing on Roger Pryor's question—she sang 'My Pretty Quadroon,' only fair voice but punchy delivery.

'HOW DO WE KNOW?'
Educational
30 Mins.
Sustaining
WJZ-NBC, New York

'How Do We Know?' is a new afternoon educational presented by Field Museum of Natural History, Chicago, in cooperation with University Broadcasting Council and NBC, over blue band. Aiming to tell 'how we know what we know of this fascinating universe,' it takes the form of exchanges between supposed museum visitors and department director, with cutback for episodes or dramatizations of lives of famous scientists.

One week's installment dealt with Carl Linnaeus, 18th Century Swedish physician and founder of modern botany. A mythical magazine writer was narrator, salvo starting and finishing in dialogue between him and actor playing director. In opening episode, an impatient lumber merchant learned from general director why a museum like the Field is important and what services it not only can but does render to various businesses.

Program, scripted by William C. Hodapp, is good as educationals go, considering that some of material is dry for general listening. Drags in spots. *Jaco.*

MAX DOLIN ORCHESTRA
'Thirty Minutes of Music'
30 Mins.—Local
GOLD SHIELD COFFEE
Sunday, 9:30 p.m.
KIRO, Seattle

Max Dolin came here recently from N. Y. for this commercial using a group of musicians from the Seattle Symphony orchestra. Dolin is an oldtimer in music circles on Pacific. He did a brief bit of talk about the sponsor's java and how glad he was to be back in Seattle.

Marked by flossy arrangements and backed by Dolin's strong beat, the program is distinguished stuff for local sponsorship.

JAMES CAGNEY
'Johnny Got His Gun'
Drama
30 Mins.
Sustaining
Saturday, 8 p.m.
WEAF-NBC, New York

This story of a human hulk unmercifully spared from the battlefield to live shut up within itself for 20 years turned out to be, as an Arch Oboler radio drama, an appalling, horrible, heartbreaking, stomache-upsetting bit of delirium in monolog. Dalton Trumbo's story and James Cagney's tender, introverted, vacuumized performance combined to produce moments that were clutchingly grim and hellishly vivid. It was a tale of squirrel-cage spiralism within a human brain with only remnants of a body. It had the drama and the trauma of sanity and insanity locked in a tug o'war. It was terrific but terrible. For general purposes it was unendurable and, on the whole it was inexcusable.

The piece seemed in final essence not so much a good case against war, although that intent was loudly proclaimed, as a particularly imaginative and unpleasant exploration of the dread of all mankind of being buried alive, for that was the particular horror of the fate of legless, armless, faceless, speechless, earless Johnny, who was killed but didn't die.

Maybe such hysterical literature as this is necessary to shock people. On the other hand that assumption seemed of dubious psychological validity. It was a recital of the monstrous, a nightmare. This sort of thing convinces people who are already convinced and it runs some public risk. As such a piece cannot be considered entertainment, it is at best an interesting exercise for a script writer and a monologist.

The implied ideology is a little inappropriate for discussion in these columns. Arbitrarily, we report 'questionable use of radio.' *Land.*

"It will earn beyond expectations

It will create listener interest beyond human conception"

—says Faust Couture, Treasurer of WCOU, Lewiston, Maine.

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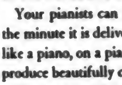

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from WCOU, Lewiston, Maine

"Commercially measuring the Novachord would be like breaking down an open door. The Novachord can not be measured. It will earn beyond expectations. It will create listener interest beyond human conception.

"Wherever the Novachord is used commercially the station has tagged a charge. It is needless to admit that the charge has long since paid for the instrument.

"The insistent demand of the listener for more Novachord programs has forced us to use it as a top sustaining station feature. We can well afford to do it after having pulled our cost out of it commercially. Now, our Novachord stands as the instrument for the unique, the different and the dignified."

Faust Couture
Treasurer, WCOU

from WEMP, Milwaukee, Wisconsin

"We are happy to be able to tell you a few facts about the Hammond Novachord because it has brought us, personally, so much pleasure, and because our listener-response to it has been so favorable. We have been using the Novachord for a little more than six months, and in that time it has proven itself to be the most versatile musical instrument we have ever found . . .

"We are certain that the Novachord has already taken its place very near to the top of the list of legitimate musical instruments. By that I mean that the Novachord is definitely not a novelty instrument which will have its day and then pass into oblivion, but rather that it will continue to grow in popularity as new uses for it are found. We feel that it is not an 'imitator,' but rather that it is a very versatile musical instrument in a class all by itself."

Bert Mulroy
Asst. Program Director, WEMP

from WLAC, Nashville, Tennessee

"While we have not had our Novachord long enough yet to determine just how we can make best use of it, we know from comment already received from listeners that the installation of this instrument is proving a creditable addition to our programming."

F. C. Sowell
General Manager, WLAC

from KTSW, Emporia, Kansas

"Without a question of a doubt the Novachord has added greatly to our programming facilities. We have been especially impressed with the fact that the instrument is so versatile and can be used for nearly every musical requirement from background to feature work."

K. W. Trimble,
General Manager, KTSW

PHONOGRAPH DISC BOOM OVER-PLAYED; MANY HOPEFULS SEEK TO GET RICH

Deal for Cheap Discs Has Tieup With 60,000 Curtis Newsstands—Much Activity Reported by M.P.P.A.—Other Angles

Widespread publicity given the present upswing in phonograph record production and sales has resulted in attracting all sorts of would-be invaders of the trade. They and their plans become known when they apply for the necessary union and music performance licenses. Actually some of them may be self-deceived about the extent of the boom. While the improvement is great if compared to recent depression years it's still nothing like the glad days. Moreover the boom is in 35-centers, whereas when the discs were truly in clover the retail price was 75 cents for the regular pop items. In dollar volume the swing era boom doesn't stack up historically.

Music Publishers Protective Association (Harry Fox) gets the impression that anybody with 12 bucks and some spare time now wants to go into the recording field.

Meantime, of course, there's no belittling sock sales of such platters as 'Beer Barrel Polka' and 'Oh, Johnny.' The latter, by its original revivalist, Bonnie Baker, with the Orrin Tucker band, has gone 400,000 copies on Columbia alone, and 1,000,000 platters in toto on all brands. 'Barrel Polka' alone topped that, especially Victor's original version by the Czechoslovakian band, Will Glahe.

As result, however, what with increasing mechanical royalties to the music publishers, more and more attention has been focused on the disk business. Even the music men, with some firms realizing $60,000 to $80,000 in mechanical revenue from the disks alone, are thus impressed with the comeback of the wax works.

True, the last high mark in the business was 1929, with its 100,000,000 total sales. The business can remember 120,000,000 platters moved off merchants' shelves.

The coin-machines, of course, have been the dominant influence in the comeback, coupled with the generally growing music-mindedness of the masses. There are groups which have contracts with circuits of coin-machine operators, and they go into the business supposedly to service their vendors direct. Sometimes the logic, or lack of it, surprises the MPPA, because, as one outfit on the Coast evidenced, it has a contract to sell 2,000 of every number it makes for 35c to that many coin-machines. 'When they can buy Bing Crosby on Decca for 21c,' says Harry Fox, 'why they want to pay 35c for unknown artists and unknown quality is something we can't figure out. But all they want to adjust with us are the royalty rights, and that's all we care about. Furthermore, they usually prepay a lump sum as evidence of good faith, so what can we say beyond that?'

Satevepost Tieup

A legitimate new outfit is Hal Chase of Nuphonic Corp., which has a tieup with the Curtis Publishing Co.'s 60,000 newsstand outlet. Already Nuphonic has 240,000 pressings (four different recordings, one each apparently, for the 60,000 stands) and prepaid MPPA a special 1⅛c mechanical royalty p number. It will be called the 'Hit Record' and was waxed at Reeves studios in New York. Nuphonic tried to get Dick Stabile, but employed its own outfit, batoned by Howard Philipps. Curtis publishes the Saturday Evening Post, Ladies Home Journal and Country Gentleman.

In line with newspaper tieups, International News Co., which has established about 1,000 new sheet-music outlets, is talking an Inco disk product at 25c for merchandising through these self-same channels. The New York Eve Journal uses a disk giveaway as a circulation builder for standard waxings, paying 30c per record with a coupon gag.

Still another manifestation are the 'smart' or 'sophisticated' special albums which such class ret-'' music shops as Liberty, Marconi Bros., Rabson's, Commodore, Gramophone Shop, G. Schirmer and others make. Actually they use either the Decca or Columbia laboratories, but retain their own artists and merchandise them at a somewhat higher scale, averaging $1 per disk, but principally in album form.

Where formerly the companies could be counted on one hand—Victor, Brunswick, Columbia, Decca—here's the latest roster of companies and individual currently engaged in the manufacture of phonograph records, as licensed by the Music Publishers Protective Assn.:

Accompo records, 1680 Broadway, N. Y. C.; accompaniment records to be used by musicians for practice purposes. These records now distributed by General Records Co.

Adams Recording Studio, 3861 30th St., San Diego, Calif.; phonograph records for home use. Also manufactures a few records for use in roller skating rinks.

Ammor Record Corp., 1776 Broadway, N. Y. C.; phonograph records for home use, also records for coin operated machines.

Bissell-Weinert, 165 North Michigan Ave., Chicago, Ill.; exclusive recordings for sale by Bissell-Weinert.

Blue Note Records, 233 Seventh Ave., N. Y. C.; exclusive records for home use and retail sale in music stores.

Butner (Roy), Carthage, N. C.; phonograph records for home use.

Cinematone Corp., 1236 North Gordon St., Hollywood; 'Penny Phono' records, which embody 10 compositions per record side for use in connection with a 1c coin operated machine.

Columbia Recording Corp., 799 Seventh Ave., N. Y. C.; Brunswick, Columbia, Vocalion and Conqueror Labels; recording manager, Joseph Higgins.

Commodore Music Shop, 144 East 42nd St., N. Y. C.; exclusive recordings for sale by Commodore Music Shop.

Compo Co., Ltd., 131 10th Ave., Montreal; Decca and Melotone labels.

Cramer (B) Recording Studios, 8888 Beverly Blvd., Los Angeles; phonograph records for home use.

Decca Records, Inc., 50 West 57th St., N. Y. C.; recording manager, David Kapp.

DuBois recording studio, 456 Hempstead Ave., Hempstead, N. Y.; records for use in roller skating rinks.

General Records Co., 1600 Broadway, N. Y. C.; manufactures records primarily for use in roller skating rinks. Distributes Gamut, Topical Tempo, Accompo and a Belgian Congo series of records. Company owned by Hazard E. Reeves; general manager Daniel A. Weifert.

Gramophone Shop, 18 East 48th St., N. Y. C.; exclusive recordings for sale by Gramophone Shop.

Liberty Music Shops, 450 Madison Ave., N. Y. C.; exclusive recordings for sale by Liberty Music Shops.

Master Class Recordings, 10 East 43rd St., N. Y. C.; records for use in connection with the teaching of music.

McKinley-Adams Co., 501 Fifth Ave., N. Y. C.; exclusive recordings for sale in music stores.

McPherson (William), 110 West 47th St., N. Y. C.; records for tap dancing under the label '[illegible].'

Para-Muse Record Co., 434 Madison Ave., N. Y. C.; phonograph records for home use and for use upon coin-operated machines.

RCA Mfg. Co., Inc., Camden, N. J.; Bluebird and Victor labels; recording manager, Leonard Joy, RCA Mfg. Co., Inc., 115 East 24th St., N. Y. C.

RCA Victor Co., Ltd., 976 Lacasse St., Montreal; Bluebird and Victor labels.

Schirmer (G.), Inc., 3 East 43rd St., N. Y. C.; exclusive recordings manufactured for sale under 'Schirmer Record' label.

Siegel System Sales Corp., Inc., 900 Cahuenga Blvd., Hollywood; records for use in teaching voice.

U. S. Record Corp., 1776 Broadway, N. Y. C.; manufactures records under the label of 'Varsity' (35c record) and 'Royale' (retails for more than 35c); Eli Oberstein, v. p.

Universal Recording Studios, 12943 E. Jefferson St., Detroit; phonograph records for home use.

Empire Records, 480 Lexington Ave., N. Y. C.

Nuphonic Corp. (Hal Chase), care S. M. Ross 220 Park Ave., N. Y. C.

MCA, New York, Moving

Music Corp. of America will shift its New York headquarters June 1. Lease on its current layout expires then. No new nest yet selected.

Jules Stein, prez of MCA, comes east from California in a week or 10 days. He'll spend several weeks here.

RANNY WEEKS' STUNT

Customers Toot, Band Provides Musical Background.

Dallas, March 12.

Ranny Weeks, playing Hotel Adolphus Century Room here, pulled novel stunt last week, employing portable recording apparatus.

Anyone who cared to sing or toot on his pet instrument could do so while the band did background.

KYSER PREEMS STEEL PIER, A.C., EASTER

Atlantic City, March 12.

The resort's amusement industry is starting to shake off the cobwebs and prepare itself for Easter and the coming season. A crew of workmen took hold of Hamid's Million Dollar Pier this weekend for a fixup job to put things in shape for the 21st annual Atlantic City Dog Show March 16, which starts off activities at this spot. Easter weekend will see a name band and other attractions added. Another working crew started at Steel Pier in preparation for its Easter opening which will feature Kay Kyser, plus vaudfilm.

The jitterbug craze in the resort may make its last stand at Garden Pier. Success of an Atlantic avenue dance place catering to this class has started other negotiations for the Garden Pier spot because the other piers all frown upon this type.

Harry Waxman, who operates the Hollywood, largest of the avenue picture houses, has taken over the Royal, which was individually run last season and which closed its doors during the recent blizzard. When he opens this house for the Easter holidays it will give him three on the main avenue. The Margate (Weiland-Lewis group) reopened for Easter, after being dark all winter. In the meantime there is quite a controversy on in regards to locating a new theatre at Harrisburg and Ventnor avenues. This would be run by the Central Amus. Co. which has already asked for a building permit over the protests of the neighborhood which is fairly residential. Mayor White is withholding permit for time, but granting is said to be only a matter of days.

Donahue, Clinton Into New Yorker Vice Crosby

Al Donahue orchestra goes into the New Yorker hotel, N. Y., replacing Bob Crosby April 1. Donahue will stay five weeks and a few days. Larry Clinton will follow May 11 for the summer. Abe Lyman was originally scheduled to supplant Crosby but cancelled out because the date was for only five weeks, and he wanted to stay the hot months through.

Donahue left the Rainbow Room, in N. Y., last fall with a band revised to swing, did a stretch at Meadowbrook, Cedar Grove, N. J., and is now on a one-night tour.

Build-Up Money Now Scarce

The Crest of the New Band Enthusiasm Has Been Passed

Flow of money that was ready and anxious to back new bands last fall and summer has been sharply curtailed. Few of the personal managers, lawyers, agencies and other sources whose purse strings were wide and who underwrote the major portion of the financing at that time will currently risk a nickel.

So much of the heavy outlay in new groups has been lost the enthusiasm that rode the crest of the new band wave last summer has been shed like a hot potato. Since the first of the year not one new group of any note has been announced, except the Georgie Auld band which went into rehearsal in New York Monday (11) and that's more or less a rebuilding on an outfit that folded after Artie Shaw left it.

Tony Pastor's outfit started working following New Year's day but it had been in rehearsal for several weeks and had been announced weeks before that.

Financiers who were open to ideas for new groups can't be blamed for changing their stance. A look around will find many of the groups that started with the building hysteria working only spasmodically, some laying off for weeks at a time, and all representing heavy investment in arrangements, rehearsal time, broadcast wires, etc. Some are hanging on by revising their personnel, substituting musicians less costly than those with which they began.

Extent to which buildup money is being released currently is confined to situations that figure to help one of last year's crop of outfits which has showed signs of having a chance for public favor. That's construed as 'constructive' loss.

NEIL BUCKLEY RETIRES TO COMMERCIAL BIZ

Pittsburgh, March 12.

Neil Buckley, vocalist with Don Bestor's band for almost a decade and later freelance, has pulled out of the biz for keeps. Has joined Westinghouse here.

Lost his voice for a time several months ago, following a brief hitch here as co-leader of Benny Burton crew. After that, Buckley went on his own as a nitery single, playing several local clubs this season, until his retirement and subsequent employment in a new field.

At one time, Buckley was rated among the top male warblers with name crews.

115,000 DISCS IN ONE WEEK

Glenn Miller's recording of 'Tuxedo Junction' set some sort of high water mark for first week sales in modern record annals. Platter sold, according to Lewis Music, the tune's publisher, over 115,000 copies in its first seven days on the stands. Erskine Hawkins, bandleader currently at the Savoy Ballroom, N. Y., wrote the number with two collaborators, basing it on a riff used to call the alternating band to the stand at the Savoy.

Heavy sale is due to Miller's plugging his arrangement of it on the air. Record buyers didn't have to discover it as happens with most cuttings that reach high sales brackets. They were waiting for it.

Johnny Green Directing Philly Symph In July

Philadelphia, March 12.

Johnny Green will be guest conductor of the Philly Symph at the Robin Hood Dell July 1.

Green's band will also make a special appearance at the Dell playing pop tunes.

Johnny Long Gets Raise

Buffalo, March 12.

Haggle over continuance of Johnny Long ork at Chez Ami nitery was settled last week when management re-signed band at an increase for a second month. MCA wanted to pull out band for more lucrative hotel work.

Management anxious because Long has pierced the usual Lenten business gloom.

ORRIN TUCKER DUE IN N. Y.

Chicago, March 12.

Orrin Tucker orchestra, which will close short vaude tour in the Chicago theatre here on April 14, has chartered plane to fly the troupe to New York for opening in the Waldorf-Astoria hotel on April 5.

Tucker orchestra will play a week at Orpheum, Minneapolis, prior to Balaban & Katz Chicago week.

Russ Morgan's Mixup On New Orleans Booking; Three Offices Disputing

Russ Morgan's slated engagement at the Roosevelt hotel, New Orleans, has become tangled in the counterclaims of Consolidated Radio Artists, Inc., Music Corp. of America and General Amusement Corp. Morgan will most probably play the date but it won't be certified until the three booking offices settle among them the question as to which gets the commission.

General Amusement had originally submitted Morgan and, after getting an okay from the hotel, it learned from Consolidated that Morgan wouldn't play any dates outside New York. Meanwhile MCA had been negotiating for the taking over of Morgan's contract from Consolidated and when it heard about the Roosevelt's interest in Morgan MCA contacted New Orleans and closed the booking. General Amusement recalled to Consolidated what it had said about out-of-town availability and Consolidated then informed MCA that Morgan couldn't be delivered to the Roosevelt.

The situation became further complicated when Morgan insisted that MCA write into the release rider of his contract with the latter booking office a clause which would allow him to walk out of MCA contract in the event MCA failed to meet all the money conditions of the release contract it made with Consolidated. MCA balked at this requirement and the matter of effecting Morgan's release is at an impasse.

Decca Stock Activity

Washington, March 12.

More unloading by insiders of Decca Records Inc. during January came to light Friday (8). The regular Securities & Exchange Commission report showed three of the directorate have peddled 1,700 shares of common.

Milton Diamond unloaded 500, cutting his interest to 6,721 shares; George Lawrence Lloyd sold an equal number, keeping 4,465, and Harold I. Throp peddled 200, hanging on to 300.

Percy Wenrich and Harry Tobias turned out 'Forget Me Not in Remember Me Lane,' which L. Wolfe Gilbert publishes.

Bands at the Box Office

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Spots listed are only where the band is the main attraction for supper. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Charlie Barnet	Lincoln (225; 75c-$1.50)	4	500	2,925
Bob Crosby	New Yorker (400; 75c-$1.50)	9	900	10,675
Sleepy Hall	Biltmore (300; $1-$1.50)	3	350	1,100
Everett Hoagland	Waldorf (Empire) (400; 75c-$1.50)	10	525	7,600
Sammy Kaye	Commodore (400; 75c-$1.50)	18	1,025	26,325
Henry King	Plaza (350; $1.50-$2.50)	8	375	3,800
Frankie Masters	Roosevelt (500; $1-$1.50)	5	400	2,075
Lani McIntire	Lexington (300; 75c-$1.50)	8	1,100	10,150
Glenn Miller	Pennsylvania (500; 75c-$1.50)	9	1,550	16,800

ASCAP FIGHTS SMUT SONGS

DIRT DOESN'T PAY

Coin-operated public phonograph machines have recently encouraged a flock of songs on the order of 'She Had to Go and Lose It at the Astor,' and kindred blue material. Now comes ASCAP wisely putting the quietus on any further manifestations thereof. ASCAP, concerned about radio, smartly wishes to keep itself above reproach on moral grounds.

But even the coin-machine vendors have realized that their juke-box system is too much of a good thing to risk on blue discs. They know, by their nickel collections on 'Down By the Old Mill Stream' and 'When Irish Eyes Are Smiling' that, over a period of years, the time-honored sentimentality garners more jitneys in the beerstubes, pubs, taverns, eateries and whatnot than any of the smart-alecky, double-meaning wordage which enjoys only a limited vogue.

There are some pretty 'wise' boys in the coin-machine business. Some are graduates of pinball games and Volstead beer. They know all the answers about legislation, and they too are cutting down sharply on the smut stuff. They're no fools to be fooling with the law or any more bothersome legislation.

Between the fear of radio's tactics and the discouragement of the coin-machine market, there's little incentive, commercially, for anything further in the line of saucy song lyrics.

WRITERS WILL BE 'DISCIPLINED'

Move to Erase Any Connection of Performance Rights Society With Salacious Material — Fear Broadcasters Might Seek to Use Issue

'BAD FOR MUSIC'

The American Society of Composers, Authors and Publishers has embarked on a campaign to suppress the writing and publication of smutty or double entendre songs by any member of the organization. A special committee has been appointed to investigate the traffic in this sort of material and to mete out discipline to such writer and publisher members who are mixed up in it. The penalty will be either a fine, a reduction in rating, indeterminate suspension, or complete expulsion from the Society.

The decision to cleanse the Society of the writers and publishers of salacious songs came after John G. Paine, general manager, had conducted a preliminary inquiry, in the process of which he collected a mass of such material in both sheet and folio form. Some firms affiliated with ASCAP have already begun to dispose of whatever questionable material they have in stock by either outright destruction or turning it back to the copyright owners for whom they have been the selling agents.

ASCAP Particularly Sensitive

ASCAP is particularly sensitive at the present time to anything that might be used against it by its foes within the broadcasting industry or by other music-for-profit users. ASCAP now feels that it has music teachers, various cultural groups and women's clubs sympathetically disposed and it is determined to prevent any possibility of the Society's foes leaping on the salacious song angle and using it as an instrument for converting this sympathy into doubt or antagonism.

Membership's attention to the situation came last week through a circular letter issued by Paine. The letter stated that at a recent meeting of the ASCAP board of directors had 'condemned the writing and publication of salacious and suggestive songs as being seriously detrimental to the best interests of American music, th. best interests of the writers and composers and the Society itself.'

'Any member,' continued the letter, 'that is found writing, composing or publishing such works shall be disciplined in accordance with the provisions of the articles of association. The board has forthwith instructed the general manager to so notify all members.'

It is understood that similar militant action is being considered by the Music Publishers Protective Association and that at the next meeting of the MPPA's board a proposal will be made that it go on record as favoring the expulsion of members involved in the publication of salacious or suggestive songs.

Both organizations realize that their efforts will be very much handicapped by the circumstance that one of the largest publishers of this sort of material is not a member of either, although he has made application to ASCAP.

Circus Grind Would Kayo Average Swing Musician, Says Merle Evans

Memphis, March 12.

Name band musicians of this era are a lot of sissies. There isn't a handful of 'em that could hold a job in a real circus band. So says Merle Evans, bandmaster of the Ringling Brothers-Barnum & Bailey big top for 22 years, as another circus season approaches.

Merle's disdain for the moderns of music was expressed here on a pause en route to Sarasota to start rehearsals for the Madison Square Garden premiere about April 5. He made no bones of his contempt for 'these young guys who've just come out of college and can't really play a lick.'

'Why, down at Sarasota they sit in with us lots of times, but after about 15 minutes of playing a circus score they have to give up,' Evans asserted. 'Nearly everywhere we go we always have a bunch of 'em to drop out and bring their horns. Not one of the lot can stand the gaff.

'That's specially true of the trumpets. Of course, we use cornets in the circus, not trumpets. I play a cornet all through the show, direct with the left band and play with the right. These trumpet fellows have been taught to blow without real lip pressure and you can't get enough volume for a circus tent that way. And they can't last out a performance any other way. We circus men blow the good old hard way, cornets—no trumpets. And it takes a tough lip.'

Evans says a 32-week season, covering 22,000 miles as the Ringling-Barnum troupe did last year, with two full performances daily and a 40-minute concert before each one 'would kill' the average swing man of this day. It's a punishing grind, with every kind of music under the sun ranging from classic overtures to the latest pop tunes, and a guy has gotta be able to switch tune and/or tempo in a split-second. Every program includes about 170 numbers.

Contrary to popular opinion, Evans says the band runs the circus instead of vice versa. It's the maestro, not the ringmaster, who is really responsible for everything that happens under the tent.

Pic People Cut In On Hollywood Dancery

Hollywood, March 12.

Picture execs are behind the pretentious ballroom to be built on Sunset blvd., sandwiched in between the NBC and CBS studios and opposite Earl Carroll's. Plans call for a dance floor big enough to accommodate 3,000 couples.

Idea is pioneered by Maurice M. Cohen. On the board of directors are Edward Small, M. C. Levee, B. B. Kahane, Arthur Gottlieb, Parkyakarkas, Louis J. Brecker, J. P. Normanly, Peter Mole and Percy Friedlander.

'COME AGAIN,' N.Y. PAR BIDS MILLER

Glenn Miller, who concluded a two weeks' engagement at the Paramount, N. Y., last night (Tuesday), has signed to re-play the house, date to be set later. It may be in six months or so. Deal with Miller was set in his dressing room in a few minutes flat with Bob Weitman, managing director of the theatre, and Harry Kalcheim, head of the Par booking department.

In consequence of the fact that Tommy Dorsey, Dick Stabile, Gene Krupa and Charlie Barnet subbed for him the first four days of his N. Y. Par engagement when he was sick, Miller will appear on the first show today (Wed.) with Tommy Dorsey, who opens at the house.

Weitman sent the pinch-hitting conductors Dunhill pipes in personal appreciation of their coming to the theatre's rescue.

Challenges Musicians Union Right To Hold Bankruptcy Non-Effective

On the theory that the laws of the United States are superior to the rules and regulations of the American Federation of Musicians, Referee Peter B. Olney in U. S. District Court yesterday (Tuesday) issued a temporary injunction restraining the AFM from revoking the membership card of bandleader Jack Teagarden if he didn't comply with the AFM's order to pay a $4,500 debt to Arthur Michaud and salaries owed to musicians within 30 days. Referee Olney ruled that no organization can by its own by-laws disregard the bankruptcy laws of the U. S., and set March 26 as date of hearing for a permanent injunction.

Teagarden filed a petition in bankruptcy several weeks ago listing among his liabilities the debt to Michaud which was the result of an agreement whereby the latter was to get a percentage of Teagarden's earnings for three years. Michaud complained to the union when payment wasn't forthcoming, and the latter informed Teagarden to pay or suffer revocation of his working permit. Payoff period would have expired some time this week.

Injunction was secured by Andrew Weinberger, attorney for Teagarden.

COLUMBIA RECORD TO RESUME ON AIR

Columbia Recording Corp. expects to go back on the air with a replacement for its 'Young Man With a Band' program which dropped off the CBS net Feb. 9. Company has in mind a show that will combine plugs for both its popular and masterwork records and has discarded the idea of alternating popular bands which record for its labels, as was done on the last stretch.

New show will probably use a set band capable of playing both styles.

Whiteman

Continued from page 3

Whiteman for one show being the only payoff.

Wurlitzer people take care of all details, kids cutting small audition discs which are graded by officials of the theatre the band is to play and those who supervise making the platters. Total of 450 embryo vocalists tried out in Buffalo recently.

For the Wurlitzer Co. the only angle is that it helps advertise its portable record making apparatus. For the theatre it brings in relatives and friends of the kids finally selected who otherwise might not have gone to the theatre.

TWO OPENINGS SAME NIGHT

Martin at Edgewater—Williams Into Stevens, Chicago

Chicago, March 12.

Freddy Martin orchestra comes into the Edgewater Beach hotel here starting March 23 to replace the current Ted Weems band.

On the same night Griff Williams orch returns to the Stevens hotel to take over from the current Howard McCreery orchestra.

ST. PAT'S DAY BAD BREAK

Buffalo, March 12.

Dance promoters get a bad break this year on St. Patrick's Day. Ordinarily March 17 is a big day for the Irish and the hoofers but this year it falls on Palm Sunday, a solemn Catholic holiday. Locally, Bishop John A. Duffy has reminded the flock that undue celebration of the Irish holiday would not harmonize with the holy day.

A probable sufferer from the calendar mix-up will be the Buffalo Variety Club which has Cab Calloway buttoned up for a swing gallop at the Broadway auditorium.

Two Contactmen Fined $100 Each For Payola; First Cases Under Union Code

Executive board of the Music Publishers Contact Employees of Greater New York last Friday (8) found two of the union's members guilty of violating the anti-payola provisions in the MPCE's constitution and by-laws. It was the first cases of the kind to come up before the union since its inception last fall. At the request of the union's officials the names of the two convicted men are not being published by, although known to, VARIETY. These officials pointed out that such publication would perhaps impair the future effectiveness of the two men among their contacts, particularly the networks, and that their employer under the circumstances would undoubtedly elect to fire them.

The union's executive board was inclined to treat these two cases as an object lesson and a warning. Because it was the first time the board had to pass on such charges it voted to treat the men lenient and imposed a fine of only $100 on each of them. They were also warned that another conviction would result in their expulsion from the union.

The accused were not charged with actually passing bribes but with concocting a scheme whereby band leaders, with two of them named in the testimony before the board, 'would be rewarded for rendering a composition over the air.' The conviction was made on Article VII, Section 1, of the by-laws, which prohibits any member from giving 'any gratuity or making any promise of reward for the purpose of inducing any band leader or other persons to permit the rendition of any published composition, whether to be sung or played, or to directly or indirectly participate in negotiations for such purposes, or to engage in any schemes or subterfuges for the purpose of committing this primary evil,' etc.

No charges will be made by the union against the employer of the two men, since they denied that he knew anything about it, and the union was unable to produce any proof contradicting their denial. The executive board issued the following comment:

'This action should be a warning to our membership and to all employers with whom we have contractual relations that we intend to stamp out the vicious practice of 'payolas' which has afflicted our industry. We are determined that contact work shall be conducted on a high and fair level without fear or favoritism. It is for this purpose that our local was organized; to this end it will exert its entire power and prestige.'

MRS. TONY DI PARDO DIVORCES BATONEER

St. Louis, March 12.

Mrs. Dorothy di Pardo, wife of Tony di Pardo, baton waver currently at Club Continental, Hotel Jefferson, last week won a divorce in the Domestic Relations court presided over by Judge Harry Russell. She filed a cross-bill after di Pardo claimed that she copped $900 from his savings account in a local bank, refused to return it or permit him to visit her.

In the decree Mrs. di Pardo's maiden name, Glueck, was restored. She declined alimony and di Pardo released any claim he may have had to any of their property.

The couple were married Jan. 15, 1938, and separated January last.

Georgie Auld Assembles New Band, Rehearsing

Georgie Auld, who took over leadership of the Artie Shaw band after Shaw pulled his walkout only to have that band fold on him, started rehearsing a new band of his own Monday (11) in New York. Outfit will remain in practice sessions for several weeks then hit New England one-night territory for the Cy Shribman office.

Auld had been contracted to the General Amusement Corp. for bookings but he was released from that obligation by Tom Rockwell same night he started rehearsals. It called for Georgie Auld and orchestra, another agreement covering the ex-Shaw band as an organization. It had become co-operative. Auld is a tenor sax man but in front of the new outfit he will feature a soprano sax.

Band Reviews

JOE VENUTI'S ORCHESTRA
With Kay Starr, Don Darcy
Coliseum, Lincoln, Neb.

Joe Venuti has been a semi-name in the music swirl in the past, but has been almost in hiding for some time. His last big snatch for public eye came last year in the Warner picture, 'Garden of the Moon,' but the rhythmic violinist is now bidding for a place in the biz in earnest. When reviewed here, he was playing the Junior-Senior Prom at the University of Nebraska.

Since Venuti's is the only violin, the muffler is on the rest of the orchestra a lot of the time, while he fronts at the mike to send out a few bars. He has four sax men—'Beach' Beachler, Paul Lupo, Dave Holding, and Emmett Frizell; four brass, H. L. Shockey, Billy Mabe and Tommy Lewis, trumpets, with Lew Campbell, on trombone; Meredith Butterfield, bass; Donald Bye, piano, and Tillie Newell, drums.

Newell was the group's original organizer, and under his name, in the midwest, the group functioned as a territorial, then was taken over by Venuti months ago.

Girl chirper is Kay Starr, of eye-filling figure, and fair voice. Don Darcy clips off the male lyrics, and he's useful.

Orchestra keeps away from any noisy jams, plays sedately most of the time, and only once in a while bangs one, like Venuti's own 'March of the Tadpoles.' Musically, it's straight, very few stunts, or comedy tricks attempted. *Art.*

HERBIE HOLMES ORCHESTRA
Pla-Mor Ballroom
Kansas City, Mo.

This young man with a band is out of the south (Mississippi) though recent dates have not been in his home territory. Leader is building his group as entertaining musicians rather than simply as a dance band. Toward this aim he is carrying a featured girl singer, a sister trio, a special arranger, and has built a glee club for additional presentations.

Personnel of 16 besides Holmes lists four for purely vocal purposes, 11 instrumentalists and the arranger, Walter Coates. Nancy Hutson does the vocals which call for deep-throated thrush, and the Three Cromwell Sisters handle the more jivey and novelty tunes. For male voices the crew has Gene Babbitt (brother of Kay Kyser's Harry) and Arno Lewis, the former taking the pop songs and the latter handling the more lasting numbers. Holmes himself microphones the more sophisticated and worldly choruses.

Among the instruments a trio of violins are bowed in spotlighted manner by Lewis, Nino Raverino and Dick Kessner. Huron Hutcherson on the piano has the duty of doubling on the electric console vibraharp between numbers, during announcements and special fills. Latter instrument is being worked in as the identifying mark of the band, especially for air purposes. Si Cummins and Woody Chapek duo on trumpets, Bob Evans, John Timmins, Gene Babbitt in the sax section, Bill Smith on the bass fiddle and Hal Sindlies at the tympani.

Most of recent work has been the hotel spots, and crew is sandwiching a few one-nighters before a date soon at the Nicollet in Minneapolis. In a spot such as this the strings are aptly spotted, but in a ballroom the size of the Pla-Mor a bit of getting-across is sacrificed. The band makes up in its versatility what it might lack for large-size ballrooms.

Holmes makes use of intermission time to give his performers special attention in a bit of presentation. This is more ideally suited to hotels and theatres, of which the crew has played only a few as yet. The glee club enlists all the personnel except drums and piano, and an instrument or two varying with the ensemble's offering. 'El Rancho Grande' is being done currently and the execution registers well. This singing ensemble and the more than usual number of femme performers makes this outfit a probable comer for theatres.

Only rough spot in the evening's performance was a comedy song by Bill Smith which employs the suggestive too generously. It's getting across for some snickerings, but is too broad to be clever and decidedly not for the more discriminating trade. *Quin.*

TEDDY WILSON ORCH (15)
With Jean Eldridge
Apollo theatre, N. Y.

A crackerjack arranger and swing pianist when with Benny Goodman, Teddy Wilson must now stack up those talents with an outfit that doesn't show him off to the fullest advantage. Too, there's the question of the maestro, a pleasant-appearing young fellow, with a modest, shy manner. But there's the catch.

Wilson, the musician, must now face the burdensome task of also being Wilson the bandleader. The two, somehow, don't seem to jell.

Band is young and plenty brassy, which is okay for the type of audience that frequents this house, in the heart of Harlem. It shows off to best advantage in the moderated swing-type, such as 'Moon Is Low,' which, of the several numbers it does, is outstanding and a real click by virtue of the excellent arrangement. One significant detraction on opening night (Friday) was Wilson dressed in a conventional blue serge suit while the rest of the boys were in summer evening attire.

Jean Eldridge is a tall, pleasant-looking warbler with a fair voice, but there are lulls during her stay at the mike that are downright embarrassing to the gal. There were a couple of times when, to break up her chorus passages, Wilson would go to town on the piano to take the spotlight, while Miss Eldridge just stood by fidgeting for a couple of minutes without anything to do. And she showed the embarrassment.

Best bet for the outfit seems to be the smaller niteries of the 52d Street type.

Belle Fenstock, who is under contract to the Warner Bros. publishing group, has added three more numbers to the series based on social phases of American life. They are 'Glamour Girl,' 'Harlem Blue Room' and 'Puppies On Parade.'

Music Notes

Mickey Rooney broke out with a new song, 'My Heart Goes Up When the Sun Goes Down.'

Moe Jerome and **Jack Scholl** are doing the title song for 'Saturday's Children' at Warners.

Max Steiner preparing an address for the Music Educators National Conference at the Biltmore.

Victor Young to score job on the Republic picture, 'Dark Command.'

Mack Gordon will have his old and new songs in 'Lillian Russell' at 20th-Fox. Ditties are 'Rosie, You Are My Posie,' 'Adored One,' and a third still untitled.

Charles O. Lyon, songwriter and World War vet, confined to U. S. Veterans hospital, Augusta, Ga., for the past three years, has written a new tune, 'It's Wonderful (To Love You)'.

Harry Warren and Mack Gordon writing two songs for Shirley Temple's 'The Young People' at 20th Fox.

Georgie Stoll doing the scoring chores at Metro for '40 Little Mothers' and 'Andy Hardy Meets a Debutante.'

Lionel Barrymore's composition serves as the motive in the background music for 'Dr. Kildare's Strange Case' at Metro, with David Snell handling the scoring.

Mickey Rooney and **Sidney Miller** cleffed a waltz tune, 'Dancing With You.'

Lysle Tomerlin, Bill Lava and Leo Delibes wrote 'Pizzicato Polka,' to be published by the Transamerican Music Co., newly formed in Hollywood.

Sigmund Krumgold and Irvin Talbot are doing musical score for the Paramount picture, 'Queen of the Mob.'

'An Old Serenade,' tune from Alexander Korda's picture, 'Over the Moon,' set to open at the Music Hall, N. Y., early in May, will be published by Chappell. It was written in England by Michael Spoliansky.

Two Ballrooms

Continued from page 1

phere, but making the name bands a secondary proposition.

Merrie England has quite a bit of frontage and Todd is selling store and display space to concessionaires. He's also doing the same at the former Little Old New York concession, which he is converting into 'Old New Orleans.' Todd has signed Hassard Short to stage the shows, not yet clearly defined, at 'New Orleans,' while Clarke Robinson will do the sets and decor.

Todd is not yet certain about his policy for the Music Hall, which last year housed his 'Hot Mikado,' starring Bill Robinson, currently on tour. He's trying to line up a musical currently on Broadway to play in condensed form with its original cast. If this doesn't jell, Todd intends to grind with variety shows headed by names, with changes every four weeks.

The two-story International Casino will be converted into stores on its Broadway frontage, and the upstairs merged into one large interior, instead of its present layout of two separate rooms.

The 'name band' thing is important to Rose owing to his current feud with Music Corp. of America and the fear he would be subject to the dictates of any large band agency like MCA, or others. The feud stems from the Golden Gate International Exposition, which decided suddenly to have Rose stage its Aquacade, there after MCA had inaugurated the idea of a water show for the Frisco Fair.

When Rose heard of MCA's plans, he dispatched Lincoln G. Dickey, his g.m., to the Coast, with all sorts of legal threats. Rose flew out to join him Thursday (7) for a couple of days and was due back early this week. The International Hall will be the site of the Frisco watercade, opening May 23.

In New York, Rose preems his second year of the Acquacade on May 23, Eleanor Holm (Mrs. Rose) again heading the show.

15 Best Sheet Music Sellers

(Week ending March 9, 1940)

In an Old Dutch Garden	Harms
Indian Summer	Witmark
*When You Wish Upon a Star ('Pinocchio')	Berlin
*At the Balalaika ('Balalaika')	Feist
Careless	Berlin
On the Isle of May	Famous
*It's a Blue World ('Music in My Heart')	ABC
†Darn That Dream ('Swingin' the Dream')	BVC
To You Sweetheart Aloha	Santly
†Do I Love You? ('DuBarry Was a Lady')	Chappell
Gaucho Serenade	Remick
*Faithful Forever ('Gulliver's Travels')	Famous
†Starlit Hour ('Vanities')	Robbins
Confucius Say	Olman
In the Mood	Shapiro

**Filmusical.* †*Stage Musical.*

Network Plugs, 8 A.M. to 1 A.M.

*Following is a totalization of the combined plugs of current tunes on NBC (WEAF and WJZ) and CBS (WABC) computed for the week from Monday through Sunday (March 4-10). Total represents accumulated performances on the two major networks from 8 a.m. to 1 a.m. Symbol * denotes film song, † stage musicals, all others are pop. Parenthetic numeral after the title indicates how many weeks the song has shown up in these listings.*

TITLE	PUBLISHER	GRAND TOTAL
On the Isle of May (8)	Famous	42
It's a Blue World (10)...*Music in My Heart	ABC	41
Starlit Hour (7)...†Vanities	Robbins	36
Darn That Dream (12)...†Swingin' the Dream	BVC	33
Do I Love You? (11)...†Du Barry Was a Lady	Chappell	31
I've Got My Eyes on You (9)...*B'way Melody	Crawford	31
When You Wish Upon a Star (8)...*Pinocchio	Berlin	30
Leanin' on the Ole Top Rail (4)	Feist	28
Careless (15)	Berlin	27
Singing Hills (4)	Santly	26
Make Love With a Guitar (7)	Witmark	25
Say Si Si (8)	Marks	24
Indian Summer (15)	Witmark	23
In an Old Dutch Garden (15)	Harms	21
Gaucho Serenade (10)	Remick	20
Last Night's Gardenias (4)	Coslow	20
What's the Matter with Me? (6)	Shapiro	20
Wind and the Rain in Your Hair (4)	Paramount	19
Ma! He's Making Eyes at Me (7)	Mills	18
One Cigarette for Two (7)	Ager	18
Love Song of Renaldo (1)	Robbins	17
Woodpecker Song (2)	Robbins	17
Confucius Say (9)	Olman	16
How High the Moon (4)...†Two for the Show	Chappell	16
Angel (8)...†Vanities	Robbins	15
Give a Little Whistle (4)...*Pinocchio	Berlin	15
Ooh! What You Said (8)...†Three After Three	Mercer	15
You Little Heart Breaker You (2)	Red Star	15
At the Balalaika (14)...*Balalaika	Feist	14
Apple Blossoms and Chapel Bells (4)	Remick	13
All the Things You Are (18)...†Very Warm for May	Chappell	12
Holy Smoke (12)	Santly	12
A Lover Is Blue (2)	Sun	11
Little Red Fox (14)...*That's Right, You're Wrong	Feist	11
If It Weren't for You (2)	Tenney	10
Faithful Forever (17)...*Gulliver's Travels	Famous	10
Little Boy and a Little Girl (1)	Chappell	10
Pinch Me (5)	Shapiro	10
Too Romantic (2)...*Road to Singapore	Paramount	10

Inside Stuff—Music

Through a typographical error the figure in the Bands at the boxoffice box which ran in the Glenn Miller orchestra ad on the back page of VARIETY last week quoted Miller's cover charge draw for seven weeks as 12,725. It should have been 13,725.

That was for the week ending Feb. 24. Miller's over-all draw for nine weeks, which includes the past stanza, is 16,800.

Bootleg songsheet investigating unit of the Music Publishers Protective Association is extending its operations into southern states for the first time. The checking of distributors and dealers will be carried out in this section on the same systematic basis that has prevailed in the east and middlewest.

The southern states that will have an MPPA crew working in cooperation with local and Federal authorities are Virginia, North and South Carolina, Tennessee and Louisiana.

Late listenin': Glenn Miller's troupe is using a number which could be called, 'They Tell Us It's 'My Blue Heaven' We're Playing and Maybe It Is, but Don't We Give It Hell?' No-o-o-o other orchestra—can make—that statement....Ray Noble's enthusiasm for his Coast sustaining stint is nil, judged by that so-tired voice. He could let the announcer do it or just drop the whole thing....that Shaw and Lee verbal unison routine the McFarland Twins use is down on the farm....Will Bradley is making a crew of the 'Woodpecker' song, particularly the vocal by the girl....the world's slowest ballads can be credited to the girls on 'Club Matinee.' It confuses the program with 'Music to Read By.'

A Brand New Beautiful Ballad—Growing Bigger Each Day!
"THE SINGING HILLS"
You can't hold back—you're a jumpin' jack—when you hear
BING CROSBY'S
New Novelty Sensation from his forthcoming picture
"Road to Singapore" . . . Now Ready!
"SWEET POTATO PIPER"
By Burke and Monaco
Standard—and a current hit!
"TO YOU, SWEETHEART, ALOHA"
By Harry Owens (writer of "Sweet Leilani")
A Dynamite Novelty!
"PLAYMATES"
Saxie Dowell's successor to "Fishies"
SANTLY-JOY-SELECT, INC.
1619 BROADWAY, NEW YORK

MA!

HEAR BING CROSBY SING ON DECCA RECORDS
THE NATION'S NEW FAVORITE
"TUMBLING TUMBLEWEEDS"
SAM FOX PUBLISHING CO. RCA Bldg. Radio City New York

Moe Gale Partnered With Warners In Hotcha-Exploiting Subsid

With Moe Gale as an equal partner the Warner Bros. publishing group has set up a subsidiary firm that will specialize in hotcha music. The new enterprise, Advanced Music Corp., will merely serve as the repository of the copyrights on numbers which Moe Gale turns in. The actual printing, exploitation and selling will be done by the various WB concerns, such as Witmark, Harms and Remick.

It's the first time that Gale has had any financial interest in the publishing business. Previously he has confined himself to the managing and booking of bands and singers and to dancehall operation. Among those under his management are Ella Fitzgerald, Erskine Hawkins, and the Inkspots. He also has contracted for the output of Andy Kirk, Edgar Hayes and Sam Lowe. Most of these are recording artists and it will be the works developed through this medium that will play an important part in the growth of the Advance catalog.

Papers Filed

Albany, N. Y., March 12.

Advanced Music Corp. has been chartered to conduct a business in musical compositions in New York. Capital stock consists of 100 shares, no par value.

Sidney William Wattenberg is the filing attorney.

STRAIGHTENED OUT

'Wonder Who's Kissing Her Now' Divided Three Ways

Tangle of the renewal rights of 'I Wonder Who's Kissing Her Now' was cleared up last week. Some $800 in mechanical fees on the tune which Harry Fox, agent and trustee, had held in escrow was distributed among the contending parties. E. B. Marks and Jerry Vogel each got 40% of the money, while the balance went to Mrs. Charles K. Harris.

Controversy had to do mainly with the validity of the assignment by Joe E. Howard, the song's composer, of his copyright renewal rights to Marks. Mrs. Harris, who was the original publisher of the number, claimed that the second term of copyright belonged to her and that Howard had no right to give it to Marks. Vogel got into the picture through his acquisition of the renewal rights to the song's lyrics from the joint lyricists, Will M. Hough and Frank R. Adams.

When the parties involved got around to talking settlement Mrs. Harris' attorney declared that he would insist on her getting 20% of the synchronization money, regardless of what went to the other publishers and the writers. The lawyer also put the American Society of Composers, Authors and Publishers on notice to the effect that she would not accept less than 30% of the publishers' share on 'Wonder Whose Kissing Her.'

Bob Crosby to Blackhawk

Chicago, March 12.

Bob Crosby orchestra, after considerable delays due to repeated holdovers in New York, returns to Blackhawk here, opening April 12.

Will supplant the current Ozzie Nelson band.

MA!

Santangelo, Songsheet Brainman, Has Headache

New Haven, March 12.

Settlement of $3,000 was obtained from John Santangelo, convicted bootleg songsheet distributor, yesterday (Monday) in the federal court just as he was to go to trial on a group of infringement suits. The civil suits named Harms, Inc., Remick and Chappell & Co., and sought damages of $75,000.

Santangelo had previously been fined $500 and sentenced to eight months' imprisonment on criminal charges involving contraband songsheet traffic. He is also under indictment in Newark, N. J. The evidence against him in all instances was gathered by the investigating division of the Music Publishers Protective Association.

ROBBINS MUSIC PUB CO. IN CUBA

Robbins Music Corp. of Cuba, S.A., has been formed by Jack Robbins as a separate entity to specialize in native music. It will operate out of the Havana Metro exchange, under Ed O'Connor, the Metro-Robbins firms being allied. Sylvia Suarez, niece of the Cuban consul to New York, will handle the music end with O'Connor, under Robbins' direction from New York.

Julio Brito, singer with his brother Alfredo Brito's band at the Eden-Concert (a foremost Havana nitery) has been signed as exclusive lyricist on native material, and also to set special Cuban lyric versions to the Robbins-Feist-Miller song publications, and to be locally published.

There are two conflicting performing rights societies in Cuba, but Robbins foresees a source of possibly sizable revenue from the conga belt.

Artie Shaw's Personnel

Artie Shaw's new recordings, with a 32-piece band including himself, will be gotten out by Victor within the next two weeks. Masters were airmailed east middle of last week. They were cut Monday (4) in Los Angeles. Numbers include 'Frenesi,' a bolero; 'Adios Marquita Linda,' 'A Deserted Farm,' 'Don't Fall Asleep,' and two others.

Personnel of Shaw's band includes several stars. It lists on violin: Mark Levant, Harry Bluestone, Pete Eisenberg, Robert Barene, Sid Brokaw, Dave Cracov, Jerry Joyce, Alex Law; violas, Dave Sturkin, Stanley Spiegelman, Jack Ray; cello, Julius Tannenbaum, Irving Lipscultz; sax, Blake Reynolds, Bud Carleton, Dick Clark, Jack Stacy; oboe, Phil Nemoli; flute, Morton Ruderman; bass clarinet, Joe Krechter; French horn, Jack Cane; trumpets, Charlie Margolies, Mannie Klein, George Thow; trombone, Randall Miller, William Rank, Babe Bowman; guitar, Bobby Sherwood; bass, George DeNaut; drums, Carl Mans; piano, Stanley Wrightman.

Shaw on clarinet, and Pauline Byrne vocalling.

Johnny Burke and James V. Monaco dishing up numbers for the Paramount picture, 'Ghost Music.'

JACK MILLS' TRIP

Five Weeks Away—Visiting Mexico City on Business

Jack Mills, of Mills Music, Inc., leaves Friday (8) for a five-week business trip around the country. He's going direct to the Coast to attend the convention of the Music Education Exhibitors Association and make some film studio tieups.

After that he will visit Mexico City to close some writer and publisher connections and on the way back east Mills will call on jobbers and his branch offices. During Mills' absence Leonard Wilson, formerly midwest rep, will have charge of the firm's professional activities.

SONG THEMES PRINTED ON DRESSES

Cotton goods industry has become the latest source of income for the owners of musical copyrights. Julius Rosenthal & Co., one of the largest cotton goods converters in the country, last week took out its first group of licenses giving it the right to use song themes in its printed designs. Harry Fox, as agent and trustee for publishers, worked out a deal which will give the copyright owner a guarantee of $250 on each tune incorporated into a textile design as against a royalty of 1c. a yard.

The converting firm is starting off its adaptation of musical themes with a batch of 12 current tunes. Samples of print goods embracing each licensed song will be furnished Fox, both for the files and relay to publishers concerned. The Rosenthal concern proposes to launch this twist to its business with a substantial magazine advertising campaign.

PITT SYMPH TO WAX FOR COLUMBIA DISKS

Pittsburgh, March 12.

A two-year campaign to get Pittsburgh Symphony on records has just been closed by outfit's biz manager, Edward Spector, with Columbia signing local symph, under Fritz Reiner's baton, to wax an indefinite number of sides.

Since Reiner is a specialist in Wagner, first recordings, made here at Carnegie Music Hall last week, consisted of a Wagnerian cycle. Moses Smith, of Columbia Records, closed the deal with Spector after catching the Pittsburgh ork at several concerts this season. Smith is Col's director of the classical artists and repertoire division.

Tom Dorsey's Astor Date

Tommy Dorsey orchestra goes into the Astor Hotel, N. Y., Roof Garden May 23 for about eight weeks. Hotel will split it up again this year as it did last. Hal Kemp following Dorsey, remaining till Labor Day.

Opening at the Paramount theatre, N. Y., today (Wednesday), Dorsey was originally scheduled to go back into the Pennsylvania Hotel, N. Y., around March 28. Jimmy Dorsey will replace Glenn Miller there April 3.

Mass-Coty Swap Jobs

Jack Mass has switched spots with Billy Coty on the professional staff of Santly-Joy-Select, Inc.

Mass is now in the New York office and Coty has moved to the Hollywood branch.

Involved Shotwell Copyright Bill Looks Cold; Too Many Conflictions

Washington, March 12.

Entry of the United States into the International Copyright Union without any comprehensive overhauling of the 30-year-old domestic statute, and despite conflicts between the agreement and existing law, is the outlook in legislative circles. With the present Congressional session near the half-way mark, hope has been abandoned for action on the Shotwell bill or any comparable measure of general application.

Involved nature of the Shotwell proposal, plus the acknowledged fact that nobody is 100% for it, has ruined the chances of action this year. Congress wants to get home by July and is shooting for an earlier adjournment, which leaves no time for pondering such an involved matter.

Nothing has been done since the session started over two months ago beyond offering legislation that might overcome criticism of the 1909 statute and iron out difficulties in compliance with the Berne convention terms. Significantly, the Shotwell bill has been introduced only in the Senate, with no new proposals docketed in the House where most trouble is certain. Neither the House nor the Senate has hearings carded, and it is so late now that there is only a faint possibility that any legislation can reach the calendar.

Even ASCAP Not Sure

The number of individuals displeased with some feature or other is the reason why the Shotwell bill looks dead. Even American Society of Composers, Authors and Publishers—presumably its leading advocate—is not wholly satisfied. The film interests, broadcasters, record-cutters, coin-machine manufacturers, and performing artists, to say nothing of various scribbling and publishing factions, all want something altered. Several of these have been demanding hearings already, with the number of requests for permission to register views before any measure reaches the floor precluding a short period of witness-standing. Estimated that from six weeks to two months would be needed to accommodate everybody wanting to orate.

Stop-gap legislation looks most likely, though not certain. This would not touch the most important subjects of controversy, notably the minimum statutory damage clause that is the sore spot between ASCAP and the broadcasters. While contents have not been circumscribed, such a measure probably would order only the changes essential to take the U. S. into the international agreement.

Even without a bill of this sort, the Senate is almost certain to ratify the Berne convention before quitting for the year. The State Department still is extremely anxious to have this country subscribe to the pact, but has been holding off in the hope that some amicable adjustment can be reached between the parties most concerned over modernizing of the statute. How much longer the diplomats will mark time is problematical, especially since there is no chance of consideration by House or Senate committees before mid-April. Senator Elbert Thomas, the State Department's ball-carrier, has made no move so far to bring up the pact, but he also has refused to give any promise that he may not make a move for ratification at any moment.

Jimmy Carr and Michael Kennedy, in London, are cleffing the tunes for two Gene Autry pictures, 'The Old Spanish Trail' and 'Rosita,' at Republic.

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East Side Nitery's Rhumba Motif Includes 'Yiddish Carmen Miranda'

Murray & Allen, Elenore Wood, Sadie Banks, Ethel Bennett, Ronnie DeCamp, Line (8), Joe LaPorte's Orch (5), August Sanabia's rhumba band (4).

The South American Way has been extended to the Old Roumanian nitery, under the El on Allen street (N. Y.), deep into the borscht belt—and the local Panchos and Conchitas are having themselves a time. If they're not yet tossing off a conga as neatly as they do a cornbeef sandwich it's only because their execution looks more Latvian than Latin around the edges. However, when the native Carmelitas step out with the Sanchezes to toss their verandahs to the beat of the maracas it's probably the best entertainment here, even though Allen street bears as much relation to Havana as tea-with-lemon does to a daiquiri.

To keep in the Latin idiom, Ethel Bennett, who has been here for eight years, is now being built up as the 'Yiddish Carmen Miranda.' She mixes Yiddish with English and sells a song nicely, but the rhumba motif is strictly and only in the billing. That's as far as the espagnol goes right now. August Sanabia's quartet of rhumba musicians and Miss Bennett's Latin buildup in billing, but once the customers get the full hang of it there'll probably be amplifications. As is, the spot has rhumba classes nightly, the eight chorines assisting in the teaching.

The floorshow itself is plenty good for a spot of this type. Murray and Allen, vaude standards for years, are the general factotums and entertainers. Sadie Banks, at whom you do a double-take before realizing she's not Sophie Tucker, has been here for six years and is still a fave. She even does special songs in Miss Tucker's double-entendre idiom and has much the same husky voice and physical appearance. Ronnie DeCamp, hoofer, is likewise in her sixth year in this spot and also still clicks.

Nitery spots a new semi-nude dancer every five weeks and the one current is Elenore Wood, who formerly played in vaude units out of Chicago. She only recently closed at Leon & Eddie's on 52nd street and reprises here her 'Dance of the Flame' and 'Dance of Death,' artistic routines that get across with this crowd surprisingly well. She's in briefs and bra, but shows enough of a classy chassis to get attention from the customers.

Line of eight comprises 100% 'Aryan,' which, along with the fine food, at $2.50 top for a full-course dinner, is one of the reasons Juan (nee Jack) Silverman, Old Roumanian's operator, gets such a big play from non-Eastsiders. Spot has been doing well for 15 years and its capacity has been raised from its original 75 to more than 400, with more improvements to come. *Scho.*

Colorada, Bucharest

Bucharest, Feb. 24.

Bery & Baker, Sisters Carrel, Trio Alecas, Mary Sevenskey, Adrienne & Alexander, Frederic Victor, Albraherty Orch (8).

This nitery is one of the last outposts of swank spots in the Balkans, with occasional white tie and tails to supplement the class decor which backgrounds better than ordinary show.

Standout in the show is a Yank, Frederic Victor (New Acts), who would garner attention wherever he chose to display his tapster abilities.

Layout gets off to a good start with the dance team of Bery and Baker. He is a rubberlegs tapper with a good sense of comedy and gets plenty of laughs. She is even rowdier and they reach their climax in an Apache burlesque which, though trite, is an applause-puller. Next is a Hungarian dancing duo, the Sisters Carrel, who go in for the aesthetic in trailing chiffon, and accomplish much with more grace and finesse than is customary in these parts. Both gals are lookers.

The Trio Alecas, femme-and-one-man combo, offers an Arabian job, a bit too ornate to please. Gals are expert hip-wigglers, while the male bangs a tambourine and seems dispensable. Mary Sevanskey, who claims recent Broadway night club billings and a contract with M-G, is plenty good to look at and does a Balinese dance number which pulls a good hand. Adrienne and Alexander, dance team, failed to put in an appearance at show caught. Victor closes for the best returns of the evening. *Speck.*

NIXON CAFE, PITT

Pittsburgh, March 7.

Al Marsico Orch (10), Barbara Perry, Nathane Bros. (2), Marc Ballero, Brantley & Linda, Bob Carter, Angelo Di Palma.

Getting real competition in town for a change (from the Yacht Club), Nixon Cafe continues to hold down its own in both biz and entertainment, thus setting at rest theory that town's traffic won't bear more than one thriving nitery. At any rate, Tony Conforti won't have any worries here so long as the talent continues as is and the food-and-drink values keep status quo.

Line of girls, which has almost come to be a must at the downstairs spot, is missing in current layout, but that's its only shortcoming. Otherwise, show's as good as anything Joe Hiller has booked here in long time.

Marc Ballero, mimic, who recently played WB's deluxe Stanley with Louella Parsons unit, is doing all right with his impressions. He works more naturally on a floor than he does on a stage and makes better use of his material. Goes through the usual string of imitations, his Joe E. Brown still the tops, and winds up with a crack Polish drunk, which he can't use in a theatre because it's slightly off color. In a cafe, however, it's a howl and a perfect clincher for his turn.

One of likeliest young hoofers to show in these parts of late is Barbara Perry (New Acts), who's terpology is standout and strictly high class. A big winner here. For novelty, Nathane Bros. (2) keep up their end neatly. One plays a mandolin, the other a fiddle and they keep their duets going while doing headstands, balancing and most of the other tricks in the acrobatic rep. Their head-to-head stunt to 'Sweet Sue' is the Nathanes' best, but the hotcha dance one does on the other's shoulders, to their own instrumental accompaniment, isn't far behind.

Brantley and Linda look after the ballroom terping, and they're a striking couple of about average ability. Bob Carter m.c.'s and also tenors through an inning of his own. He's got swell pipes, but should brush up on a few new numbers. 'Donkey Serenade' and 'Pretty Girl Is Like a Melody' have worn out their welcome by this time. Other standby singer is Angelo Di Palma, now in his fifth consecutive year here, and still going strong. Out of opera, he's developed an antic manner that's become surefire with the ringsiders.

Al Marsico's band celebrates first anniversary at Nixon next week and is getting better steadily. Its show music is tops, and for dansapation, Marsico keeps it pretty straight and steady, because that's all the Nixon's conservative clientele will accept. *Cohen.*

Regent Picks Tunes

Newly-organized Regent Music Publishing Co., operated by Harry and Gene Goodman, brothers of Benny, has acquired 'What Is This Going to Get Us' and 'Ghosts of Yesterday,' both by Irene Wilson and Arthur Herzog, Jr.

They were recorded for Columbia last week by Billie Holliday.

On the Upbeat

Jacques Renard's crew moves into the Victor Hugo in Beverly Hills March 18.

Marion Sater, first trumpet, and Dave Winstein, first sax, in WWL's house orchestra, have gone with Murray Driscoll's band, currently playing the Roosevelt hotel, New Orleans.

Eddie Davis' band goes into its fifth straight year at LaRue's, N. Y., nitery, next week.

George Hall band subs for Bob Crosby's group on its night off at the New Yorker hotel, N. Y., March 17, and the following night subs for Will Bradley at the Famous Door, N. Y.

Earl Hines recorded the tops in original titles as one of his few piano solos last week. Called it 'Child of a Disordered Brain.'

Glenn Garr shift from the Syracuse hotel, Syracuse, N. Y., to the Melody Mill, Riverside, Milwaukee, for six months opening April 17. Dick Stabile crew replaces Garr's at the Syracuse, March 23, Garr playing one-nighters between.

Herman Waldman's crew played benefit for University of Texas' Longhorn band at the Baker hotel's Crystal Ballroom, Dallas, Sat. (9).

Al Fremont's band out of Pittsburgh into Club Gloria, Columbus, O., Monday (11) for an indefinite engagement.

Marjorie Owens, of Erie, Pa., new vocalist with Brad Hunt's band, Pittsburgh, replacing Peggy Neenan, who has joined Charlie King orch at Hotel Schenley, Pitt.

Howard Baum into Bill Green's Casino, Pittsburgh, Monday (11) for return engagement of two weeks, succeeding WCAE Airliners.

Ralph Allen's Detroiters into New Penn, Pittsburgh, this week for month's stay on heels of Herbert Fritschie's run there.

Lang Thompson has had his option picked up at William Penn Hotel's Chatterbox, Pittsburgh, for additional four weeks.

Eddie Fritz booked for a five-week stay in the Nassau Room of the Hillcrest hotel, Toledo. Recently completed a 16-week engagement in the Book-Cadillac hotel, Detroit.

Lennie Hayton goes into the Fiesta Danceteria, N. Y., Friday (15) for four weeks on a quick booking.

Charlie Barnet moves back into the Lincoln hotel, N. Y., May 2, again following Jan Savitt, who returns for six weeks. Barnet is current.

Johnny McGee, who opened at Strand, N. Y., Friday (8), has set back his opening at Syracuse hotel, Syracuse, N. Y., till May 11 instead of May 2.

Tommy Tucker scheduled for the summer in Rainbow Room of the Main-Central hotel, Asbury Park, N. J., opening June 20. Band goes into Fiesta, N. Y., April 3 for four weeks.

Doris Rhodes has signed with Columbia Records under a year's contract. She does her first recording March 26.

Sid Weiss replaces George Traxler on string bass with Tommy Dorsey.

Jacques Renard goes into the Victor Hugo, Hollywood, in two weeks. Booked by General Amusement Corp.

Ella Fitzgerald orchestra now scheduled for an April 9 opening at the Famous Door, N. Y., following a week at the Apollo theatre beginning March 29. Mills Brothers may go in same time.

Johnny Long, which closed Sunday (10) at Chez Ami, Buffalo, will take week's vacation and week of one-nighters through the South before following Richard Himber into Beverly Hills Country Club, Newport, Ky.

Joe Marsala still fighting with MCA for release from contract to go ahead with enlarged band ideas.

Bud Freeman's Summa Cum Laudes to go into Sherman Hotel, Chicago, May 1, as alternate band.

RECORD REVIEWS

Woody Herman 'Give a Little Whistle'-'Peach Tree Street' (Decca 3008)

Novelty from 'Pinocchio' is given a neat twist via ensemble whistling. Arrangement is different and the playing is at an easy pace. It's good. 'Peach Tree,' a blues tune, is smoothly delivered and highlights a Herman vocal and clarinet break. There's a rhythmic trumpet, too.

Tony Pastor 'Under the Woo-Woo Tree'-'Rhymin' Game' (Bluebird 10608)

Novelty 'Woo-Woo' shows the Pastor band better than its recently issued first sides. Well played at a comfortable speed it highlights Pastor's sax and unusual vocalling and a trumpet bit. 'Game' is faster and smoother ensemble stuff though the tune hasn't the melodic strength of the reverse. Leader again vocals in a duo with Elise Cooper.

Dick Jurgens 'On the Isle of May'-'I Happen to Be in Love' (Vocalion 5361)

Jurgens is popular in the midwest. Both of these sides are smooth and easily played. Background for okay Eddie Howard vocal is listenable and in form with entire playing. Muted trumpet and sax are highlighted. 'Love' is speedier and equally lifting but tune is only so-so material. Howard also vocals.

Adrian Rollini 'Stardust,' 'Solitude'-'Diga Diga Do' (Vocalion 5376)

Slowly played pair of standards on one side is fine vibe hammering. Shift from first to second tune is smooth enough to be unnoticeable. Latter half is given more rhythmic treatment. 'Do' is at a speedy pace again high-lighting vibes. String breaks add zip. There's a solo on chimes, too.

Dinah Shore 'I've Got Eyes on You'-'Watching Clock' (Bluebird 10609)

'Eyes' is good material for this singer and her job on it stands out. Delivery is smooth at an easy pace and highlights her good range. 'Clock' shows up as neat material also and is sung in listenable manner.

Larry Clinton 'Bread and Butter'-'How High the Moon' (Victor 26531)

A Clinton original, 'Bread' is a medium speed hop number with colorfully arranged early sax parts. Later sax and guitar break backed by jumping brass makes a nice musical picture. 'High' is from the musical 'Two for the Show'. Early trumpet solo points up its earable melody. Terry Allen vocals most of the way.

Pinsal Brothers 'Low Down Polka'-'Railway Waltz' (Decca 3018)

This is one of those things that come along only once in a while and stand out because of being so different. Pair of harmonicas backed by guitar and bass produce two effervescent sides, well played. 'Polka' is a lively thing, light and melodic. It's played at a tempo a bit faster than the reverse 'Waltz' which is a sock piece of listenable harmonica tooting. It's lightly and liltingly played and a side that makes ya wanna dance.

Benny Goodman 'What's Matter With Me'-'What'll They Think of Next' (Columbia 35374)

Platter has punch on both sides. 'Matter' arrangement puts zip in a tune that fits the band. Early spins show up the sax and brass teams neatly and one of several fine clarinet solos. Pace is easy. Reverse is mostly ensemble playing highlighted by an extremely listenable clarinet. Kay Foster handles both vocals well.

Charlie Barnet '720 in the Books'-'So Far So Good' (Bluebird 10618)

Barnet's arrangement gives Jan Savitt's original a healthy hop at a comfortable pace. Leader's sax solos help its quiet drive in several breaks. Piano is spotted, too. 'So Far' gives sax team a chance to shine in early spins. There's a sax and trumpet bit also. Tempo is easy. Mary Ann McCall carries both lyric sets.

Al Donahue 'Too Romantic'-'Moon and Willow Tree' (Vocalion 5372)

Improvement in the Donahue band is apparent. There's no need, however, for the band to use the extremely sweet Millerish early passages on 'Romantic'. Muted trumpet adds color. Tempo is slow. Phil Brito vocal is smooth. Reverse is similar in speed, smoothly played with a Paula Kelly vocal. It's all ensemble stuff and not quite equal to its companion piece.

Phil Harris 'The Rhumba Jumps'-'Wanna Be a Brat' (Varsity 8206)

Harris' band is one of the few to arrange this as a rhumba, most writing it as a jump tune. It's all clearly played ensemble. Harris vocals with good interpretation. 'Brat' is lively swing tempo with a smart sax break standing out. Harris gets playful with the vocal, doing it in kiddie jargon.

Tommy Dorsey 'Sky Fell Down'-'After I Say I'm Sorry' (Victor 26518)

As usual the first chorus is a smooth and standout solo by leader's trombone. It's a smartly played ballad with a standout Frank Sinatra vocal. Finish is listenable ensemble. Reverse begins with a short Dorsey horn which dissolves into a clear-toned clarinet break followed by another on sax. It's in lazy jump tempo. Pied Pipers' clipped wording of the lyrics accentuates the hop.

Andrews Sisters 'Let's Have Another One'-'Say Si Si' (Decca 3013)

Another original, this more melodic than usual. Tune has a nice lilt and is arranged and sung with usual Andrews trio vocal tricks. Background remains just that. Pace is fast. 'Si' is a more comfortably paced pop. It's treated in average style, kicking up little reaction.

Kay Kyser 'Playmates'-'Isle of May' (Columbia 35375)

'Playmates' is only worthy side. It's played speedily and is given a lift that provides toe tapping excuse. Vocals are in juvenile jargon rhythmically backed by bass horn for good effect. Reverse is average arrangement of tune waxed often lately. Vocal duo by Ginny Sims and Harry Babbitt its best point.

Sammy Kaye 'Little Boy and Little Girl'-'Fool Was I' (Victor 26519)

'Boy' is one of those cute novelties the Kaye band is always coming up with. Its playing and arrangement are light and seemingly fresh from a cartoon sound track. Charley Wilson vocals in a style that adds punch to the words. Reverse, however, is a lifeless bit of material played in slow tempo. Attraction is negative, though it's well played. Tommy Ryan vocals.

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Basic Pact of AGVA-Artists Rep Ass'n Eliminates the 5% Booking Fee for All Agencies; Big Offices Chiefly Affected

Basic agreement between the American Guild of Variety Artists and the Artists Representatives Assn., signed in its final form in New York late Monday night (11), eliminates the 5% booking fees for all talent agencies that do booking of theatres, niteries and hotels. Chiefly affected by the rule, which is a temporary one lasting until May 1, are the William Morris office, Music Corp. of America, Fanchon & Marco and Consolidated Radio Artists.

The agents' organization agreed to waive the booking fees until the given date pending the outcome of AGVA's attempt to get all booking offices to stop charging acts a fee for giving them a job. In the event that AGVA does not succeed in this by May 1, the talent agencies can also resume charging booking fees, but agree to waive them at any time in the future that AGVA manages to gain its objectives.

Booking Fees Question

Question of the booking fees was one of the chief hurdles of the basic agreement and held up its signing by both sides until many discussions had been held and three drafts drawn. At one time it appeared as though the talent agencies that book certain spots would be forced to waive, in some instances, even their own agency commissions on acts that they handled as both a buyer and seller, but a compromise was reached.

Aside from the booking fee matter, there were few changes from the basic agreement's original form. One of them affects the commissions on one-night dates, which originally called for 15%. This has been cut to the maximum 10% the agreement permits, but allows the agents to also charge acts for 'expenses' incurred in arranging any such brief engagements.

The pact's starting date has also been moved back from March 25 to April 1, but all applications for franchises must be received by AGVA on or by Friday (15). ARA members must also file applications, but their franchising will be virtually automatic.

Consider Fee Scale

While the ARA members will not be charged a licensing fee by AGVA, the latter organization is reported to be considering a scale of licensing fees for any agents outside the ARA it may franchise. The ARA, however, now comprises nearly 90% of all the first-class talent agencies in New York.

Signatories of the pact Monday night were Hoyt S. Haddock, executive secretary, and Alex McKee, treasurer, for AGVA, and William Kent, president, and Samuel Shayon (F. & M.), secretary, for ARA. Besides the ARA's board of governors, also present were Henry Jaffe, counsel for AGVA, and I. Robert Broder, ARA's attorney.

Elimination of the booking fees will slice a major portion of the incomes of MCA and the William Morris office, both of which do considerable booking. MCA sets bands and shows in a number of hotels, for instance, and has been charging 5% booking fees to nearly all acts; ditto the Morris office, which, besides several niteries, also buys shows for vaudfilmers through booker Lawrence Golde. CRA does little actual talent booking, concerning itself chiefly with bands in most of the spots it books, but does a sizable business as a talent agency. Fanchon & Marco, also considerably in the agency business, is now booking only one house, the Roxy, New York, from which it also collects a fee as stage show producer.

Another booker affected is Eddie Sherman, who manages a few acts on the side, notably Abbott and Costello.

Golden Dragon Cafe, Philly, May Reopen

Philadelphia, March 12.

The old Golden Dragon Cafe, rendezvous of the smart set during the 20's, may be reopened soon by Frank Capano, songwriter, and Billy Hays, local bandleader. The pair are reported to have a couple of South Philly restaurant owners interested as backers.

Idea is to have a combo Italian-American-Chinese cafe and nitery.

'Funzafire' Unit Set For 6-W'k Dixie Tour

Charlotte, N. C., March 12.

Benny Meroff's 'Funzafire' will open a six-week route for T. D. Kemp on March 27. Unit will play Greenville, Columbia and Charleston, S. C., Augusta, Albany and Atlanta, Ga., Birmingham and Montgomery, Ala., Nashville, Knoxville and Chattanooga, Tenn., and Asheville, Charlotte, Durham and Raleigh, N. C.

Jan Garber will open a week of one-nighters in the Carolinas at Winston-Salem on March 28.

'NET BOOKING' GAG AS OUT

American Guild of Variety Artists' attempt to eliminate the 5% fee charged all acts by major and indie booking offices will probably enter the negotiation stage late this week or the next in New York. Meanwhile, some of the bookers have been trying to figure a way out without a battle.

One booker has hit on the idea of booking all acts 'net' should AGVA succeed in getting the buyers to drop their commissions. Idea behind the 'net-bookings' is to lower an act's salary just enough to provide the 5% differential. In other words, if an act has been getting $300 a week and paying the 5%, he may be booked in the future at $285 net, the theatre or nitery kicking back the $15 to the booker.

'Net-bookings' are actually an old practice in vaude, but heretofore usually only a pacifier for name acts who wanted to keep their salaries up.

Benny-the-Bum No Gent On Payoffs, Say Waiters Who Ask Bankruptcy

Philadelphia, March 12.

The financial troubles that have dogged Benjamin (Benny-the-Bum) Fogelman within the past six months reached the law courts this week with the filing of a petition in U. S. District Court by three of his creditors for the appointment of a receiver and an order throwing Benny's spot into involuntary bankruptcy.

The three creditors are Charles Joy, Joseph Roy and Max C. Dietrich, former waiters at the spot, who claimed Fogelman owed them a total of $557 in back wages. They said they quit last month when Fogelman refused to pay off. Hearing on the petition, skedded for yesterday (Monday), has been postponed for a week.

Fogelman this week changed his floor show policy in an effort to buoy up his biz by adding a name band—Happy Felton. Patronage has been stepped up a little. There had been rumors about that the Kaliner Bros., operators of the Rathskeller, would come in as Benny's partners, but both Fogelman and the Kaliners denied this.

ONCE NOTORIOUS SPOT NOW A DRY NITE CLUB

Milwaukee, March 12.

What in prohibition days was a notorious roadhouse known as the Golden Pheasant is today the Club Sahara, the country's only dry night club, promoted by the Milwaukee Ministerial Association to provide the younger generation with a dance spot where refreshments mean only soft drinks.

While the kids go for it after a fashion, there isn't enough money spent to hire other than a non-union orchestra, and the musicians' union, after picketing the place for a time, gave it up as a waste of time.

FIGHT UPSTATE N. Y. SUN. BOOZE BLUE LAW

Buffalo, March 12.

Nitery and tavern owners here are leading fight in western end of state to defeat the Hallowell Sunday closing bill, now before the Legislature in Albany. Bill would empower local ABC boards, except in New York City, to halt sale of alcoholic beverages for on-premises consumption during all or part of the hours from 1 p.m. Sunday to 2 a.m. Monday.

Martin A. Gavin, president of Erie County Restaurant Liquor Dealers Assn., wired legislators 'it is hard enough now to raise license fees without having 52 days' business taken away.'

N. Y. Loew's State Pre-Books Easter Show for 2 Weeks

Inability of the Roxy, N. Y., to date Walter Wanger's 'House Across the Bay' until late April and the favorable terms offered by Loew's State resulted in the unusual deal by which United Artists booked the picture into the latter house. State offered 14 days booking to UA including the preferred Easter Week playing time, plus a top grade stage show to go with the picture.

Putting 'House' into the State is unique inasmuch as the theatre seldom plays first runs and never books a show for more than a week. It is planned to hold the same stage show over for the 14 days. Attempt was made Monday (11) to book George Raft or Joan Bennett, who appear in the film, for a p.a. with it, but film commitments prevented. Efforts are now being made to get Orrin Tucker's orch and Bonnie Baker or George Jessel and Sophie Tucker for the vaude end.

In addition to the inability to get a quick date at the Roxy, pertinent to UA's decision is dissatisfaction with deals offered, particularly in regard to advertising appropriations. Distrib and producer dislike the high proportion of ad cost they are forced to shoulder in comparison with what the house puts up, claiming it robs them of a large part of their profits.

It is claimed the State deal, on which estimated gross for the two weeks is between $60,000 and $70,000, will give UA about the same profit on the picture as one good week at the Music Hall—although not, of course, Easter week, if it were available.

Friars Frolic

Continued from page 2

taking coin. Incidentally, she also looked laundered, which is what may have thrown her delivery off.

Once past the first comedy's embarrassment, which followed Eddie Miller's traditionally fine rendition of the Friars' theme song, the Frolic was a smooth-running, laugh-filled show, marked by the brevity of most of the turns. Some of the names billed failed to show, but those who appeared delivered. Dick Henry and George Oshrin handled the backstage end, while Mike Todd was billed as entertainment chairman. All he did, though, was take the billing.

One blackout, using the title of 'The Male Animal,' Herman Shumlin's current hit at the Cort, and involving Berle, Flippen and a femme, was one of the show's strongest laughs. Another high-scoring bit was 'The Harmony Boys,' Harold J. Rome's (Father Coughlin-Senator Bob Reynolds-Fritz Kuhn) satire out of 'Pins and Needles.' Two of the latter's players and Berle, as Kuhn, delivered this.

Of the acts, standouts were Roy Atwell, Jane Moore and Billy Revel, Red Skelton, Tony Martin, Clyde Hager (using Berle for a stooge), Paul Winchell, young ventriloquist, Bert Frohman, Josephine Huston. Most of the others were held to too brief a time limit to really register, including Joan Merrill with Al Siegel at the piano, Helen Morgan, Ben Bernie, Lew Lehr, Guy Robertson, Berry Bros. (3), Louis Armstrong, Maxine Sullivan, Jack Durant, Anita Louise, and Rhodes.

For the finale, Berle went back to his kid-actor days and did an imitation, reprising his strip-tease bit and peeling down to gold-spangled briefies. It was a closing roar.

AGVA Ties Up With IA, Musicians And Teamsters in Reciprocal Pact; Strike Threatens Billy Rose Nitery

Extending its efforts to gain the united support of various other unions active in the vaudeville-nitery field, the American Guild of Variety Artists last week signed a 'full and complete' working agreement with the New York locals of the International Alliance of Theatrical Stage Employees, the American Federation of Musicians and the teamsters' union. According to Hoyt S. Haddock, AGVA executive-secretary, the signatories to the pact have promised to join any walkout if asked to do so by one of the other signers.

AGVA action in reaching the agreement with the stagehands, musicians and teamsters was taken when the performer union joined the Theatrical Federation, co-operative group of New York locals that acted in unison last summer in dealing with World's Fair managements. Besides Local 814 of the teamsters and Local 802 of the AFM, the organization includes all locals of the IATSE, including No. 1 and No. 4 of the stagehands, No. 52 of the studio mechanics and No. 306 of the theatre projectionists. American Federation of Actors was formerly a member of the outfit, but is no longer included.

In reaching the agreement with IATSE, AFM and stagehands, Haddock has not only apparently made some progress toward healing the open split of last summer between the actors and stagehands, but may be taking the first steps to pull the whole Associated Actors & Artistes of America, AGVA's parent union, into a close tie with the other show business unions. AGVA exec has strong trade union leanings and his recent deal with the cooks, waiters, bartenders and the hotel trades unions have already drawn the Four A's much closer to other AFL unions than they've ever been in the past.

AGVA-Billy Rose Tiff

AGVA has been endeavoring to reach an agreement with Billy Rose for his Diamond Horseshoe nitery, N. Y., but has made no progress to date. Union wants a contract classifying the spot as a class A nitery, with minimums of $90 for principals and $40 for chorus, but Rose has balked. AGVA also has a claim against Rose for the Aquacade last summer.

Union heads have set a deadline of this Saturday (16) for Rose to sign and plan to call a strike unless he does. If a strike is actually called, it may test at once the new AGVA agreements with the musicians and the cooks, waiters, bartenders, etc. Stagehands aren't a factor in this case. Negotiations with representatives of various Brooklyn niteries will begin at a special meeting with union heads next Tuesday (19). Quick agreement is expected.

Representatives of the vaudeville circuits, including Loew's, RKO, Warners, Paramount and Brandts', met yesterday (Tuesday) in a preliminary session to discuss a common stand on AGVA proposed vaudeville code and will probably huddle with the union officials late this week.

In a confab last week with Tom Phillips, president of the Burlesque Artists' Assn. (burlesque), Haddock apparently made little progress toward consolidation of the two groups. AGVA seeks such a merger on the ground that it would strengthen both unions nationally as well as New York. According to Haddock, BAA isn't equipped at present to attempt a national organizing drive. During his discussion with the AGVA exec, Phillips conceded that his organization has 'at the most' 150 paid-up members out of the estimated 1,500 performers in the field.

Indict Nitery Singer For Killing Husband

Toledo, March 12.

Gladys Mason, night club singer, was indicted by the Lucas County grand jury on a charge of second degree murder in the stabbing of her husband, Douglas, on Feb. 6. The cutting occurred after Mason is said to have thrown hot oatmeal at his wife during an argument.

Mike Mag, former employee of the Ritz Night Club, was indicted for arson by the grand jury, having been accused of setting fire to the club Jan. 30.

TAB-PIX POLICY BACK IN BALTO

Baltimore, March 12.

Bert Smith, whose policy of musical tabs and pix attracted considerable biz to the Hipp here eight years ago, prior to its occupancy for vaude by Izzy Rappaport, will open with a similar policy Easter week at the Auditorium. Legit house, transiently booked for legit, roadshow films and local talent efforts by Leonard 'Chum' McLaughlin, will essay pop-priced and continuous show policy.

Smith plans to revive outstanding musicals in abbreviated form with permanent stock company headed by Bobby Jarvis. Will attempt to couple stage stuff with first-run films via independent and sluff-off release.

Tyne Trio Takes Fall In Its Copy-Act Suit Against Lime Trio

Through a judgment filed in New York supreme court last week, by Justice Samuel I. Rosenman, the Lime Trio won a complete vindication of an action brought against them by Hans Johann Retkowski and Carl and Lou Jacobs (Tyne Trio), and won a perpetual injunction against the plaintiffs from copying the Limes' act. Action sought to prevent the Lime Trio from advertising that the Tyne Trio had plagiarized their act and asked an injunction and accounting of damages.

Emil Lime some 16 years ago originated an act which was performed under the title of 'The Golliwog,' or the Lime Trio. Up to 1938 the plaintiffs had a straight act called 'The Saytons.' Then a Gus 'Lime' (Gustav Knopy), formerly in the employ of Lime, joined the plaintiffs and duplicated Lime's act under the title of The Tyne Trio. Mortimer Braveman, attorney for Lime, who was in Europe at the time, sent various letters to bookers claiming plagiarism, and notified the trade by publication of advertisements in newspapers. The Tyne Trio sued to stop the ads. Lime, returning to this country, filed a countersuit.

Judge Rosenman's decision, besides finding the Tyne Trio guilty of plagiarism, awarded costs of $115 to Lime.

EUROPEAN ICE REVUE N. G. $8,000 IN PITT

Pittsburgh, March 12.

Last of three ice shows for the season brought cropper to The Gardens, Johnny Harris' sports arena, here last week. Attraction was European Revue, in for six nightly performances, and show and house both wound up plenty in the red. Although it grabbed off swell notices in all three dailies, with flock of follow-up stories on individual stars, show couldn't buck Lent's competition and also fact that Ice Follies and Sonja Henie had about absorbed all local traffic this sort of thing would bear.

Wound up poorly at around $8,000.

Herman Bernie Vs. Givot Comes to Trial April 10

Trial of Herman Bernie's suit against George Givot has been set for April 10, in N. Y. supreme court, by stipulation. Bernie, in five causes of action, seeks a total of $65,000 against Givot, claiming breach of a five-year managerial contract from 1937.

A counterclaim of $264,000 by Givot against Bernie alleges Bernie failed to provide the service or the organization necessary to exploit the defendant's talents.

TA Curbing 'Benefits' in Miami; Nat'l Deal With Niteries, Theatres

Miami Beach, March 12.

Alan Corelli, executive secretary of the Theatre Authority, after meeting the Police Benevolent Assn. here, adjusted the Police Charity Ball to the satisfaction of all sides, but with Bert Green, convinced Don Redman, of the Olympia theatre here, the unfairness of the Finnish Relief Show and that it was an out-and-out promotion without the sanction of the National Finnish Relief Board. Result was that this show was entirely called off. The Bath Club Charity Ball for the St. Francis hospital was also shy of theatrical stars after a meeting between Howard Dodge and Corelli-Green. Corelli also called on the Hollywood Lions and convinced the[illegible] o pay for their show.

In his brief stay last week Corelli made all the [illegible]afes and hotels, had meetings with various charity organization heads, and came to an understanding that beginning with next season neither the performer nor the cafe owner was to be imposed upon, and that the benefit situation would have to clear through TA's Florida representative, Green, before sanction would be granted.

Corelli Meets Performers

Corelli met with most of the important performers here and convinced them that they were being used without their own charities receiving any form of benefit, his talks including Abe Lyman, Cross and Dunn, Joe Lewis and others.

The evil of the guest cocktail hours were discussed and a plan laid out for next season. The guest-star racket has predominated this territory to the extent that every Sunday from four to seven has been set aside by some spots, with performers being invited and advertised before the Sunday noon show. This is on top of the many charity demands. Beginning next November, all such spots asking performers for personal appearances will have to give the TA 50% of the covers. Where no cover charge is in effect the TA will collect $1 tax on every admission. The cafes here are owned by men who control many nitery situations in New York, Chicago, Boston, Atlantic City, Philadelphia and Detroit.

Form letters have been sent all cafe and hotel owners; another letter to all charity organizations, police and fire departments and all political heads, regarding the status of Theatre Authority.

National Anti-Benefit Rule

The Theatre Authority, through Corelli, also is signing an agreement with cafes, hotels and theatres nationally, that they will not ask or force performers working for them to appear gratis at any benefit, political meeting, etc., without sanction of the national or a local TA office.

This agreement is to be posted in a conspicuous spot both in the front office and in the performers' dressing rooms, or backstage. This gives the nitery and theatre ops an alibi for refusal to allow performers to work gratuitously.

Most of the operators thus far approached welcomed an idea that would release them fro[illegible] so-called charitable or political pressure.

TA Spreading Out

Philadelphia, March 12.

The Theatre Authority acted last week to extend its jurisdiction to southern New Jersey and upstate Pennsylvania after its marked success in Philly since the TA's inception here three weeks ago. The first out-of-the-city spot to sign a TA agreement was Jack and Bob's, a Trenton nitery, which asked the TA to step in to put an end to act-chiseling on the part of politicians in the Jersey capital. Richard Mayo, TA representative here, will leave tomorrow (Wed.) for a tour of the nearby cities with a view of signing them to TA termers.

Four performers who worked at a benefit at the Moose Hall in defiance of the TA's orders were suspended for 30 days each, the first such action since the authority was set up here.

Martin Rejoins Fanner

Pittsburgh, March 12.

Harry Martin, brother [illegible] Post-Gazette radio editor Darrell V. Martin, has just been signed by Sally Rand to company-manage her new unit, which goes to Mexico City in couple of weeks for two-month run.

Martin was with fanner for several seasons, prior to her Dude Ranch venture at 'Frisco fair, returning here last sprin[illegible] to join staff of Ross Federal Service.

Sues Nitery for $10,000

Columbus, O., March 12.

The Gloria nitery is being sued for $10,000 in common pleas court by Mary Arnoldi, who charges that she was injured when thrown from a 'mechanical horse' at the club.

She claims the 'mechanical horses' were part of the entertainment and she had been asked to ride one and was assured that they were safe.

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Philly Nitery Switches From Bustles to Harlem

Philadelphia, March 12.

Delmonico's, nitery opened three months ago in the Gay 90's motif by Harvey Lockman, will undergo a complete refurbishing and will reopen as a sepia spot under the tab of Cotton Club after April 1.

Lockman is dickering with several name Negro bands to headline the floor show. Lockman formerly operated the Ubangi Club, a West Philly nitery featuring sepia shows.

SEATTLE IS TOUGH

20 Years Meted Radio Organist for Passing Bad Checks

Seattle, March 12.

Helen F. Ernst, 37, former Seattle and Portland radio and motion picture organist, was sentenced to 20 years in state penitentiary by Judge J. Meakin in Superior court.

She confessed to cashing more than 25 worthless checks for more than $250.

Saranac Lake

By Happy Benway

Saranac, March 12.

Mannie Lowy, who was here for years, now sapping up Hollywood ozone, again working for his old boss and benefactor Rudy Vallee, looking after the booking end of things.

Dr. Sam Wolfson, former medico here, now feeling pulses in Hollywood.

Marion Greene, ex-NVA-ite who recently left the Ala-Vista Lodge here, now in New York City.

Archie Gaylord, who mastered the Phrenic, four stages of that rib op and lost his appendix, is now a ticket-seller for a Boston, Mass., bus line.

Congressman Michael J. Kennedy mitting the showfolks while ogling his kid brother, Daniel.

Dorothy Newcomb, ex-dancer battling off pneumonia after bettering a recent appendicitis cut, got an extra good report on her birthday (6).

Tommy Brady, who was connected with the NVA sanatorium for years, now a collector for a northern New York credit company.

Monroe and Hazel Coleman are now reaping the fruits of successful ozoning. He is now superintendent of the Will Rogers laboratory, while she masters the hospital's switchboard. Two nifty comebacks.

Stanley Fountain, an ozoning alumnus, is new addition to station WNBZ on a commercial.

Tudor Cameron passed his 30th natal day.

Another new medico at the Will Rogers is Dr. William Stern.

Helen Arlund, who mastered a series of the rib operation, is now up twice a week for meals.

Ben Schaffer up and around on mild exercise.

Write to those who are sick.

•15 YEARS AGO•

(From VARIETY)

The 'sexy' picture craze was getting boffed. New trend was toward dressing up the dames, the meller thrillers and comedies.

Gus Kahn, with an income of $106,000 for 1924, paid the highest income tax of the songwriters.

Andre Charlot was planning a new London revue, with Gertrude Lawrence and Bea Lillie as the stars.

Revival of the bigtime vaude prestige was the aim of Keith-Albee. Routing of acts on bigtime wheel before playing the lesser time was part of the plan.

Tom Mix's tour of Europe was taking up where Buffalo Bill left off. The latter, when he toured the Continent, was a big fave, and Mix's pic rep was doing the same for him. Winnie Sheehan was handling the tour.

An extremely pleasant dish was 'The Goose Hangs High,' film, in its bow at the Rivoli, N. Y. Connie Bennett was okay as the cast topper, but an unknown, Esther Ralston, shared acting honors.

With a provision that Eddie Cantor enact the star role he created in the stage version, 'Kid Boots' was bought by films for $65,000 by the Christie outfit.

New Acts

ERIK RHODES
Talk and Songs
8 Mins.; One
Flatbush, Brooklyn

Erik Rhodes, legit and film comic, scores only mildly as a personal appearance act. A minor name on the marquee, despite a couple of lengthy runs in Broadway shows ('Gay Divorcee' and 'A Most Immoral Lady') and numerous Hollywood parts, too often of the dialectic type, he'll need stronger material than he now offers to prove any sock at the b.o.

He makes his intial appearance on a sour gag, then goes into an 'interview' routine between a fan mag reporter and a Hollywood star, taking a moustache on and off to do the two parts. Star is done in Rhodes' standard linguistic style, using Italian this time. That's followed with warbling of 'Night and Day' and 'South of the Border,' both okay, done in straight barytone, sans dialect.

Rhodes is okay for an early-on-the-bill fill. *Herb.*

CULLY RICHARDS (3)
Comedy
13 Mins.; One
State, N. Y.

With a Coast background, Cully Richards is virtually unkown in the east except for an appearance earlier this season in the Shuberts' 'Straw Hat Revue,' in which he missed major attention by entering the cast after the preem and thereby not being seen by the critics. He's a clever comic, with a dizzy kind of throw-away delivery, nice sense of timing and the ability to hold an audience. Has a tendency to go blue, but seems to have improved in that regard. Probably it's a hang-over from nitery engagements.

Broadwayites may be struck by the remarkable similarity of Richards' voice, manner and type of humor to Charles Washburn, the legit press agent and wit-by-avocation. But unlike the p.a., he's using two stooges in the act, neither billed. Both are weird-looking birds and both fill the bill for laughs. Richards is okay for vaude, nitery or legit musical. *Hobe.*

FOUR COMETS
Rollerskating
7 Mins.; Two
Flatbush, Brooklyn

This is a rollerskating turn that ranks with the best of the type. Personnel consists of two blonde femmes and two males, who make nice appearance in evening clothes. It's all geared for flash, and the quartet works in speedy manner and in small enough space to be equally as effective in niteries as in vaude.

Number of types of twirls and turns possible on wheels is, of course, limited, and for that reason the crew cannot be expected to exhibit any large quantity that hasn't been seen before. They do provide some fresh angles, however, working in solo and tandems on special roll-up mat. *Herb.*

VERA VAGUE
(Barbara Jo Allen)
Comedienne
8 Mins.
Paramount, L. A.

Barbara Jo Allen (Vera Vague of the ether lanes) is just as funny when viewed across the footlights as she is when heard over the microphone or seen in pictures. Playing her scatterbrain role, gal, who is no slouch on looks, does a comedy chatter skit that clicks for solid applause. For the Paramount engagement she uses Alvino Rey, orch leader, as straight, but it's her act all the way through.

Miss Vague, as she is best known, portrays a flighty dame who affects a high-pitched tone to deliver her whimsies, and a know-it-all attitude which is constantly showing her up. She's a good dresser and sports a fetching personality. Gal makes her appearance from audience and exits all a-twitter when usher calls out that a man in a blue uniform is waiting out front to see her because she has illegally parked her car. Act, while short, is full of laughs and should go on any bill. *Edwa.*

ELEANOR KNIGHT
Tapster
6 Mins.; Three (Band Set)
Flatbush, Brooklyn

Gal's a topflight pedal artist with a great sense of rhythm, which she uses effectively. Her taps are fast and clear and she exhibits a considerable variety of individual steps, although the routine as a whole needs just a few more sensational bits to get the customers really interested. She'd be strong for niteries.

Making a good impression otherwise, she mars it by bad costuming. Rather nice looking, although not stunning, her outfit billows her figure and robs her of appeal. *Herb.*

INFORMATION WANTED

Concerning whereabouts of MISS BABE (WALLIE COUGHLIN) or MISS BABE ...., who appeared on Stage when about five years old in Indiana Burlesque Show at a Vaudeville Theatre at Fort Wayne, Indiana, on or about April 10th, 1916. She is named beneficiary of an Estate. INFORMATION REQUIRED regarding persons who fulfil above requirements whether or not named Wallie Coughlin.
Please communicate with: THE CANADA TRUST COMPANY, 16 King Street East, Toronto, Canada, Executor of William J. Wright Estate or SCHATZ & CUNNINGHAM, Solicitors for said Executor, 85 Bloor Street West, Toronto, Canada.

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Variety Bills

NEXT WEEK (March 15)
THIS WEEK (March 8)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (14)
Jimmie Fidler
Olympe Bradna
Edith Fellows
Helen Mack
Michael Whalen
Peter Lind Hayes
Mary Healy
WASHINGTON
Capitol (15)
Blackstone Co

Paramount

NEW YORK CITY
Paramount (13)
Tommy Dorsey Orc
Red Skelton
Winfield & Ford
CHICAGO
Chicago (15)
Wences
JOLIET
Rialto (16 only)
Horace Heidt Orc
ROCKFORD
Coronado (17 only)
Horace Heidt Orc
South Bend
Palace (18 only)
Horace Heidt Orc

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RKO

BOSTON
Keith (14-17)
Ward & King
J & M Mulcahy
Al Norman
Thurston
CINCINNATI
Shubert (15)
Shep Fields Orc
3 Dancing Debs
John Gallus
Emmet Oldfield Co
Rufe Davis
(8)
Dave Apollon Rev
CLEVELAND
Palace (15)
Woody Herman Orc
Betty Bruce
Linda Ware
Dewitt & King Bros
(8)
3 Dancing Debs
Don Rice
Kidoodlers
Professor Quiz
Rimacs
COLUMBUS
Palace (8)
Honey Fam
Gil & B'nice Maison
Wally Vernon
Beverly Roberts
Dead End Kids
DAYTON
Colonial (15)
Brucettes
Carl Simpson Co
Kidoodlers
Wally Vernon
Peggy Taylor 3
Cass Daley
Brucettes
(8)
'La Vie Paree' Rev
SYRACUSE
Strand (15-17)
King & Arline
Reynolds & White
Lester Cole Co
George Beatty
Paludys

Warner

NEW YORK CITY
Strand (15)
Johnny McGee Orc
4 Squires
Grace & Nikko
Paul Sydell
Morton Downey
Ben Yost Co
ERIE
Columbia (18-20)
Donatella 1
JOHNSTOWN
Majestic (21-23)
Donatella 1
PITTSBURGH
Stanley (15)
Buddy Rogers Orc
(8)
Maurice Spitalny Or
Dixie Dunbar Co
Johnny Perkins
Lane, Mita & Stan
Sibyl Bowan
WASHINGTON
Earle (15)
Duffins
Marc Ballero
3 Freshmen
Gae Foster Gls
(8)
Ted Lewis Orc

Independent

NEW YORK CITY
Music Hall (14)
Edwina Eustis
Joe Jackson
Hillmorettes
June Forrest
Earl Lippy
Hilda Eckler
Louise Fornaca
Belle Kelman
Rabana Hasburgh
Joseph Levinoff
George Kiddon
Carlo Peterson
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (15)
Don Arres
Bob Neller
Te-Yo
Foursome
Paul Ash Orc
Century (15-17)
Ben Arthur Orc
Windsor (16)
3 Stooges
Howard Woods Orc
Erik Rhodes
Eleanore Knight
Gypsy Farmer
6 Comets
BROOKLYN
Flatbush (16)
Bobby Byrne Orc
Bert Wheeler Co
Vilma & Bud Ebsen
Billy Blake
Cordo
BALTIMORE
Hippodrome (15)
Eddy Duchin Orc
State (17-20)
Large & Morgner
(14-16)
Abbey Sis
Jed Dooley Co
Variety Gambols
CAMDEN
Towers (15)
Starnes & Anavan
Ross & Page
Jerry Cooper
3 Murtah Sis
Sully & Thomas
12 Lonergan Gls
ELIZABETH
Liberty (15-17)
4 Ambassadorettes
Harrington & Green
Nelson & Marsh
(3 to fill)
FREEPORT
Freeport (16-17)
Ice Fol of 1940
Ray Heatherton
Hilton & Dell
Rio & Rita
Emil & Emily
JAMAICA
Carlton (16-17)
John Boles
Ben Cutler Orc
Lew Parker Co
Toy & Wing
Trixie
PATERSON
Majestic (19-21)
Fulton & Wells
Everett Sanderson
(3 to fill)
(15-18)
Olympic Aces
Ferne Sis & Tom
Hal Menken
(2 to fill)
PHILADELPHIA
Carman (15-22)
Jans & Lynton
Randall Sis
Red Donahue & Uno
Juggling Jewels
Fays (16)
Maxine Bros & Bob
Keller Sis
Jack McBride Co
Dale Rhodes
Enagi
Valerie Doyle
Alabast
16 Lonergan Gls
SCRANTON
Capitol (14-16)
Tommy Tucker Orc
Frank Paris
J C Flippen
Ben Yost Co
Moore & Revel
WILKES-BARRE
Capitol (14-16)
Bob Chester Orc
Large & Morgner
Herr & Estes
Larry Best
Buster Shaver Co

Cabaret Bills

NEW YORK CITY

Barney Gallant's
Ann Palmer
Irene Barclay
Nellie Paley
Carter & Bowie
Beachcomber
Bobby Parks Orc
Martha Burnett
Juanita Rios
Chavez Orc
Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Bd
Virginia Gibson
Dorothy Blaine
Loretta Lane
Freda Sullivan
Bill's Gay 90's
Will Oakland
Charles Strickland
Rudy Madison
Ethel Gilbert
Billy Lorraine
Gus Wicke
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Stephen Isles
Bernie Grauer
Wally Ramos
Ben Bernard
Bob Walsh
Brown Derby
Henry Fink
John Steel
Nellie Durkin
Al Tucker
Mabel Russell
Verna Cook
Eddie Furman
Sylvan Green
Nelson's Cats
Cafe Savini
Marion Dale
Maxine Freeman
Jimmy Savini
Louis Savini
Cafe Society
Joe Sullivan Orc
Casino Russe
N Matthey Orc
De Merancilles
Marussia Sava
Stephen Slepuchkin
Margaret Scott
Chez Harry
Harold Oppenheim
Dagmar Nordstrom
Frankie Newton Or
Club Caravan
Peter Marconi Orc
Peruli & Perula
Ann Dennis
Mercedes Moreno
Argentine Sis
Milo Lomus
Chiquita Venezia
Club 18
Jerry Blanchard
Jack White
Pat Harrington
Floria Vestoff
Frankie Myers
Beale St. Boys
Jackie Gleason
Jimmy Brewster
Lilyan Dell
G Andrews Orc
Club Gaucho
Don Miguel Orc
Marie del Carmen
Sarita Herrera
Cotton Club
Louis Armstrong O
Alan & Anise
Bobby Evans
Stump & Stumpy
Maxine Sullivan
Avis Andrews
Princess Vanessa
Diamond Horseshoe
Noble Sissle Orc
Don McGrane Orc
Fritzi Scheff
Frank Libuse
Tom Patricola
Clyde Hager
Mangean Tr
Lucille Johnson
Emma Francis
Lulu Bates
Willie Solar
Harry Armstrong
Joe E Howard
El Chico
Hugo Mariani Orc
Carlos Salzar
Carmen Rodriguez
Famous Door
Will Bradley Orc
Helen Morgan
52nd St. Tony's
Spivy
John Sebastian
Tony Soma
Havana-Madrid
Nano Rodrigo Orc
Juanito Sanabria Or
Rosita Rios
Maria Landi
Arturo Cortes
Estela & Papo
Cesar Tapia
MacLovio Ruiz
Lili Toora
Vida Valdes
Chino & Pedrito
Hickory House
Stuff Smith Orc
DeLloyd McKay
Hotel Algonquin
Greta Keller
John Buckmaster
Cy Walter
Bela Lobov
Hotel Ambassador
(Trianon Room)
Ramon Ramos Orc
Sigmund Schatz Orc
Ronelson & Seville
Hotel Astor
Dick Kuhn Orc
H'tel Belmont-Plaza
Basil Fomeen Orc
Mary Burton
Terry La Franconi
Hotel Biltmore
Sleepy Hall Orc
Carlos Cubina Orc
Phyllis Joanne
Johnny Cook
Paul Dillon
Ford Harrison
Hotel Bossert
(Brooklyn)
Eddie Lane Orc
Hotel Commodore
Sammy Kaye Orc
Hotel Edison
Blue Barron Orc
Hotel Essex House
Dick Stabile Orc
Hotel Lexington
Lani McIntire Orch
Honolulu Maids
Hotel Lincoln
Charley Barnet Or
Alfonso Chavez Orc
Mary Ann McCall
Ted Steele
Hotel McAlpin
J Messner Orc
Jeanne D'Arcy
Hotel New Yorker
Bob Crosby Orc
Giovanni
Enrico & Novello
Marion Mann
Vi Mele
Hotel Park Central
(Cocoanut Grove)
Buddy Clarke Orc
Ann Kiora
Polly Childs
Nola & Marilynne
Adams & Cora
Hotel Park Lane
Joe Marsala Orc
Hotel Pennsylvania
Glenn Miller Orc
Hotel Plaza
Henry King Orc
Maurice & Cordoba
Ann Francine
Hotel Roosevelt
Frankie Masters Or
Hotel Savoy-Plaza
Emile Petti Orc
Hildegarde
Hotel St. Moritz
Eddie Varzos Orc
Juan Makula Orc
Martha Errolle
Fawn & Jordan
Hotel St. Regis
(Iridium Room)
Chas Baum Orc
Dorothy Lewis
B & J Heasley
Marie de Forest
Henriette Haddon
Bernice Stewart
Lucille La Marr
Thalia Horn
Norah Gale
Hotel Taft
Ben Bernie Orc
Hotel Waldorf-Astoria
(Empire Room)
Everett Hoagland O
Mischa Borr Orc
Russell Swann
Gypsy Markoff
(Sert Room)
Mischa Borr Orc
Kew Gardens Inn
(Kew Gardens, L.I.)
Harry Horton Orc
Lew De Fabbia
La Conga
Jose Morand Orc
Diosa Costello
Desi Arnaz
Aida Alvarez
Caesar & Dolores
Florence & Alvarez
Sergio de Karlo
La Martinique
Pancho Orc
Fausto Curbello Or
Ann Beasley
Danny Kaye
Rosita Ortega
Larue
Eddie Davis Orc
Joseph Smith Orc
Le Coq Rouge
Nicki Raymond Orc
Don Marton Orc
Betty Bryant
Tisdale 3
Le Ruban Bleu
Elsie Houston
Haywood & Allen
Sasha & Mirko
Nora Sheridan
Leon & Eddie's
Eddie Davis
Lou Martin Orc
Emil Coleman Bd
Jay C Flippen
Dorothy Henry
Russell & Farrare
Dan Carthy
Melinda De Maya
Joan Merrill
Coral Rhodes
J & R Allen
Dana Neal
Paul & Paulette
Edwards & Arden
Al Seigal
Mon Paris
Larry Siry Orc
Mary Cohan
Penthouse
Paul Taubman
Eb Spiak
Sigrid Lussen
Place Elegante
Ernest Franz Orc
Neil Farrell
Vincent de Costa
Art Tubertini
Queen Mary
Joe Ellis Orc
Consuelo Flowerton
Linda Marsh
Joan Mona
Nina Allen
Easterbr'k & Ferrar
Rainbow Grill
Barry Winton Orc
Marlynn & Michael
Rainbow Room
Eddie LeBaron Orc
Morris King Orc
Eugene Van Grona
Lani Bouvier
Gali Gali
Russian Kretchma
Gypsy Nita
Tania
Simeon Karavaeff
Nadia Mirova
Nastia Poliakova
Michel Michon
Mischa Cedonov
Volodia Kotov Orc
Stork Club
Charlie Murray Orc
Monchito Orc
Versailles
Charles Reader Orc
Panchito Orc
Harrison & Fisher
Lillian Carmen
Village Barn
Larry Funk Orc
Betty Harris
Zeke Manners
Lee Sullivan
Gibsons
Hank, the Mule
Whirling Top
Geo Morris Orc
Marcella Claire
Arlene Thompson
Ringo & Harris

LOS ANGELES

Beverly Wilshire
Baron & Blair
Gus Arnheim Orc
Biltmore Bowl
Nelson's Cats
Joaquin Garay
Chuck Foster Orc
Jimmy Castle
Modie & Ray
Marion Daniels
Joan Brandon
Don & B Valentine
Ardel & Monet
3 Ors
Alfredo Rhumba Bd
Dorothy Brandon
Cafe La Maze
Annette
Ray Merrill Orc
Club Ball
Lillian Randolph
Tom Howard
Cocoanut Grove
Dorothy Stone
Charles Collins
Guy Lombardo Orc
Earl Carroll
Bob Bromley
Bob Williams
Red Dust
Ray Parker
Portholes
Hubert Castle
Werner Sis
Bill Brady
Lolita & Ardo
Jean Tighe
Edward Aguilar Or
Manny Strand Orc
Florentine Gardens
6 Danwells
Don Payne
Don & S Jennings
Beaut'ful Fredericka
Claire Friar
Billy McDonald's Or
Grace Hayes Lodge
Charlie Foy
Joe Frisco
Sammy Wolf
Sugar Geise
Kitt Talbot Martin
Jeffrey Gill
Johnny Ritch Orc
Hawaiian Paradise
Leona Woods
Bob Nichols Orc
It Cafe
Kay Gregory
Bobby Mack Orc
La Conga
Bert Lynn Orc
Phillip Lopez Orc
Gay's Club
Baby Logan
Carlo
Marie Bryant
Jonah Jones
Jackie Williams
Ivy Von & Vern
Floyd Ray Orc
Paris Inn
Gloria Randall
Vell
George & Nanette
Dominic
Margarita & M'rtinez
Bea Hennessy
Erle Massey
Henry Monet
Helen Miller
Chuck Henry Orc
R'by Foo's Vendome
Kay Kalie Orc
Seven Seas
Danny Kaana
Hawk Shaw
Mel Peterson
Lillian Gibson
Al McIntyre
R Bush Quartette
Slapsy Maxie's
Mary O'Reilly
Eddie Rio & Bros
Marie Cappeleom
Mary O'Reilly
Jerry Brandow
Moore & Lewis
Red Stanley Orc
Somerset House
Harry Ringland
Lou Salee Orc
Swanee Inn
Jackson Bros
Walter Johnson
Ruby Rathee
Topsy's
Brummell & Gourley
Harlem Ben
M Marcellino Orc
Victor Hugo
Pem Cacovacas
Jan Garber Orc
Wilshire Bowl
Dan & Beverly
Phil Harris Orc
Ruth Robins

CHICAGO

Ambassador Hotel
(Pump Room)
M McCreery Orc
Jon & Audrey Loll
Bismarck Hotel
(Walnut Room)
Hedley Gls
I. Keller Orc
Geraldine Ross
Joey Reardon
Howard Brooks
Blackhawk
Ozzie Nelson Orc
Adrienne
Sis & Bud Roberts
Helen Rogers
Blackstone Hotel
(Balinese Rm)
Californians Orc
Jeannette
Brevoort Hotel
(Crystal Room)
Florence Schuman
Cecile Pitman
Hill & Frederick
Broadmoor
Lydia Harris
Dan Carlson Gls
Herbert Roberts
Francine
Jane Moran
Herb Rudolph Orc
Chez Paree
Roy Rodger
Ethel Shutta
Parker & Daniels
Don Huston
Ginger Harmon
Sunny O'Dea
Lou Breese Orc
Club Alabam
Rio & Rita
Sandra Laura
[illegible]
Bernard & Henrie
Bessie Adair
Lillie Burton
Ludetta La Pierre
Stan O'Nell Orc
Dorothe Dale
Eddie Roth Orc
Club Minuet
Inez Gamble
Betty Hill
Alvira Morton
Art Fisher Orc
Del Estes
Colony Club
Carmen Castilla
Alice Cornett
Chilli Sis
Enrico & Novello
Xavier Cugat Orc
Colosimos
Jack Prince
Gus Van
Jane St Claire
Mil Harris Chapelle
Pronaphilla
Club Delisa
Doris Bradley
Sam Theard
Marion Abernathy
Wesley Long
Chippie Hill
4 Jitterbugs
Rhythm Willie
Charles Isom
Pattie Gl.
Red Saunders Orc
Congress Hotel
(Glass Hat Rm)
Johnny Bongo Orc
(Peacock Rm)
Joe Vera
Edgewater Beach Hotel
(Beach Walk)
Ted Weems Orc
Marvel Maxwell
Elmo Tanner
Perry Como
Red Ingle
Enrico & Novello
Dorben Gls
Harriet Smith Gls
Herb Foote
885 Club
Paul Rosini
Frances Hetley
Jeanne Blanche
Nino Rinaldi Orc
Franke's Casino
Mary Camp
Irene Clifton
Lou & Lomar
Helen Fox
Kay Karrol
Tonya
Dandy Kirby
Val Conrad
Bob Tinsley Orc
Gay 90's
Ginger Woods
Eddie Dandera
De Nova Twins
Toby Lee
Jessie Garwood
Bob Dandera Jr Or
Graemere Hotel
(Glass House Rm)
Tommy Paul Orc
Ned Richardson
Patricia Thomas
Harry's New York
Ralph Cook
Don & Corinne
3 Meads
Florenza
Dimitri & Frances
Mel Cole Orc
Three Talents
Hoveler Gls
Hi Hat
Willie Shore
Ann Lester
Inga Borg
Collette & Gallo
Doris Dupont
Kretlow Gls
Jimmy Cassidy Orc
Ivanhoe
Kit Kat 4
Al Trace Orc
Holly Swanson
Helen Sumner
Kay Becker
L'Aiglon
Marc W Kilpatrick
Eusebio Conradi
Don Quintero Orc
Ennio Bolognini Or
Hotel La Salle
(Blue Fount Room)
Little J Little Orc
Kathleen Quinn
Liberty Inn
Pinky Tracy
Roma
Valerie
Mary Davies
Jean Howard
Georgia LeRoss
Jimmie O'Neil
Earl Wiley Orc
McLaughlin's
Lou Reynolds
Stan Hitloff Orc
Millstone
June Martin
Jack Roland Orc
Carole Abbott
Edna Riley
Morrison Hotel
(Boston Oyster House)
Manfred Gotthelf
Old Heidelberg
Old Heidelberg Co
Murray Gertel
Hans Kontrow
Rudy Starret
Swiss Hill Billies
Herbie Orc
Palmer House
(Empire Room)
Orrin Tucker Orc
Fenola & Baker
Glover & La Mae
Leonard Nichols
Walton & O'Rourke
Abbott Dancers
Phil Imsley Orc
Sherman Hotel
(Celtic Cafe)
Casa Kerata Orc
Jaros Sis
(Dome)
James Hamilton
Pat-Lin Nora
Empire Boys
Jerry Glidden
(Panther Room)
Woody Herman Orc
Carol Kaye
Benell & Ray
Slim Gaillard Orc
Mardoni
Roberts & White
Carl Marx
Silver Cloud
Betty Bacon
Hal & Judy Stewart
Charlie Schultz
Lola Murry
Ray Bloemer Orc
Elmer Daniels
Hazel Zaiss
606 Club
Billy Carr
Margret Faber Gls
Connie Fanslau
Ray Reese
Carol Lord
Alyce Gorf
Dagmar
Jackson & Nedra
Carrie Finnell
Ann Valentine
Jean Wade
Sol Lake Orc
Tripoli 3
Stevens Hotel
(Continental Room)
Griff Williams Orc
Buddy Moreno
Suzie 'Q'
Yvonne Nova
Thelma Martin
Tessa Lee
Jerry Gerard
Red Wilson Orc
Swingland
Johnny Long Orc
George Gould
Pops & Louie
Butterbeans & Sue
Nick Brooks Gls
Thompson's 16 Club
Ray Reynolds
C Sharpe Orc
Flo Whitman
Nyra Lee
Sharon
Muriel Joseph
Rae Collins
Patsy Du Bree
Genevieve Val
Marsh McCurdy
Yar
Darius Wittich Orc
Janina Labeda
Claudia Correll

PHILADELPHIA

Arcadia
Hal & Lee Traver
Stephanie & Craig
Arcadia 4
Helen Doyle
Johnny Carlin Orc
Benny the Bum
Ken Nealy
Billy Galbraith
Patsy King
Happy Felton
Louise Dunne
Lola Lee
Joe Iacone Bd
Cadillac Tavern
Eddy Thomas
Audrey Joyce
Humphries & A
Jones & Anita
2 Scats of Rhythm
Carmen De Valle
Bonnie Stewart
Billy Hayes Orc
Irene O'Shea
Kippy Velez
Cedarwood Cabin
(Malaga, N. J.)
Pat Everett
Nicki Milano
Betty Williams
[illegible]
Weil Temple Orc
Club 13
Queens of Harmony
4 Notes
Leonard Cook
Ike Hollenbeck
Ginger Lyon
La Vetta
Dorothy Dunn
Jerry Delmar Orc
College Inn
Honey Brown
Klein Trio
Joe Armstrong
B Castellargo
Viola Klaiss Orc
4 Novelettes
Crescent Log Cabin
(Gloucester Hghts, N. J.)
Joe Kraft Orc
Jane Eldridge
Steele & Dorne
Beryl Walker
Delmonico's
Wendell Mason
Mayo & George
Serge Flash
Lew Harrell
Val Chandler
Jo Ann Green
Raymond & Lorinda
[illegible]
Milton Kellem Orc
Dutkin's Rathskeller
Frena Fertl
[illegible]
[illegible]
[illegible]
Mona Alba
[illegible]
Vince De Marchon
Ann Barrett
Joe Mignon
Irving Harlow Orc
El Chico
Joe Quitello Orc
Carita
Conchita 4
4 Rogers
Jack Randall
Paula Gonzalez
Embassy
Geo Clifford
Chiquita
Dolores Anderson
Betty Carlyle
Sue Carlyle
Florence Holman
Juanita Miller
Billy [illegible]
Curt Weller Orc
Virginia Renault
Kay Keeny
Stephanie Snyder
Dorothy Murphy
Mary Williams
Trudy Martin
Pedro Blanco Orc
Evergreen Casino
Maureen & Nora
Kay Allen
Monty Wolf
Countess Moneff
Mildred King
Ruth Heineman
Leone Leslie
Helen Chuckles
Vee Ames Gls
Pat Shevlin Orc
Madelyn Wallace
Millie Jostrah
1523 Locust
Betty McKee
Bubbles Shelby
Mona Hall Gls
Helen Wilson
Sunny Ray
Kay Laverty
Lorene Rhoda
Dolores Merrill
Kings of Swing Or
Hotel Ben Franklin
Garden Terrace
Tony Dion
Jack Unger
Art Mooney Orc
Randy Neale
Gay 90's
Chic Williams Orc
Kathryn Lord
Black Eyed Peas
Steve Orrie
Nippy Atkins
Charlie Harmon
Blanche Calloway O
Gruber's Hof Brau
Johny Bauer
Mann & Videll
Nadine
Meara Alba
Gruber Hof Brau O
Marie
Henri's
Andre & Frances
Kay O'Day
Al Blank
Erma McGee
Chas Verne's Orc
Hildebrand's
Leslie Sis
Motto & Theresa
Billy Bell
Pete Hess
Lydia White
Blossom Gls
Abe Sherr
Maurice Belmont
Bobby Lee Orc
Hildebrand 3
Hotel Adelphia
(Hawaiian Roof)
Al Vierre Orc
Jack Lynch's
(W Walton Roof)
Vincent Rizzo Orc
Barney Zeeman
Romo Vincent
Karl Leach
Frank Irvin
Al Bernie
Josephine Smallw'd
Beth Challis
Josephine Leach
Dolly Arden
Paul Duke
Capella & Beatrice
Gaudsmith Bros
Glamour Gls (12)
Herb Dubrow
Sally Lamarr
Mona Reed
Neil Fontaine Orc
Jimmy Blake
Jam Session
Billy Krechmer O
Freddie Kornfeld
Billy Hunte
Jim Thorpe
Hotel White Way
(Atco, N. J.)
Page & Cody
Garvey
Jackie Small
Johnny Kraus Orc
Latimer Club
Michael Travis Orc
Grace Devine
Jean Sargent
Beverly Fisher
Tamme Monroe
Barbara Bradley
Lexington Casino
Mike Jeffree
Charlie Gaines Orc
Mary, Jeannette & E
Lee Trio
Clark Sis
Bay View Gls
Murray Wood
Jeanie Le Noir
Covan & Covan
Babe Eddie & J
Lido Venice
Ben Perry
Dianna Lorand
Madeleine & Rita
Harry Wharton
2 Jayettes
Billy Beck
Betty Barger
Little Rathskeller
3 Heat Waves
Victor Hugo Orc
Jerry & Turk
3 Paganos
Baby Rose Marie
Roy Sedley
Floria Vestoff
Renee Villon
Nelson Inn
Bob Bailey
Wayne Keene
Jeanie Sims
Vicki Cooper
Clarke & Dana
Franz Conco Orc
Dierel Rochelle
Layton Sallade
Dea Doree
New Leader Cafe
Eddie Jervis Orc
Joe Smythe
Charlie Stuff Orc
2 Japettes
Kay O'Day
3 Whimmer Gls
Rose Galen
Peggy LaVerr
Open Door
Jean O'Neil
Andy Russell
Marie Fitzpatrick
Cashmere Gls
Jimmy Paul
Nina & Pako
Jimmie Reed
Jack Coleman
Lee Anton Orc
Palumbo's
Cannon & Lolita
Heartbeats
George Moore
Marie Latell
Francis-Allie Gls
Howard Reynolds O
Johnny Leary
Philadelphian Room
Kathryn Smith
Jack Hallard
Jean Fonda
[illegible] St Clair
Susan Lange
King's Jesters
Purple Derby
2 Aces
Del De Vere
Marty Burke's Orc
Jean Lomarr
Lillian Russell
Maggie Sealy
Betty Manly
Miss Gormley
Red Lion Inn
Dey Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin
Swanee House
Milt Myers
Ed Stanton
Buddy Nugent
Bill Donahue
Rendezvous
(Hotel Senator)
Toppers
Leo Watson
Kaythie Sperlie
Spatola's
Nino Nani
Jane Greer
Hal Hefner
Stork Club
Pat Kennedy
Robie Lee Williams
Cliff Conrad
Grace O'Hara
The Raymonds
June Bennett
3 Peppers
Lloyd & Willis
Henry Patrick Orc
Stamp's Cafe
Bert Lemish Orc
Marvine & White
Leona Williams
4 Music Hall Gls
Peggy Shields
Jack & Johnny
Chas King
Nora Williams
Vic Carlson
Silver Lake Inn
(Clementon)
Alice Lucey
M Familiant Orc
George Reed
Edward Bickford
Alyce Randall
20th Century
Sunny Tuttle
Ginger Lynn
Wharton Sis
Ray English
Edith English
Hal Thompson Orc
Venice Grille
Joe Reilley
Julia Gerity
Vic Nelson Orc
Mary Ellen
Marilyn Mayne
Fay Wray
Pete Heyes
Eleanor Norton
Jean Karins
Genya Polit
Viking Cafe
Jack Spangler
Billy Callahan
Dot Landy
Warner & Valerie
Reggie De Von
Hal Hamilton
Jimmy Neegra Orc
Warwick Hotel
Herb Hagener Orc
Weber's Hof Brau
(Camden)
Jules Fiasco Orc
Bob Merrill
Prince Selandia
Princess Selandia
Mie Cacha
Carl & Faith
Ted & Julie
Elmer Bellivey
Ilse Hart
Bruders Alpine Tr
Rudy Bruder
Syd Golden
Pat Sullivan
Rothe's Hilderadians
Wilson's
Joe Hough, m.c.
3 Guardsmen
Marion
Texas Tommy
Jordan & Grace
Clayton Johnson
Harry Johnson Orc
Geo Haley
Yacht Club
Mary Nagle
Gloria Dale
Rhumbera
Jeanne Van
Teddy Forrest
Roger Patterson Or

CLEVELAND

Alpine Village
Otto Thurn Orc
Norman L.
LaMont & [illegible]
Evans & Lane
Mildred Smith
Myron Hess
Margaret Ammer
Herman Pirchner
Avalon
Loyd Kidd's Orc
Jean Rogers
Airway Club
Tiny Roger Orc
Judy Black
Cedar Gardens
Duke Melvin Orc
Leola Hill
[illegible] George
Nan Jones
Billie & Millie
College Inn
Norman Brill Orc
3 Imbrydells
Hy Barron
Duffy & Lenny Club
Tess Gardell
Ralph Lewis
Mina
Norman Platz
Freddie's Cafe
Freddie Carlone Or
Jean Lee
Harry, Prince Clark
Alfredo & Dolores
Venettes
Edna Barnes
Gourmet Club
E Robinson Orc
H Lehman
Hanna Grille
Jay Hammond
Isabel Colyer
Evelyn Dieto
Pete Zema
Hotel Allerton
Jeanne Lysle
Joe Rose
Hotel Cleveland
Herbie Kay
Joan Webb
King Harvey
Fuzzy Combs
Hotel Sterling
Marty Lake Orc
Hotel Hollenden
Sammy Watkins Or
Paul Winchell
Edna Sedgewick
3 Musical Moods
Fred Heibell
Frank Iavania
Hotel Statler
Frank Gagen Orc
Jack & Eddie's
Lillian Robertson
Bette Evans
Joan Dal
Ann Starr
Sammy Lippman
Arlene Rice Orc
Lindsay's Sky-Club
Patsee Gardner
Rita White
Harold Simpson
Monaco's Cafe
Ted, Mary Taft
Marita
Claude Hoagland O
Southern Tavern
Emil Velazco
Famous Door
Virginia Ferency
Jack Elliott
Becke Sherman
Major Abel

DETROIT

Book-Cadillac Hotel
(Book Casino)
Dot Franey
Budd Lewis
Al Sorrette
Gordon Leary
Marion Daig
Jack Meyers Orc
Icettes
(Motor Bar)
Sid Pritikin Orc
Bowery
Fifi D'Orsay
Ferrena Trio
Miss Jeanne
Jerome & Rose
Marvin [illegible]
Jitterbugs
Boweryettes (12)
Johnny King
Chas Carlisle
Benny Resh Orc
Blue Lantern
Bill Crozer
Martell & Dawn
La Comparsita
Margie Angell
Glamour Gls (4)
Temple & Marie
Lee Walters Orc
Gene Arnold
Commodore Club
Dorothy Weaver
6 Commodorettes
Jo Ann Anson
Libby Langford
Mark Thomas Orc
Corktown Tavern
Harry Jarkay
Nella Naylor
Collins & Anita
Eleanor Kaye
Orlando
6 Venters
Ellen Kay
Dick Marland
Eddie Bratton Orc
Hand's
Mitchell Cowan
Frank Young
Florida Labadie
Dick Valentine Orc
Club Imperial
Zorine
Sylvia Lee
Norm Priest
Nub Brown Orc
London Chop House
Tubby O'Farrell
Don Ronson Orc
Pura Reyes
Carlos Espina
Mayfair
Slim Fortier
Nichols & Haley
Kaye & Kaye
Mack
Phil Olsen Orc
Morocco
Jay Jason
Pancho Roche
Lolita
Gypsy

(Continued on page 47)

MUSIC HALL, N. Y.

Kay, Katya & Kay, Buster Shaver with Olive & George, Duci Kerekjarto, Bela Zeiga, Hilde Eckler, Nicholas Daks, Glee Club, Rockettes, Ballet; 'Too Many Husbands' (Col), reviewed in VARIETY, *March 6.*

In and out stageshow, paired with a frivolous picture, doesn't promise the usual draw at the b.o. 'Potpourri,' the stage production, contains a couple of punchy opening numbers, but then trails off into aimless dependence on mere size. Lacks punch at the close.

First number uses a music box theme, with the familiar mixed acrobatic team of Kay, Katya and Kay portraying doll-like figures on a huge model music box, then coming to life to whip over a lively routine. Second turn, also a click, has special music by Erwin Straus and lyrics by Albert Stillman. It's worked out on the idea of a Quaker Town, with the glee club revealing more than its usual pliability in a takeoff of a Quaker meeting, then the Rockettes scoring neatly in an ingenious routine that contrasts Quaker severity with modern dance gayety. Gals' costumes carry out the Quaker theme, having long grey skirts, but relieve it amusingly by using transparent material that's flimsy enough to flair up to reveal their legs whenever they kick.

After Buster Shaver's standard dance routine with Olive and George, midgets, which scores as usual, there's a rather static music number of gypsy flavor, featuring Duci Kerekjarto and Bela Zeiga, with seven brightly costumed gals sitting around for atmosphere. Former plays the violin romantically, the other a cymbalom, the latter being a stringed instrument played with hammers or by strumming with the fingers. Fair novelty, but too long. Finale is a dance to Liszt's 'Hungarian Rhapsody' against an ornate setting. Hilde Eckler and Nicholas Daks dance the leads, with the ballet ensemble filling the stage at the curtain. Visually effective, though on the ponderous side. *Hobe.*

KEITH'S, BOSTON

Boston, March 7.

Woolford's Pets, Chester Frederick & Gloria Lane, Charles Gregory & Jules Raymon (3), George Beatty, Lester Cole & His Debutantes (7), Larry Flint House Orch; 'Isle of Destiny' (RKO) and 'Mercy Plane' (Prod).

Here's one of the best buys in local variety in months. At 25-30-40c it's a bargain; there's not a lag in the hour's session.

Woolford's Pets are perennials here, and rightly so, since it's one of the ace dog acts in the business. Daschunds are smartly handled by the man and woman in somersaults, balance, slack-wire and a drunk bit by a dog pushing a baby carriage. Two particularly good plaudit producers are the business of a dog catching frankfurts pitched off a teeterboard by another pup and the finale, with several dogs rolling across the table in barrels and down an incline.

This provides a nice spot for Chester Frederick and Gloria Lane in the deuce. Frederick, as always, demonstrates some clever and violent hoofing, working well with his partner in jitter-eccentric routines mainly, but his cutie-boy business and announcements detract from his other efforts, although he has toned this down since he last appeared here in his former, bigger dance flash act. Miss Lane holds attention with her solo rhythm buck.

George Beatty comes back in the next-to-close slot, bringing with him plenty of new comedy material to satisfy the customers who have caught his single comedy turn here before. Taking things easy, Beatty worked on this cold morning contingent until it was laughing with him before his act was far along. A ditty about a guy with a strip-teaser wife and a parody on 'Isle of Capri,' describing an auto wreck, both click. His drunk bit still whams 'em, and a phoney fiddle solo, played on one string, with orchestra accompaniment, is a good closer.

Lester Cole and His Debutantes close the bill with pleasin- and varied chorus singing. Girls are all okay lookers and vocalists, dressing up an act that's distinctive from the usual setup. Cole m.c.s without hogging the spot, and shows off the girls individually and collectively to good advantage. A Victor Herbert medley, for finale, is plenty clicky; this and 'Summertime' for an encore are their best numbers.

Gregory and Raymon, working with an unbilled femme who jumps in and out for comedy with bagpipes, can challenge most any musical novelty act for versatility. In rapid succession and with a sure showmanly touch, the boys give out tunes on harmonicas, a saw, bike pump, vacuum cleaner, fiddle and theramin. One of the boys does some incidental acro dancing, and a surefire laugh is the burley gag of drawing milk from one of the fingers of a rubber glove while its escaping air is squealing out a tune. All the numbers are short and snappy, and the comedy stuff is deftly handled with the right results.

John Wheeldon and Al Avidisian rate a bow for designing a rich, colorful set and bandstand. *Fox.*

ROXY, N. Y.

Jack Durant, Carol King, Fred Roper's 'Tiny Town' Lilliputians (27), Gae Foster Girls (24), Paul Ash's House Orch; 'Vigil in the Night' (RKO), reviewed in VARIETY, *Feb. 7.*

Major portion of the Roxy's current production is a holdover from last week, namely, Fred Roper's Lilliputians. They were then considered a strategic booking because of Shirley Temple's 'The Blue Bird' (20th) on the screen. When the latter's b.o. proved punko, 'Vigil in the Night' was substituted. Being a strictly adult film and intensely morbid, the midgets now look as out of place as a waltz in Havana.

With 'Vigil,' the only stage newcomer is Jack Durant (Mitchell and), who appears to be making a bid for the crown as the most versatile variety actor. He's singing, dancing, doing swell impersonations and his usually great acrobatics. When teamed with Frank Mitchell, Durant was an important cog in one of the great slapstick acts to come out of California. Later, they returned to Hollywood for film work and they eventually split up, Mitchell remaining west. Durant, as a single, appears likely to achieve the prominence the team of Mitchell and Durant once had. He's show material and a natural click in vaude. Fact that his style of comedy can get across in a house of this size is the best testimonial to his potentialities.

There's but one other personality in the show, Carol King, who does a toe whirl in the center portion with the Gae Foster ensemble. Otherwise, the bill is given over to the lower-case performers, with the line backgrounding most of the way. Roper's midget troupe, all supposedly coming from England, is not in the class of the big Lilliputian acts produced by Leo Singer and the late Ike Rose, but yet sufficiently entertaining. They are chiefly handicapped here by the mammoth stage and should show up better in normal-sized vaudfilmers.

Ronnie Street is a smooth little m.c., though his Piccadilly circus accent is hard to take from way back; Mary West displays a powerful soprano, while Edith Rollason's 'Oh, Johnny' and 'Confucious Say' with Street near the finale are especially good. In between, there's a hand-balancing and acrobatic troupe, plus some cycling. The finale currently is a reprise of last week's 'In an Old Dutch Garden,' with nice scenic effects from Fanchon & Marco.

Foster girls' major bit is at the teeoff, a good rhythm routine done in excellent, leg-revealing costumes of rhumba vintage.

House at the last show Friday (8) was only about three-quarters filled. *Scho.*

HIPP, BALTO

Baltimore, March 10.

Roxyettes (16), Rufe Davis Marjorie Gainsworth, Bert Walton (2), Three Arnolds, Phil Lampkin House Orch (12); 'Swiss Family Robinson' (RKO).

Working the Roxyettes throughout the entire doings and utilizing Bert Walton and his effusive and at times overly verbose intros, Bernie Seaman has successfully woven his available acts into a pleasing presentation. Nicely paced, show moves along in mounting effectiveness to good audience response.

Full stage opening by 16 Roxyettes in hoof routine to vocal of 'Confucius Say,' delivered by two of its members, brings on Walton for introduction of Marjorie Gainsworth. On a bit early for a singing stint, statuesque blonde delivers, nevertheless, knocking off a session of legit songs sold to the hilt. Opening with 'Chiri Biri Bin,' she follows with a smart medley consisting of 'Annie Laurie,' 'La Donna Mobile,' 'Eli, Eli,' 'Play Gypsy' and 'Auld Lang Syne,' all nicely tied in with well delivered talk. Stubholders went for her in a big way.

Rufe Davis next with his hillbilly stuff, giving out with varied imitations of motorboats, etc. A repeater here, Davis scores with his homey talk, rube manner and nasal vocalizing.

Line, wearing hoopskirts, follows with picture number made effective by good lighting. Precedes the Three Arnolds, two men and femme in three-high stuff and tumbling. Work fast and score for laughs with funny business of climbing up, around and under bottom man for series of showy and difficult tricks. Makes an ideal spot for Walton and his deadpan. Effective gagging and vocals rings the bell for laughs and sets matters for strong closing number by Roxyettes doing precision stuff on skates.

Biz just fair. *Burm.*

STRAND, N. Y.

Johnny McGee Orch (12), Alan Gerard, Carol Anders; Morton Downey, Four Squires, Paul Sydell & Spotty, Grace & Nikko, Ben Yost's New Yorkers (12); 'Three Cheers for the Irish,' reviewed in current issue of VARIETY.

The Strand has a fairly well balanced layout coupled with the 'Irish' film for the current stretch. Johnny McGee and Morton Downey names further the Erin theme, and the whole is scheduled to remain past St. Patrick's Day. That angle will probably help at the b.o.

McGee's four-sax, two-trumpet, two-trombone, two-piano, bass and drum instrumentation, fronted by his excellent muted horn, recently bowed out of Donohue's, Mountain View, N. J., where it got a long buildup with broadcast wires. For this date several men have been changed and it appeared at this catching that they hadn't yet settled into the band's stride. At times during the last show opening day (Friday), the brass section encountered some rough going. The new drummer was a bit too heavy instrumentally, throwing the group off balance from the listener's standpoint.

Beyond that, however, the outfit handled itself smartly for an initial stage date. Leader seemed ill at ease doing announcements and other necessary m.c. functions, but this impression was quickly dispelled once his horn came into play. His interpretation of standards and pops in sweet, clear and unruffled style is a delight. Band does some of its smoothest work in a medium jump original tagged 'Now You Did It.' It's broken into by a drum break that doesn't measure up rhythmically to the noise it makes. Another entertaining piece is 'Boy that Played the Horn,' done by Carol Anders and McGee, purporting to trace the leader's boyhood start on trumpet and progressing to his current stage.

Miss Anders sings 'Wham' in ordinary fashion prior to the duo, her only other contribution. Alan Gerard also is in for a single try. He tackles 'When You Wish Upon a Star' and easily pulls the outfit back to an impressive level following a not particularly auspicious jive tune opening. It follows the band's striking theme.

Paul Sydell and the well trained terrier Spotty, have little trouble putting the audience on their side. Theirs is a standard series of smoothly done stunts that can be seen over and over without losing lustre, and an encore was demanded. It was taken by a second brown-spotted hound that hopped from the wings and back for a quickie.

Ben Yost's New Yorkers are holdovers from the previous show, but with new routines. They've replaced the Jerome Kern medley with one by George Gershwin, 'Of Thee I Sing,' standing out. 'Monstro the Whale' is a good novelty. Band was a bit too loud behind that, however.

Grace and Nikko recently completed a stretch at the Hotel New Yorker, N. Y. Ballroom pair start out in legitimate manner and wind up in slapstick. It's smartly done stuff that includes a long list of easily handled stunts. Some of the gestures have little trouble re-echoing the gentle blue side of the ledger, but the manner in which they're carried out is disarming. Male takes a healthy beating at several points, and turn goes over easily.

Four Squires are a male comedy quartet that also does musical bits on trumpet, guitar, piano, bass and tom-toms. Bass twanger's a laugh-getter with his dumb tactics. Interrupts numbers by cleaning his glasses, combing hair, etc. Musical and is okay, too, the little that's delivered legitimately. Act gets good response, but the impression persists they're passing up possibilities enroute. Painstaking rehearsal shows too plainly and they seem to be following a script. If the stuff was made too appear more spontaneous, better results would be obtained.

Downey, as usual, has his listeners in the palm of his hand from the first note. Tees off with 'Are Ya Havin' Any Fun,' followed by 'Careless.' 'Christopher Robin is Saying His Prayers' is a production number, with Downey replacing his accompanist at one of the band's pianos. Spot on him fades as the song nears its finale, finally disappearing. Makes a neat impression. Things wouldn't be complete without an Irish tune or two, so 'Kathleen' and 'Irish Eyes' are forthcoming for Downey's close. *Wood.*

LYRIC, INDPLS.

Indianapolis, March 8.

Paul Whiteman Orch with Joan Edwards, Modernaires (4), Bob Hannon, Goldie, Mike Pingatore, Marquith Rivera; 'Slightly Honorable' (Ind.).

For the first time in almost a decade, Paul Whiteman brings his orchestra to a local stage, and the 61-minute bill, devoted entirely to showing the wares of the band, discloses that it's class that counts in the long run. The orchestra, consisting of five rhythm, four trumpet, three trombone, six sax and an accordion, rates among the tops in interpretation of tunes both old and new. Each number is given polished treatment with appeal on restrained rhythm and melody rather than an attempt to follow the swing trend towards section arranging.

Open with 'Rancho Grande,' following with a medley of old favorites which owe their popularity to recordings, including 'Just a Memory,' 'Rhapsody in Blue,' 'Whispering,' 'Avalon,' 'Spanish Town,' 'Kiss Your Hand, Madame' 'Bouncing Ball,' 'Day Is Done' (with Whiteman on fiddle), 'Three Little Words' and 'Linger Awhile,' spotting Mike Pingatore on the banjo. At show caught, Whiteman introduced an amateur who had been selected in a local 'search for talent.' Her name is Ruth Duckwall, and to her own accordion accompaniment, she sang acceptably 'Lover Come Back' and 'Over Rainbow.'

Joan Edwards won heavy response with nifty vocalizing of 'Ciri Biri,' 'Scatterbrain' and 'Blue World.' Bob Hannon, good looking and possessing an appealing tenor, also scored heavily with 'Wish Upon a Star,' 'Little Bit of Heaven,' and 'Faithful Forever.'

Modernaires (4) kept up the good rep of the Whiteman vocal department with their special version of 'In the Mood,' following with comedy parody on 'Oh Johnny,' called 'Oh Bonnie.' Finish with 'Ragtime Cowboy Joe.' Goldie steps down from the trumpet section to add comedy to the bill with his singing of 'Is She Good?' following with a trumpet solo and dance. Hannon returns later to sing 'Gaucho Serenade.'

Band sandwiches solo appearances with 'Indian Summer,' 'Bolero' and 'Angry.' Entire company comes on for rhumba finish with Miss Edwards and the Modernaires singing 'Rhumba Jump' and brief appearance of dancer Marquith Rivera, in Cuban dance interpretation of the tune.

Set cleverly lighted.

Biz good at third show Friday (8). *Kiley.*

Paramount, Newark

Newark, N. J., March 9.

'Midnight in Gay Paree' with Mark Plant, Harry Savoy & Eileen Wenzel, Rosalind Gordon, Romano Bros. (2), Rhythm Rockets (16), Joe Fecher House Orch (11); 'Wolf of New York' (Rep.) and 'Farmer's Daughter' (Par).

Launching of dual feature policy and well-balanced 56-minute stage show are packing them in at the Adams Paramount this week. Marquee streams 'Gay Paree' angle, but actually the flavor of this unit presentation is more musichall than Folies Bergere.

Lack of b.o. names apparently is reason for emphasis on femininity—and the 16 Rhythm Rockets qualify the billing—but Mark Plant, Rosalind Gordon, Harry Savoy and the Romano Bros. contribute solid performances regardless.

Plant, strapping six-footer recently of 'Yokel Boy,' clicks with vocal of 'Night and Day,' 'Old Man River' and snatches of standard favorites in minstrel afterpiece. Also doubles as m.c., picking up show after his single at the 20-minute mark.

Precise and pulchritudinous Rockets open with 'Highland Swing,' clad in well-cut kilts and jaunty jackets that dress the routine to the audible approval of the audience.

Miss Gordon follows with taps that show plenty of hard work and originality. She is succeeded by the Romanos, Tony and Phil, who dragged down three encores this show with their musical guitar and banjo nonsense, interspersed with some serious vocalizing.

Rockets come back in sophisticated dance offering, accentuated by handsome, black, velvet gowns, and toss in surprise climax by raising skirts to knees and manipulating in perfect time dolls attached to their legs. With femmes blacked out above garter line, result is effective and novel.

Plant takes over at this point, preceding Savoy and Eileen Wenzel, who also scores, with Savoy on the long end of the score. Funniest gag this performance occurred when femme muffed lines during her brief turn on stage.

Savoy gave her a deadpan double take and niftied:

'For the rest of the week you work for your billing, no more dough.' Savoy then went back over original gag with the 'First I say, and then she says' technique and worked it for more laughs than if they had followed script.

Rockets offer streamline minstrel as afterpiece, with Plant as interlocutor and gals attired in tights, top hats and tap shoes. Miss Gordon also appears in another solo, and windup has Rockets doing soft shoe on darkened stage with luminous shoes, hats and opera gloves for another unique effect.

Joe Fecher's house orch handles music deftly from start to finish and Zac Freedman's sets satisfy the optics.

Production never lags and should warm up the most critical audiences.

STATE, N. Y.

Kanazawa Troupe (4), Cully Richards (2), Allen & Kent, Anita Louise, Dolly Dawn, Ruby Ring, George Hall Orch; 'Hardy and Son' (M-G).

Generally satisfying show, although nothing to inspire a national celebration. Bill is in two distinct parts, first an array of four acts, then George Hall's orchestra, with two vocalists and a contortionist. Ruby Zwerling's house crew plays the first portion from the pit, while Hall's outfit is on a bandset for the second. Business was fair at the last show Thursday (7).

Show opener is the standard risley act, the Kanazawa troupe (4), tossing each other about and juggling a barrel deftly. Turn has been around for years and is always a click. Cully Richards (New Acts), Coast comic, made his first eastern appearance earlier this season in 'Straw Hat Revue.' With two unbilled stooges, he's inclined to turn blue, but works easily and gets a solid response.

With Richards m.c.ing from this point on, Allen and Kent, another standard act, follow with a refreshing dance offering. Pair, who seem to be brother and sister, do a nice tap, the girl being togged with striking effectiveness. Two oldsters, apparently parents, follow with a clog routine, after which they combine the two styles interestingly.

Anita Louise, Warner Bros. ingenue, speaks a set piece about how wonderful it is to hear the applause of a real audience, then plays three harp selections. She's pretty and desperately anxious to please, but her spiel sounds artificial and the effect is unfortunate. As for her playing, she's merely passable, and it would take genuine brilliance plus clever showmanship to put over a straight harp rendition of 'Song Without Words' and 'Last Rose of Summer.' Her own arrangement of 'Stardust' is little better. Embarrassing aspect of the act is emphasized by Richards' comment after the actress has dashed into the wings, 'She's pretty, isn't she.'

George Hall's outfit (Band Reviews) varies its style from hot to semi-swing, getting across best on the swingy numbers. Dolly Dawn and Bob Carroll provide the vocals, the former clicking with five numbers and getting the best results from the clowning style of songs, in which Hall plays a sort of mute stooge near the mike. Ruby Ring, contortionist with the band, ties herself into even more than the usual knots. *Hobe.*

APOLLO, N. Y.

House Line (16), Three Riffs, George Wiltshire, Apus Brooks, Sandy Burns, Vivian Harris, Luis & Oliver Sisters, Rochelle Robinson & Robie Kirk, Teddy Wilson's Orch (14) with Jean Eldridge, Bill Bailey; 'The Man Who Wouldn't Talk' (20th).

One of these days the house line at the Apollo is going to wind up keeping time and completely change the complexion of the shows here. At best, this is just a fairish show, with a couple of standouts, with the line of 16 strongly motivating the general letdown.

It's an 85-minuter here this week, with the outstanders being the lone ofay turn on the bill, Luis and the Oliver Sisters (New Acts), equilibrist trio, and Bill Bailey, hoofer who's patterned after Bill Robinson in mannerisms and style of working. The rest are just fair.

The Three Riffs are male singer-hoofers who work plenty hard, and they got considerable applause Friday night (8). They're on for a couple of appearances, first in an opening, novel burglar scene, in which they intro the line in the first of its three production numbers. Then come the Lucky Sisters, who totter through with their singing and hoofing. Their costuming is particularly bad. The Riffs are then back with harmonizing and hoofing specialty that is poorly spotted, inasmuch as two similar turns are following each other.

Rochelle Robinson and Robie Kirk are youngsters who won an amateur contest at the theatre some months ago, and a week's work is their reward. They do one singing routine in a spring production number that gives them little chance.

George Wiltshire, Apus Brooks, Sandy Burns and Vivian Harris, house standbys, are in several sketches from the burley mart that are only mildly funny in addition to being plenty old.

Bailey is the finale specialist, and he does some intricate steps that have classed him as one of the really excellent young hoofers to come up in the last few years. The Bill Robinson analogy is only partially there; he looks like the copasetic kid, though bigger, but when it comes to the latter's line of gab the difference is made pretty evident. Bailey hasn't got that gift. But on his dancing, he does more than just get by.

Teddy Wilson's orch is under Band Reviews.

STATE-LAKE, CHI

Chicago, March 9.

Billy and Joy Severin, Frank Ross & Anita LaPierre, Joe Jackson, Jr., Stadlers (2), Whitey & Ed Ford, Edgar Kennedy with Patricia Kennedy, Walter Davidson Orch; 'Green Hell' (U).

Good vaudeville bill currently, with plenty of standard and solid acts, plus a picture name headliner who manages to scrape by with sufficient entertainment to satisfy.

Billy and Joy Severin get the stage show away nicely with a fast dance session, each doing cheerful specialty before winding up with a snappy twosome. Fresh-appearing and with fine wardrobe, this turn can play anywhere.

In the deuce are Ross and LaPierre with a strong act that is surefire for the grind variety house. Excellent is Ross' vocal impression of trumpeters Henry Busse and Clyde McCoy. Solid variety material, with Ross selling it hard to these customers. He is back later for a good stanza of impressions of Popeye and other characters in the cartoon. Miss LaPierre warbles a couple of Frenchy choruses and goes over well, particularly on appearance. Finish with some vocalizing by Miss LaPierre and an accompaniment by Ross' horn impersonation. Ross is on throughout the show as m.c., and turns in a bang-up job, keeping his announcements clipped to essentials and pacing the show sharply.

More dancing on the show by the Stadlers, man and woman ballroom team, with a regulation lineup of routines, depending mainly on a 'round-the-world number which is beginning to wear thin. Solid audience response was garnered by Joe Jackson, Jr., with his tramp panto comedy and his bike clowning. Hurts himself somewhat by his snipe-hunting bit, which can be offensive, but the bulk of his pantomime is so surefire that the audience forgives him for his occasional lapse from grace. Here is an old-time vaude act which indicates that good entertainment can remain good entertainment, and if Joe Jackson's act can still make good through Junior, there is no reason why other former surefire vaude turns cannot also be played today.

Through the years Ed Ford continues with one of the best dog acts in the business, and his clowning with Whitey is pie for any audience. Gets plenty of laughs throughout and full of entertainment. However, he does an encore bit of dog juggling which is not too good, failing to sustain the quality of other dog jugglers, and Ford could do without it.

Edgar Kennedy has the basis of a satisfactory personal. Turn is a bit jumbled, but manages to get by. Opens with some okay talk to identify himself, and then goes into a burlesque 'Romeo and Juliet' session with Patricia Kennedy, his wife. Strictly hokum at all times, but manages to garner a reasonable number of laughs and proves satisfying enough for the audience. This marks return of comic to the boards after years in films.

Walter Davidson and orchestra turn in a fair enough accompaniment job, though Davidson himself certainly does not come under the heading of a stage personality.

Biz good last show Friday (8).

Gold.

ORPHEUM, MPLS.

Minneapolis, March 9.

House Orch (11), Jack Williams, Four Lazanders, Gracella Dancers (4), Senor Wences, Martha Raye; 'He Married His Wife' (20th).

This five-act show, played in front of the house orchestra, hasn't a weak sister in its makeup and affords an unusual amount of agreeable entertainment. With a name headliner in Martha Raye, who brings talent as well as a Hollywood reputation, in addition to topnotch supporting acts, the layout gives the 55c.-top customers a great run for their money.

It seems a showmanly move to put the house orchestra on the stage and to utilize Jack Williams, one of the performers, as m.c., instead of dishing up the fare as straight vaudeville. While the comparatively small house orch does not make for much flash, and is lacking in the average name outfit's eclat and finesse, at least a degree of the speed and pep associated with good stage band shows has been attained, though staging is nothing to get excited about. The performers apparently work better with the band behind instead of in front of them. Williams' m.c.ing is capably executed.

After a hot opening by the band, the Four Lazanders, three men and a woman, hit a fast pace with their standard acrobatics. Many of their stunts impress as difficult and hazardous.

It took the Gracella Dancers, three men and a woman, a long time to get started when caught, but they make up for a slow beginning by their sensational adagio once they're really under way. The men toss the girl around with their usual reckless abandon, and the dangerous leaps and catches are plenty thrilling. When one of the males whirls the girl at a breakneck speed by her ankle the fact hits a climax of daring.

Senor Wences combines ventriloquism with juggling and platterspinning, and he's remarkably adept in each, as always. He uses one of his fists for the face of his small dummy and accomplishes startling effects. At one time he carries on a three-way conversation, utilizing the dummy and a head in a box, as he spins a platter on a stick.

A modernized polka done in taps and a tap number called 'The Snake Dancer of Old Bagdad' stand out in Williams' dancing routine. He has an assortment of difficult, out-of-the-ordinary steps and a distinctive style.

Energetic and hard-working Miss Raye has the customers rocking with laughter and eating out of her hands with her clowning and singing. She's as rowdy and noisy as her admirers expect her to be, and occasionally her patter becomes a little broad. 'Want the Waiter,' an impression of a small girl singing 'Three Little Fishies' and 'I Can't Dance' are comedy songs suited to her individual style, and stopped the show. The audience joins her in a hand-clapping song for a finish.

Fair biz at the opening Friday (8) performance.

Rees.

EMBASSY, N. Y.

(NEWSREELS)

There's lots of war in the current week's reelage, but the clip that ranks tops in drama and human interest is one that was taken some 3,000 miles from the scenes of Allies-Nazi hostilities. It's Paramount's pictorial recital of the arrival of the Queen Elizabeth in New York harbor last Thursday (7).

The shots are many and effective. Against a murky, leaden sky and background, they follow this newest colossus of the sea, painted a drab gray for her maiden, passengerless voyage, as she is tug-escorted up the North River and into the berth that will be her home for the duration of the war. Without much incident, $70,000,000 worth of boat had been transferred across the Atlantic.

The next three clips offer a sharp contrast in dramatic implications. In each of these episodes of the sea Britain gained its objective, but not without some property or life destruction. Pathe pictures the Nazi prisoner-ship, the Altmark, as it lies beached off Norway, and the delivery of the rescued seamen to Scotland by the destroyer that freed them, the Cossack. The other clips in this particular set come from Universal and Fox. They have jointly recorded a sequel to the Graf Spee episode in South American waters, namely the return to England of two of the British ships, the Exeter and the Ajax, which eliminated the pocket battleship from the Nazi navy. The shots here are confined to the cruisers with their temporarily patched battlescars and the unscarred portion of the crews.

Pathe accounts for three other reminders of the struggle in western Europe. One shows how the Allies are preparing for the anticipated spring outbreak by storing food and ammunition into the Maginot line. Another tells of the 150 children whom Madeleine Carroll has settled in her chateau, with the screen star, sans makeup and altogether her backyard self, contributing a few words. Sir Oliver Stanley, the British war minister, on a tour of the B.E.F.'s warfront, makes the third Pathe strip in this group. M-G gets into the same chapter with a few snaps of Anzac soldiery taking things easy in Egypt.

Of the three Finnish importations, two carry the Fox tag. They deal with the havoc caused by Soviet air bombs on a town in the interior and the arrival of refugees in Sweden. Universal's entry shows a Soviet plane that had been shot down and some dead Russians.

Raymond Gram Swing, the Mutual network's commentator, is doubling on this same screen with some comment on Sumner Welles' current tour of European chancelleries. It's a clip of indie production. In it Swing makes sure not to go out on any limb. The speculations are rife and many-sided, but one thing Swing seems certain about—if there have been peace talks between Welles and the various European leaders, there won't be any spring offensive.

Current week's newsphoto supply is also heavy in disaster material. There's the Sacramento Valley floods (Pathe), the icestorm in New York, New Jersey and Connecticut with its immense havoc among trees and telephone and power lines (Paramount-Fox), the hangar fire at the LaGuardia airport (Fox), the sinking of part of Shenandoah, Pa., into abandoned coal mines, a Mexican train wreck and a big lumberyard fire in Baltimore, with the last three turned in by Universal. Politics is pretty well skimmed over in this week's output, but Paramount has turned out an interesting preview on the coming operations of census enumerators. For some lighter moments there's Lew Lehr and a Paramount extension of Gracie Allen's stunt campaign for the Presidency.

Odec.

CENTURY, N. Y.

Tony Canzoneri, Rhythm Girls (3), George Schreck, Cleo Florenz, Elaine Evans, Page & Cody, Al & Freddy, Carl Nappi Orch; 'Stronger Than Desire' (M-G), 'Mysterious Miss X' (Rep).

Aiming to add name value this session to its three days of vaude a week, Friday through Sunday, this downtown east side indie has imported Tony Canzoneri from the obscurity which surrounds most ex's, be they ex-ring chomps or ex-Oscar winners. As for Canz, former feather and lightweight champ, it might have been better to allow him to go on snoozing in his hideaway. On the other hand, he is no doubt at least a minor draw in such territories as that in which the Century is located, and his shortcomings in every regard of stage technique may be overlooked on that score.

The former pug m.c.s, with the rest of the show billed as 'Tony Canzoneri's.' The billing is dubious, since the show is actually not his, the acts being booked separately. Details of this, his second stage appearance (he worked with a band said to have been his, at a 14th street house in 1933), are superfluous. Suffice it to say that like other members of the ring clan, he has not escaped the flattened schnoz or cauliflowered ear. So, as for eye appeal, he's on the nil side; as an m. c., he not only fails to provide acts with anything like a buildup, but is so lacking in both memory and glibness as to forget the names of the forthcoming acts; and as a personality, no matter what his ability with six-ounce gloves, he's not there.

Attempt is made midshow to build Canz up for the audience by an interview between him and the band maestro, Carl Nappi. This consisted, when caught, of two questions: How many titles have you won? How many knockouts have you scored? The interview kind of faded out after that, however, with Nappi apparently unable to think up any more questions and the fighter unable even to provide the answer to query No. 2. Aside from that the ex-champ's contribution consisted only of his introductions of the acts and a moment of attempted dancing with a colored duo, which, short as it was, provided his brightest moment. Hardly in the class of contributions, but perhaps worthy of note on another score, was his invariable remark as he called each act back from the wings for its encore: 'Take another bow, they're cheap.' Also his apology upon being tardy to appear to intro an act: 'I was late because I was back there' (indicating the wings).

Nappi's 11-man orch, on stage, turns out a woeful sort of melodic swing, heavy on the brass. Its attempts at tricky arrangements don't jell, but it plays the show fairly satisfactorily. Nappi, no asset to the crew on appearance, takes a single trumpet solo. Band also does an outmoded singing specialty on 'Honeysuckle Rose' and provides 'Flight of the Bumblebee' by a trombonist, which clicked neatly with the audience despite the possibility offered of Rimsky-Korsakoff feeling uneasy in his grave.

Rhythm Girls are a trio of misnamed terpers who make two appearances. Tap routines are ordinary and bewhiskered and their precision is even worse. Lack of an esthetic appeal on faces or figures is likewise a factor.

Page and Cody are a man-woman talk-and-song team of a ancient vintage. She's much overweight; he's tall and thin. Each of their broken-down gags, deafeningly shouted into a mike which obviously had no part in the act in the days when it was formulated, brings a gale of uproarious laughter from the femme, which unfortunately is not a cue the house follows. Obese gal also provides a cornily-shouted version of 'Some of These Days' and then the duo does some very minor terping for the blowoff.

George Schreck, comic, provides, as his principal claim to that title, an ability to wiggle his ears farther than any other human. Cleo Florenz is an acro terper, who exhibits only meager talents at acrobatics and less at terping. Elaine Evans warbles 'You're a Lucky Guy' and 'I Didn't Know What Time It Was,' her monotone being compensated for somewhat by a bit of blonde oomph. Al and Freddy are Harlem refugees from a dance routine. All they offer is speed.

Herb.

FLATBUSH, B'KLYN

Three Stooges, Erik Rhodes, Eleanor Knight, Four Comets, Howard Woods Orch with Lou Valero; Newsreels and shorts.

After a run in George White's 'Scandals,' a turn in Hollywood making shorts for Columbia and some recent personals, the Three Stooges return to New York vaude this week. It's a welcoming hand they get, too, and deservedly so. Unwilling to ride along on their 'Scandals' and other well-tested routines, as less conscientious zanies might well do, they come back with virtually a new act. Definitely in need of tightening to take out some slack and repetitious business, the act, nevertheless, provides some of the funniest material with which the trio has blessed the variety stage.

Even to those who have indicated an allergy to the Stooges' performances in the past as too unsubtle and slapsticky, the new stuff can hardly miss bringing a smile, if not an outright bellow. And to those who have caught the Stooges numerous times before and fear repetition, the turn is refreshing. Triad is still slapstick, still unsubtle, and there's less emphasis on the finger-poking, eye-sticking and head-punching, and more on lines, dress and props.

Stooges make four appearances in the Flatbush's 70-minute show. First is in gym suits, which resemble an oversize edition of pappy's winter drawers. Moe's on a flying trapeze from under which Larry persists in suddenly removing the ladder on which his pard is standing. Next time on is in their standard costumes. They do some gagging entailing harmony singing, and get off some new stuff that's rather bluish, following with one of their older hits, a sketch. Curley then does terps, which is tops for comedy. Third appearance has latter togged as the 'maharajah of Bulgaria.' He's so nearsighted he can never find his chair, but does a knifethrowing act, with Larry the target. It's strong, needing only slight trimming of repetitious preliminary business. Final time on has the Stooges appearing as Stalin, Hitler and Mussolini. Resemblance is exceedingly laugh-provoking, but more gags and business could be added.

Howard Woods orch (Band Reviews), doesn't show much originality in arrangements, but provides plenty of listenable melody. Erik Rhodes (New Acts), film comic, offers a so-so personal on his own and does some straighting for the Stooges.

Four Comets (New Acts) are a roller-skating turn that ranks with the best. Eleanor Knight (New Acts), tapper, is on early.

House well-filled when caught at last show Thursday (7).

Herb.

TOWER, K. C.

Kansas City, March 9.

Joe Venuti Orch with Don Darcey & Kay Starr, Bill Talent, Jack Lane, Shirley Ann Carpenter, House Line, Flo Ash; 'City of Chance' (20th).

Large parcel of hot rhythm, as personified by Joe Venuti, and cute parcel of nudism, as contributed by Flo Ash, make up what is somewhat of a double headliner bill here, the first the house has had under the present managerial regime. The two contrasting types of entertainment combine for a strong bill, but run the show up to 62 minutes, a quarter hour over the usual running time.

Glamour Girls (house line) step a round or two, recite an introduction for the show, and give way to Jack Lane, who m.c.s. Completing the introductory round, Venuti fiddles briefly and calls on Don Darcey, vocalist, for an inning on 'Ah, Marie,' an unfortunate selection for this type of performer, and 'All the Things You Are,' which is done better. Shirley Ann Carpenter, juve amateur winner, is on briefly for a rope-skipping tap.

Production built around 12-inch mirrors is offered by the line as introduction for Miss Ash's dance built around a 24 inch mirror. Good part of her stepping is done on a pedestal, which shines a baby spot upward at the dancing figure for some novel lighting effects.

Orchestra takes turns flashing at the customers, with the entire crew giving the recorded version of 'Blues in B Flat,' leader's own composition, in which he demonstrates a four-string hot fiddle. Vocaling to match the pace comes from Kay Starr, 17-year old torcher, whose work on 'Blue Heaven' and 'I Cried for You' is strictly jive.

An ace interlude of juggling is provided by Bill Talent, who heightens his work with comedy patter and tricks new on this stage. High spot is use of four balls simultaneously with one hand and juggling of five with both mitts. Lane follows with his comedy monolog to music. It's inevitable that 'Oh Bonnie' lyrics would show up for the 'Oh Johnny' tune, and Lane has them in a comedy version.

Venuti offers 'Estralita' as his only sweet tune, and band goes into a presentation, with a takeoff on the 'March of Time' radio spree serving as a background for series of interpretations of other name bands. Similar to Benny Meroff's 'Paramount News' sketch.

Miss Ash is back with dance of the seven flags, using the emblems of European countries on silk capes which she peels off one at a time till little is left. Venuti and band close with a hot tune. Either of the headliners would add attraction to the usual bill at this house, and both give probably best marquee strength of the season.

Boxoffice traffic is giving assent to this double name bill.

Quin.

PARAMOUNT, L. A.

Los Angeles, March 7.

Barbara Jo Allen (Vera Vague), Carla & Fernando, Alvino Rey Orch, Four King Sisters, Fanchonettes; 'The Light That Failed' (Par).

Diversified bill currently, running heavily to comedy, some of which might be eliminated for better results. Vera Vague (Barbara Jo Allen) (New Acts) tops bill, with Carla and Fernando, Mexican dancers, rating high honors. Show runs overlong, but careful trimming should speed tempo and prove adequate adjunct to Par's 'The Light That Failed.'

Fanchonettes do a Northwest Mountie routine for opener, gals being colorfully garbed and executing their steps in an attractive outdoor setting. Alvino Rey's orch is concealed behind scrim while femmes do their prancing, and then is revealed on moveable platform in an interior set.

Rey, until recently with Horace Heidt, is a proficient steel guitar player and does some very effective work with this instrument. Opener by the band is followed by Bonnie King, of the King Sisters (also formerly with Heidt), swinging a tune in which she displays lots of energy and gives the jitterbugs of the audience a real treat. Rey plays 'St. Louis Blues' on his guitar, getting everything out of the old-time tune, with the band boys giving him plenty of assistance. For an encore he does 'Song of Hawaii.'

Orch boys then resort to a lot of hoke, some of which is okay, but thing becomes boring and much of this portion of the show should be scissored. Particularly unfunny is the mouth-stuffing bit of Frank DeVal, violinist.

Carla and Fernando are graceful Mexican interpretative dancers who register solidly. They carry their own pianist-conductor, and use castanets throughout their first two numbers. While pair are making a change, Fanchonettes come on for a mild Mexican dance, with featured steppers then going into a comedy routine which stamps them as dancers of the first order.

Vera Vague follows, doing an eight-minute patter with Rey, and then King Sisters, harmony singers, who go in heavily for swing windup proceedings. Girls pack a load of personality and register solidly.

Edwa.

STANLEY, PITT

Pittsburgh, March 8.

Maurice Spitalny Orch (12), Dixie Dunbar & Her Rhythmaires (4), Johnny Perkins, Sibyl Bowan, Louis, Hite & Stanley, Billy Leach, Faye Parker; 'Castle on Hudson' (WB).

Acts individually are all right without displaying anything socko, but show doesn't shape up well in its entirety. Although running less than 60 minutes, it seems much longer. Fault may rest in part with Maurice Spitalny, whose selection of numbers does much to retard the presentation's tempo.

Not that Spitalny's music isn't okay, but for the most part he has picked an air program instead of mixing up his tunes for stage purposes. Over at KDKA, where he's the musical director, it's a style that has come to be identified with him, and profitably so, but band music needs a bit more coloring where the mob is brought up on swingeroo, or at least semi-that. As it is, Spitalny's doing exactly what they've come to expect of him from a studio mike, featuring his own crack fiddle solos and the limpid vocals of Faye Parker and Billy Leach, and a steady diet of the soft and sweet doesn't readily fit the tailor-made demands of the WB deluxer's crowd.

It's an A-plus on effort for the band, but considerably below that for selectivity. Johnny Perkins, rotund m.c., who's something of a fave in these parts, having had long runs in past both at the Stanley and Alvin, steps out in one to warm the folks up a bit with a few gags and then introduces the Spitalny crew, with its themer coming from behind closed curtains. Personnel of four saxes, three trumpets, two trombones, drums, bass, piano and leader on violin shoots right into 'After You've Gone,' and then Leach, good-looking lad with a pleasing voice, who used to be with Art Kassel, steps down to warble 'Indian Summer,' followed by Miss Parker, orch's femme thrush, doing 'Ma, He's Making Eyes at Me.' She's a cute trick with personality, but pipes are sans much distinction.

Sibyl Bowan follows, doing three of her slick caricatures, the full-bosomed Swedish diva, a Cockney bathing beauty contest winner (the weakest) and her always big Eleanor Roosevelt at a Girl Scout meeting. Over, big here, and Miss Bowan might have been a little more generous in view of the returns, but she confined her encore to a series of thank-yous and bows, so long she could have done another number in the time consumed for expressing her gratitude. Band then goes into 'Oh, Johnny,' a Leach-Parker duet with the gal later playing up to Perkins for some scattered laughs.

(Continued on page 46)

Plays Out of Town

HIGHER AND HIGHER

New Haven, March 7.

Musical comedy in two acts, eight scenes, based on an idea by Irvin Pincus. Presented by Dwight Deere Wiman, starring Jack Haley, Marta Eggert, Shirley Ross; featuring Leif Erickson, Lee Dixon. Book, Gladys Hurlbut and Joshua Logan; lyrics, Lorenz Hart; music, Richard Rodgers; staged by Logan, dances, Robert Alton; settings, Jo Mielziner, costumes, Lucinda Ballard, orchestrations, Hans Spialek; orchestra conductor, Al Goodman. At Shubert, New Haven, March 7, '40; $3.30 top.

Hilda O'Brien	Eva Condon
Byng	Robert Chisholm
Dottie	Billie Worth
Miss Whiffen	Hilda Spong
Sandy Moore	Shirley Ross
Zachary Ash	Jack Haley
Mike O'Brien	Lee Dixon
Minnie Sorenson	Marta Eggert
Scullery Maid	Marie Louise Quevli
Ladies' Maid	Marie Nash
[illegible]	Robert Shanley
Patrick O'Toole	Leif Erickson
Ellen	Janet Fox
Nellie	June Allyson
[illegible]	Carl Trees
Kitchen Maid	Marguerite James
[illegible]	Fin Olsen
Sharkey	Played by Himself

By the time this new Rodgers and Hart musical hits Broadway in early April it should be something bordering on the sensational. With a lineup of talent that's a treat to the eye and ear, and a physical production involving novel presentation and colorful flash, it's hard to see how this can be anything but an outstanding smash to equal, if not top, whatever Gotham has offered this season in the line of lass-and-lyric entertainment. Show has class in every department and registers solidly from all angles, book, song, dance, sets, costumes and cast.

Irvin Pincus is credited with having brought to Larry Hart the idea of weaving a show around the Butlers' Ball, and from that point the thread was picked up by Gladys Hurlbut and Joshua Logan, who collaborated on the book. This is the play that was originally intended for Zorina, but when picture commitments prevented her signaturing, the play was rebuilt to fit a singing rather than a dancing character. Marta Eggert, with no musical experience on this side of the pond except concert work, was brought in for the role on a chance and the gamble will probably turn out to be a gold mine for all concerned. Singer is definitely headed for rave notices, not only for a fine voice, particularly in coloratura, but also for her ability at clowning. Lass shows a willingness to indulge in horseplay that is novel, particularly in view of the concert background.

Jack Haley is back on familiar ground and the comic goes to town with an assortment of laughs that run from chuckles to bellies. Haley has introduced some of his own material, and is said to have suggested several important angles in connection with the book. Complicated bits that constantly go wrong, especially in working with a trained seal, offer comedian a grand ad libbing opportunity which he milks throughout the show. It's a swell part for Haley and vice versa.

Shirley Ross establishes herself soundly in the musical comedy field through her work here. In addition to putting over a show-stopping torch number, Miss Ross shines as a thesp and wears some striking clothes well. She's definitely an asset to the troupe. Leif Erickson does okay by a clean-cut hero role and displays a fair baritone voice that should become better when obvious opening week uncertainty disappears. Lee Dixon shows fine tapability for his height and poundage. Billie Worth teams with Dixon in a couple of good routines (at preem her role was carried creditably on three hours' notice by her understudy, June Allyson, when Miss Worth became ill). Robert Chisholm sings briefly in a voice that warrants more extensive airing. Fin Olsen is in for a good song-and-dance specialty.

On the terp end, production is built around a group of specialty dancers rather than a chorus line. They've introduced a smart note by working out various routines in conjunction with a treadmill. Effects are striking and the moving floor doubles the value of the steps involved. A 'Lovely Day for a Murder' routine is standout stuff, as also is an ensemble just before act one curtain.

Score has at least two definite clicks, 'From Another World' and 'Every Sunday Afternoon,' which are due for plenty of air plugging. 'It Never Entered My Mind' scores as a torcher, while 'Disgustingly Rich' and 'A Barking Baby Never Bites' register as novelty tunes. The Hart-Rodgers duo have produced a fitting companion for their 'Too Many Girls' hit. Sets and costumes combine to sell the show nicely from the eye-filling angle.

'Higher' shapes up at present as an outstanding first act, with stanza two a letdown that requires revision. Second frame is saved largely by the riotous seal (Sharkey) scene, but should improve with the insertion of a new tune set for the stand in Boston.

Bone.

SUSPECT

Psychological mystery drama, in three acts, by Edward Percy and Reginald Denham; produced by Douglas MacLean; directed by Arthur J. Beckhard. At Savoy, San Diego, March 5, '40. $2.75 top.

Cast: Pauline Lord, Frederic Worlock, Wallis Clark, Kathleen Lockhart, Grayce Hampton, Barton Hepburn, Jane Lauren, Robert de Bruce.

Possible successor to 'Night Must Fall' is packaged in the Douglas MacLean-Arthur Beckhard version of 'Suspect,' engrossing English murder yarn debuting here. Saga of a central figure in a 20-year-old ax-butchery, whose past almost catches up with her at a crucial moment, opens quietly but builds steadily through second and third acts.

Role is a natural for Pauline Lord. Beckhard, who launched the successful 'Male Animal' here, apparently has another potential, if not as spectacular, click in 'Suspect.'

Drama is set in library of Mrs. Smith's home in lonely spot overlooking rugged Cornish coast, with curtain rising on properly eerie dry-ice fog. Dialog indicates Mrs. Smith is a mystery dame, living alone with her son and old Scottish servant. Lad, an apron-string character in some respects, is about to wed, bringing gal's father on the scene, plus her godmother and godfather. Latter is a big-time newspaper publisher who never forgets a face. Grim pan of the old Scots servant stirs memories of a half-forgotten murder case. By end of first act, he suspects Mrs. Smith as well.

Balance of plot, which holds a steady, mounting pace from this point, deals with the battle of wits between Mrs. Smith and the publisher, who seeks to prove she is the murderess, case never having been solved.

Situation threatens to smash forthcoming wedding, although neither youngster has any inkling of what goes on. Conflict rages around them, with audience suspecting Mrs. Smith guilty, but hoping she'll fool 'em. Just to make it harder, servant turns out to be her mother; her son isn't her own; and the lad's fiancee is already his mistress.

Entirely without comedy relief, piece calls for an emotional tenseness which Miss Lord delivers magnificently. Show rests entirely on her shoulders and she doesn't let down. With eerie music offstage, final moment when she climaxes her successful deception is electrifying.

Cast supplies solid support, with outstanding work by Frederic Worlock as publisher, Grayce Hampton, as the Scots woman, and Wallis Clark, as the girl's father. Barton Hepburn and Jane Lauren, as the boy and girl, Kathleen Lockhart, as the publisher's spouse, and Robert de Bruce, as the village vicar, are adequate, although latter is difficult to follow at times.

Lighting is unique and adds much to mood. Single set with tricky folding window backwall rates a bow for Ernest Glover.

Wern.

PANCHO

Pasadena, March 6.

Comedy drama in seven scenes by Lowell Barrington; presented by Pasadena Playhouse Ass'n at Pasadena Community Playhouse March 5, '40. Maxwell Sholes, director; Gilmor Brown, supervising director; Fred Hussey, technical director; Rita Glover, art director.

Cast: Oliver Prickett, Edgar Nord, Jameson Shade, Harry Lewis, Hal Landon, Willard Holland, Ian McDonald, Wade Tatum, Gene Gaudio, Robert Rockwell, John Wilhelm, Fay Eppington, June Evans, Eleonora Needles, Mary Ellen Popel, Dave Hyatt, Del Page, Ian Vohs, Martin Shaw.

Line in the program says that 'Pancho' is the 500th production of Pasadena Playhouse, now in its 23rd year. To one who sat through Lowell Barrington's whatsit, a natural remark would be 'they should have known better.'

In its Mexican environment, the play jumps around like the native bean. Barrington must have had a minimum of a dozen ideas that could serve as plots. They're all in this conglomeration, and result is the theatrical counterpart of chili con carne, a muddled mess.

Piece starts out as adventure, takes a dip in romance, cuts itself a fat slice of music and dance, shuttles over to intrigue and finally tries to reconcile all the unrelated factors as the curtain falls. A neat trick if it can be done, but it comes a cropper with this troupe of fledglings.

Pancho is supposed to be a tough hombre, but his try at a lingual cross between English and Mexican only complicates matters all the more. As if the overlapping plots aren't bewildering enough. Cast doesn't help matters, but they're not to blame as much as the author. The lines never should have been allowed to leave the typed pages.

In toto, the poorest production the Playhouse has put on in many a month.

Helm.

Current Road Shows

(Week of March 11)

'Abe Lincoln in Illinois' (Raymond Massey)—Grand Opera House, Chicago.

Cornelia Otis Skinner (monologs)—Erlanger, Buffalo (11-13); Hanna, Cleveland (14-16).

'Folies Bergere' — Opera House, Boston.

'High and Higher' (Jack Haley, Marta Eggert, Shirley Ross)—Shubert, Boston.

'Hot Mikado' (Bill Robinson)—Shrine Auditorium, Des Moines (11); Paramount, Omaha (12); Municipal Auditorium, Kansas City, Mo. (13-16).

'Key Largo' (Paul Muni)—National, Washington.

'Ladies and Gentlemen' (Helen Hayes, Philip Merivale)—Erlanger, Chicago.

'Lady in Waiting' (Gladys George)—McCarter, Princeton (16).

'Life with Father' (Lillian Gish, Percy Waram)—Blackstone, Chicago.

'Little Foxes' (Tallulah Bankhead)—Colonial, Boston.

'Ladies in Retirement' (Flora Robson)—Royal Alexandra, Toronto.

'Mamba's Daughters' (Ethel Waters)—Auditorium, St. Paul (11-12); Parkway, Madison, Wis. (13); Davidson, Milwaukee (14-16).

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Man Who Came to Dinner' (Alexander Woollcott)—Curran, San Francisco.

'Margin for Error'—Locust, Philadelphia.

'Meet the People' — Playhouse, Hollywood.

'No Time for Comedy' (Katharine Cornell)—Forrest, Philadelphia.

'Scandals' (Willie and Eugene Howard)—Coliseum, Ft. Worth (11); Dallas, Dallas (12-13); Music Hall, Houston (14-15); Paramount, Austin (16); Texas, San Antonio (17).

'Streets of Paris'—Nixon, Pittsburgh.

'Suspect' (Pauline Lord) — Biltmore, Los Angeles.

'Thanks for My Wife' (Alan Dinehart, Glenda Farrell)—Selwyn, Chicago.

'Three After Three' (Simone Simon, Mary Brian, Grace McDonald)—Cass, Detroit.

'Tobacco Road' (John Barton)—Erlanger, Philadelphia.

'Vanities'—American, St. Louis.

'Worth a Million'—Wilbur, Boston.

Eva LeGallienne (repertory)—Cox, Cincinnati.

Play on B'way

THE FIFTH COLUMN

Drama in two acts presented at the Alvin, N.Y., March 6, '40, by the Theatre Guild; written by Ernest Hemingway; adapted by Benjamin Glazer; features Franchot Tone, Katherine Locke, Lenore Ulric, Lee J. Cobb, Arnold Moss and Emile Boreo; staged by Lee Strasberg, settings by Howard Bay, $3.30 top.

Anita	Lenore Ulric
Philip Rawlings	Franchot Tone
Max	Lee J. Cobb
Antonio	Arnold Moss
Soldier	Wendell K. Phillips
Hotel Manager	Emile Boreo
Dorothy Bridges	Katherine Locke
Preston	A. J. Herbert
Petra	Hilda Bruce
A Signaller	Henry Levin
A Sentry	Raoul Henry
Another Sentry	Michael Fago
A Thin Officer	John Gerard
A Man in Civilian Clothes	David Leonard
General	William F. Schoeller
An Orderly	Philip Lewis
Doyle	Charles Jordan
Holt	Dan McLaughlin
Hotel Electrician	Sid Cassel
Private Wilkinson	Kendall Clark
Man in Brown Coat	John Gerard
Another Assault Guard	Raoul Henry
The Butterfly Man	Harry Davis
Two Assault Guards	Fred Catania Peter Kargo

Best drama anent the Spanish war to date is Ernest Hemingway's 'The Fifth Column,' adapted by Benjamin Glazer. It may not be among the standout grossers, but should fare substantially well.

'Column' is a serious play produced admirably by the Theatre Guild and given a stirring performance by actors who know what it's about. Presented in two acts, it arrived after changes in the cast out of town, where business indicated than the piece has drawing power. Billy Rose is said to own the majority control of this production.

Locale is Madrid during the Franco attack, most scenes being in the Hotel Florida, which was under shellfire a number of times, and where Hemingway stayed when he was over there. Nearest to the conflict is a striking scene of an artillery observation post and quarters where the espionage officer examines all suspects.

Play sounds a warning that there is a fifth column in every country, groups ready to sabotage if not fight as an arm of the attacking army. In Spain that element was within Madrid, but the identities of the supposed civilian revolutionists are not known. When it is revealed that the city must fall to Franco, it is declared that the fight must go on, if not there, then some other place, to defeat the wave of Fascism on the Continent. 'Europe is through,' declares one of the protagonists. 'It is half war and half prison.'

Philip Rawlings and Max, played by Franchot Tone and Lee J. Cobb, principally enact the story. Former plays an American newspaperman enrolled with the Loyalists and assigned to learn who are members of the Fifth Column. His comrade, Max, a German officer who had been brutally treated, loves freedom and hates all things that Hitler stands for. They capture a German officer with Franco and a Spanish civilian suspected of having the information wanted.

Following that grisly scene they return to the hotel and drink whiskey. A shell shatters the window in the room next door and Rawlings goes in, answering the scream of a girl. She is Dorothy Bridges, who had been writing fashions in Paris, but came to Madrid to find her brother. Lad is later discovered to have been killed along with 200 other American boys who enlisted for an ideal, feeling that the world is falling back into barbarism.

Rawlings seduces the girl, but on the morrow comes the revelation that he loves her. The romance may seem somewhat out of place, but it impresses as an attractive part of the play's second act. Dorothy is ordered to leave the country, and, assured of her affection, Philip plans to wed her and settle down in a quiet town.

A meeting place is arranged in case he does not manage to board the same plane to a haven in France. It is here that Max intervenes and convinces Rawlings that he cannot go through with the romance, that they must continue to fight against dictatorship, a term that is not used in the play.

In this highly dramatic play Tone turns in the best performance of his stage career, with Cobb as a scarred, determined patriot, a close runner-up. Katherine Locke, who stepped into the cast when Frances Farmer walked out, is an appealing Dorothy. She has a stage quality that commands attention.

Lenore Ulric has the number two femme part, playing a woman of easy virtue, who has attached herself to Rawlings. Miss Ulric uses a dialect and it sounds right. There is little chance for comedy, but what there is mostly comes from Emile Boreo, former vaudeville single, who is the hotel manager. He is a replacement, too, and contributes one of the best showings. Another very good performance is that of Arnold Moss, as a general in command of the espionage corps.

Lee Strasberg has done a top directional job and Howard Bay's settings again are unusual.

Ibee.

Inside Stuff—Legit

New edition of John Parker's 'Who's Who in the Theatre' (Pitman, $8.50) contains several notable statements besides many names added since the 1936 edition. Katharine Cornell, whose autobiography last year gave her birthplace as Berlin without date, is stated to have been born there Feb. 16, 1898. Incidentally, Burns Mantle's 'Best Plays' states Miss Cornell was born in Buffalo in 1900.

Katharine Hepburn's name is spelled Katherine, while Al Jolson is listed as Albert Jolson, Sam Levene is Samuel Levene and Alex Yokel is Alexander Yokel. Among the youngest players listed are Betty Field (1918), Mitzi Green (1920), Nova Pilbeam (1919), Desmond Tester (1919) and two English children, Annabel and Robin Maule (1923-1924). Lynn Fontanne, whose date of birth has been the cause of controversy, is not dated in either the new or the previous editions. Among the notable omissions in the current edition are Bette Davis, the Marx Brothers, Charles Boyer, John (Jules) Garfield. Douglas Fairbanks, Jr., is two years younger in the new edition, while Muriel Angelus' birth date is changed from 1912 to 1909.

Film names are ordinarily not included unless they've appeared on the stage. Among the 'newcomers' to the latest edition are Marta Abba, Richard Aldrich, Robert Ardrey, Michael Bartlett, Ray Bolger, Clare Boothe, Paul Vincent Carroll, Brian Donlevy, Jimmy Durante, Betty Field, Hallie Flanagan, Henry Fonda, Wallace Ford, Martin Gabel, Tamara Geva, Mitzi Green, Sydney Greenstreet, Sam H. Grisman, George Haight, Lillian Hellman, Dorothy and DuBose Heyward, John Cecil Holm, Libby Holman, Lou Holtz, Bob Hope, Rex Ingram, Edith J. R. Isaacs.

Helen Jerome, Jack Kirkland, Alfred DeLiagre, Jr., Gene Lockhart, Philip Loeb, Bela Lugosi, Margo, Burgess Meredith, Robert Morley, Jean Muir, Paul Osborn, Victor Payne-Jennings, Arthur Pollock, Eleanor Powell, William Powell, Tyrone Power, Luise Rainer, Mark Reed, Jimmy Savo, Al Shean, Arthur Shields, Sam and Bella Spewack, John Steinbeck, James Stewart, Lupe Velez, Ethel Waters, Richard Watts, Jr., Kurt Weill, Orson Welles, Sidney Whipple, Alexander Yokel, Vera Zorina.

'Night Music,' which was withdrawn from the Broadhurst, N. Y., Saturday (9) after playing but two and one-half weeks, represents a loss of around $35,000. Understood that the red from operation, including the road, was nearly as much as the expenditure for production. Elia Kazan, who had the lead in 'Music,' was immediately spotted in the revival of 'Liliom,' although it was said he received several Hollywood offers. Number of others in the 'Music' cast went into 'Heavenly Express,' also rehearsing.

Albert Lewin is credited with financing 'Music,' which was presented by the Group Theatre. With David Loew, Lewin is scheduled to make the film version of the Clifford Odets drama. Deal for the picture rights was made prior to the play's opening and did not come within the rules of the Dramatists Guild.

'Limbo,' the Edith Garber-Toby Sagalyn play which the Theatre Guild may present with Jane Cowl in the leading part, was previously intended for Ina Claire. Script was figured in need of revision, and Miss Cowl, who has authored several successful plays, was asked to do the rewriting. As a result of the subsequent changes, the femme lead was no longer regarded as suitable for Miss Claire, and Miss Cowl will probably play it if the Guild goes ahead with production.

Miss Cowl, who for the last season or so has been offering a radio serial written by and about herself, and with herself slated for the leading part, has recently entered the lecture field. Columbia Lecture bureau is setting dates for next fall for her, but they more or less depend on her legit commitments.

Jack Haley was in rare adlibbing form at last week's (7) New Haven preem of 'Higher and Higher'. As one after another trick gadget or piece of business failed to work properly, Haley went to the rescue with a snappy crack. His best effort came when Sharkey, the trained seal that was supposed to flap in from the wings and greet Haley in the Lou Holtz manner, was slow in appearing. Haley filled the gap by gagging with Lee Dixon till the seal, which had disappeared below stage in a fit of stage-fright, was brought under control. Similar incidents in subsequent performances brought a decision to carry the idea through in the Barrymore manner.

Friday (8) Donald Cook reported himself suffering with a heavy cold and he was advised to remain abed, with the result that Walter Gilbert was hastily shifted to Cook's part in 'Skylark,' Morosco. At the finale, Gertrude Lawrence, show's star, stepped to the footlights, stating that Gilbert had assumed the assignment upon a few hours' notice.

Audience was highly enthusiastic, while the players complimented Miss Lawrence upon her courtesy. Cook appeared on Saturday at the matinee.

'Worth a Million,' which opened out of town last week with negative results, is the first production try of Jackson Halliday and John Kenley. Latter was in the office of Lee Shubert, first as a messenger and then play reader. Understood that Halliday arranged for the backing, coin said to have been put up by socialite Armour Archbold, mentioned as kin of the Rockefellers. Production is not figured to be over-costly.

Nate Gross, assistant city ed of the Chicago Herald-American, packed the Selwyn there at a single performance last week when he subbed as interviewer in the 'Thanks for My Wife' show. Newspaper mob had a holiday, tossing a ham, posies and catcalls at the curtain, but Gross stood his ground and took his bows, and refused to exit until he got in two plugs: one for his barber and another for his tailor.

LTC's 1st Season Winds Up in Red, But Shows Road's B.O. Potentialities

Legitimate Theatre Corp.'s first try with shows in a new group of stands, mostly one-nighters with a majority of spots guaranteed, did not pan out successfully, but some valuable data for future operation was obtained. That the idea is feasible is clearly indicated. There were mistakes made, natural for a first season, with booking problems found to be a major problem.

One of LTC's attractions played 84 stands before being called back, covering territory to the Coast. It was found that 68 spots supported the show quite profitably and 40 of the winning stands were exceptional, attendance being virtual capacity. Believed that at least 40 more stands could be as profitably played, if not more.

It was definitely shown that $3.30 is too high an admission top. That the scale should not exceed $2.75, preferably $2.20, was verified as the right idea. Not only did scales interfere in some towns played by LTC, but shows with stronger ratings suffered in midwestern stands because of a $3.30 top. For some time there has been talk of standardizing prices out of town, one plan being to call the respective local managers together for that purpose.

Percentage Dates N.G.

In almost every stand where LTC played percentage the result was red. Necessity for subscriptions so that guarantees can be given traveling attractions is regarded as essential. Watching the business in the southwest, the local managements agreed that subscription is the solution for the road. The Interstate Circuit, which principally books road shows in that section, proposes installing its own subscription department.

The only practical method of booking under the subscription plan is to have field men, which was the method used by LTC. Trouble arose, however, because bookings were not rightly coordinated, with the result that too costly jumps were required and there was considerable doubling back in certain states. Another problem was the use of plays which had been picturized, films not infrequently being booked in to oppose the stage shows.

It was discerned, too, that in many of the smaller stands Broadway reputations of shows were not particularly helpful. Impression was that the hinterlanders want name players rather than a play that is stamped as a New York hit. Players with reps in pictures would fill the bill as heads of stage shows on tour, it is believed.

Eva Le Gallienne is the only surviving attraction of the LTC quartet that was sent on tour last fall. Star is said to be figuring on touring on her own next season. She has gathered information such as stage requirements, managements and booking availability in every stand played. Miss Le Gallienne is appearing in a repertory of Ibsen dramas.

Chekhov Theatre Players Planning Repertory Tour

Chekhov Theatre Players, whose 'The Possessed' closed after two weeks on Broadway early this season, is planning an extensive road tour for next fall. It will be booked by Frances Hawkins, dance and lecture dater, who's making her initial excursion into the legit field.

Miss Hawkins is sending a rep, Max Alentuck, out next week for a month's preliminary tour to line up dates, which will be mostly by subscription in colleges and for other organizations. Repertory of four plays will be presented. They are 'Cricket on the Hearth,' 'Twelfth Night' and two children's plays which haven't been selected yet.

Group is headed by Michael Chekhov, nephew of writer Anton, who conducts a studio school at Ridgefield, Conn. Tour will be backed by Beatrice Whitney Straight, daughter of publisher Willard Straight and cousin of the Whitneys, who will probably also have roles in the plays. She appeared in 'Possessed.'

HARVARD SHOW'S OPENING

Boston, March 12.

'Assorted Nuts,' the annual Hasty Pudding Club's musical, will open at the Hasty Pudding Clubhouse March 26 for two nights, then play the Copley here for remainder of week.

Harvard show will lampoon tabloid newspapers and health resorts. Arthur Pierson is directing.

Flo Reed Reviving 'Shanghai Gesture'

Florence Reed is arranging for a revival of 'The Shanghai Gesture' for road showings and a possible Broadway repeat. Play, which provided one of the star's outstanding dramatic appearances, was originally produced by A. H. Woods in 1926 and ran at the Martin Beck, N. Y. Attraction was long on production, but the settings were destroyed some years ago. Rights to the play reverted to the author, John Colton.

Miss Reed particularly aims to present 'Gesture' in Boston, where the censor banned its showing. It is believed the present administration would not object. Play was also barred in Philadelphia for a time, but eventually reached the boards there. Plans call for booking the drama in about a dozen stands.

TMAT Mulls Term Pacts For P.A.s After Serlin Drops Ned Armstrong

As a result of a sudden let-out of Ned Armstrong as press agent for 'Life With Father' in Chicago, it has been proposed that the Theatrical Managers, Agents and Treasurers organization seek term contracts for its members. Union's protective measures include the requirements that p.a.s and company managers receive individual contracts, which, however, give the producer the right of dismissal upon two weeks' notice.

Aim of TMAT is to obtain contracts similar to Equity's run of the play agreements. Boxoffice people have virtually such an arrangement, and when treasurers and assistants are assigned to theatres in the fall, they retain the jobs for the balance of the season. That provision was made when TMAT negotiated its basic agreement with the producers, but the other groups in the union were not mentioned. Treasurers withdrew from TMAT and have their own union under the wing of the stagehands.

Armstrong was four weeks in advance of the Chicago opening of 'Father' and was credited with doing thoroughly efficient press work, particularly because the attraction was spotted in the Blackstone, which was run down and located outside the Loop. He was replaced after the show was open two weeks. Mort Nathanson, who was handling the New York company at the Empire, taking over.

Walter Fried, general manager for Oscar Serlin, made the switch, following the latter's departure on a vacation. Stated that charges had been filed with TMAT, although later denied. Whether the matter will be thrashed out by the union is not clear, but Armstrong is seeking a showdown. Gerald Goode, who originally was p. a. for the New York company, is again in that job. Goode was originally forced to give up the latter job because of union stipulations based on his press agentry with the Ballet Russe.

Scenic Artists' Exhibit Set by Aimee Crane

Exhibition of theatre arts has been set by Aimee Crane at the Guy Mayer galleries, N. Y., from March 18 to April 13. It will include sets, models, costume sketches and masks.

Among designers to be represented will be Nat Karson, Robert Van Rosen, Raoul Pene du Bois, Prof. Frank Bevan, Norris Houghton, Lucinda Ballard, Edward Schruers, Peter Terry, Carl Kent, Lawrence Goldwater, Joe Fretwell, Peggy Clark, Stewart Chaney.

Casting Coast 'Margin'

Hollywood, March 12.

Clare Boothe's 'Margin for Error' is being cast for a Coast production opening March 23 at El Capitan.

Arthur Gage and Philip Mathias are producing.

Reason Enough

All legit p.a.'s in town have been invited to a stag shindig Saturday (16) by Dick Maney and two of his associates, Ted Goldsmith and John L. Toohey. It's to be at Goldsmith's place in Greenwich Village.

Purpose of the brawl, it has been announced by the hosts, is to use up a supply of Scotch which is understood to have accumulated as the result of a tie-up between a manufacturer and 'The Male Animal,' which Maney reps.

LEGIT EVIDENCES POP-PRICE TREND

Something of a lower-price trend along Broadway is indicated as spring approaches. At least five attractions, with tops of one-half the usual $3.30 rate, one using an even lower scale, will be on the boards.

Latest on the list of pop-priced shows are 'Medicine Show,' a new production which opens next month at the New Yorker, and a repeat date of 'Mamba's Daughters,' which returns to town and will be spotted on Broadway. Each will be priced at $1.65 top. Both houses are located in the northern end of the theatre zone and have not been much in use this season.

Other shows with the same scale arrangement are 'Pins and Needles,' Windsor, and 'Tobacco Road,' which has used the reduced rate for more than two years. 'See My Lawyer,' Adelphi, has used $1.10 top ever since it moved from the Biltmore, where it opened at $3.30. Adelphi and New Yorker have capacities of around 1,400, several hundred more seats than the average Broadway house.

New Yorker was mostly used by the WPA music project in recent seasons. 'Medicine Show' is of the 'living newspaper' type of production, initiated by WPA's Federal Theatre Project. The 'newspaper' form was credited to Milton Watson, who directed that relief show unit. Because of radical angles, the outfit was finally scrapped when criticized by Congress. One of its attractions, 'Ethiopia,' was forbidden by Washington, starting a ruction that resulted in Elmer Rice resigning as head of FTP in New York.

Lytell

Continued from page 3

condition makes almost complete inactivity mandatory.

Lytell assumed leadership last summer when Equity and other stage unions verged on a jurisdictional struggle with the stagehands. Being busily occupied with radio, Lytell, first v.p., did not welcome the assignment. Election this year is for a three-year term for officers, plus the usual naming of 10 new councillors.

Frank Gillmore withdrew as Equity prez to assume the managing directorship of the Associated Actors and Artistes of America, which was revitalized. Burgess Meredith, identified with the younger and rather militant group in the association, was named as acting president.

After several months Meredith signified his desire to withdraw and declined to become a candidate for Gillmore's unexpired term. It had been decided that the presidency become a non-salaried officeship. With that understanding, Byron agreed to come on from Hollywood and was named without opposition. Within a short period Byron succeeded in smoothing over internal differences. There have been periodic 'uprisings,' mostly over economy, stemming from loans made by Equity to new unions in the Four A's.

Mrs. Wolff's Estate

Rochester, N. Y., March 12.

Mrs. Ella A. Wolff, who died Feb. 21, left the bulk of her 'more than $20,000 estate' in trust for her granddaughter, Arline H. Wolff, New York, under her will probated here.

Mrs. Wolf was the widow of Abraham E. Wolff who with his brother, the late Martin E. Wolff, built the Lyceum, legit house, in 1889 and operated it nearly 40 years until their deaths. Theatre was razed four years ago and site used for parking station.

Equity Won't Make Issue of Sundays At N.Y. Fair, But Asks Extra Pay

Sundays will not be a controversial factor at the New York World's Fair this season for attractions within Equity's jurisdiction, although last year such performances were virtually taboo during the early months of the exposition. Equity quietly accepted the contention that elimination of Sundays would force certain concessions to suffer financial loss and probably curtail the length of engagement, while other shows not under the same regulations would have a distinct advantage.

Equity, however, insists on contracts calling for a six-day week and extra pay for the seventh day. New York law legalizes Sundays for legit attractions, but stipulates a rest of 24 hours each week. Concessions at the Fair are not regarded as stage legiters under the statute, however, despite Equity's jurisdictional spread. Sponsors or backers of major Fair shows have not objected to the Equity stand.

Definitely decided that 'American Jubilee,' historical pageant which is being financed by the Fair management, will operate under Equity rules. As the show will use upward of 300 people on the stage, 'Jubilee' is an important acquisition for the association. The other major show under the same rules is 'Railroads on Parade,' using more than 300 players and extras.

Both attractions will be 100% Equity, which stated the report that 'Railroads' had a goodly percentage of non-members last season was erroneous. 'Jubilee,' which will be produced at an estimated cost of $300,000, is described as a 'musical spectacle.' Because it will have a story succession and special score, it is regarded as a stage show, but will be played under canvas. Performance is scheduled for one hour and 10 minutes, going on twice daily weekdays and three times on weekends. Fair management announced early this week that $8,000,000 is being spent on improvements and new attractions, a number of leading exhibitors adding new features.

'Jubilee' will have a minimum salary of $30 weekly for principals and $40 for the chorus on a six-day schedule. Time and one half applies to Sundays, so that principals will get around $62, while the ensemble will receive approximately $50. Understood that a number of leads will receive considerably more pay than the minimum. There are to be specialty acts also, calling for contracts not limited by the rules.

Like last year, when he used the Hippodrome, Billy Rose has rented Madison Square Garden to engage swimmers, singers, dancers and others for the Aquacade here and one which he will stage at San Francisco's Golden Gate Exposition. Chorus call is for Friday (15).

No Goetz Deal For 'People,' Says Alliance

Hollywood, March 12.

Directors of Hollywood Theatre Alliance have issued denial that any deal exists with Ray Goetz for Broadway production of 'Meet the People.' Understood that Goetz ran into fresh difficulties with Dramatists Guild after squaring himself with Equity on an old rap.

Alliance said no deal for N. Y. staging would be discussed while 'People' continues prosperously at the Hollywood Playhouse. Piece is now in its 11th week. Some talk, however, of organizing a second company to take over here when original cast is moved east.

Equity Rules That A Falling Chimney Is Not Act of God

A falling chimney is not an act of God, Equity has ruled, the question having been put forth last week over a matter of salary deduction. Contention was made by the management of 'Easy Virtue' and concerns a date played at the Hartman, Columbus, O. First night was not played, city authorities ordering the house dark because a corroded chimney was in danger of crashing through the roof.

Show, since closed, was presented by Aldrich & Myers in association with Blackwell & Curtis. Latter claimed the right to deduct one-eighth of a week's pay. Constance Cummings, who starred in 'Virtue,' Noel Coward play which was revived, opposed the deduction, appearing before council and spiritedly asserting that the players should not be penalized because of the house management's negligence. Council agreed that she was correct. Brought out that the Hartman manager had not been on the roof of the house for 12 years and was therefore unaware of the chimney's condition.

Another managerial claim for a salary lop was also denied. Show in point was 'Ladies and Gentlemen,' which cancelled a matinee and night on the day that Helen Hayes, starred, attended the funeral of her father when the play was in Ohio. Claimed by the management that the show only had two winning weeks out of the previous 11, but no dice.

St. L. Alfresco Theatre Skeds Two Musicals

St. Louis, March 12.

Local preems of Cole Porter's 'Anything Goes' and 'Babes in Arms,' the Rodgers-Hart hit, have been added to the repertory of the Municipal Theatre Association's forthcoming season in the alfresco theatre in Forest Park.

Thirteen-week season gets underway June 3 with two-week stand of 'The American Way.' Other pieces skedded during the season are 'Knickerbocker Holiday,' 'Naughty Marietta,' 'The Chocolate Soldier,' 'Rio Rita' and 'Apple Blossoms.'

Jose Ruben succeeds Zeke Colvan, who had the post for seven years, as general stage director for 1940.

10 Drama Groups Will Take Part in N.C. Festival

Charlotte, N. C., March 12.

Ten dramatic groups from seven southern states have accepted invitations to present original one-act plays based on native folk material for the Southern Drama Festival to be held at the University of North Carolina April 1-6, in connection with the state drama tournament.

A full program of plays, addresses by both southern and New York theatrical figures, round-table discussions and theatre exhibits are being planned for the festival, which is being held in celebration of the 21st birthday of the Carolina Playmakers, founded and directed by Dr. Frederick H. Koch.

GUILD VS. FARMER GOES TO ARBITRATION

There is not likely to be a suspension by Equity in the case of Frances Farmer, who walked out on a run of the play contract with 'The Fifth Column,' which bowed into the Alvin, N. Y., last week. Council, in deferring action, indicated that there were extenuating circumstances after the actress fled New York as the result of an emotional strain. After telling her story, Miss Farmer departed for Hollywood, where she is under contract to Paramount.

Equity ordered the case to arbitration, in that way determining what monetary damage, if any, was sustained by the Theatre Guild when Katherine Locke replaced Miss Farmer. Latter received $300 in advance salary, which the Guild seeks to recover. Adjustment of the difference paid Miss Locke is part of the management's end, latter getting $175 weekly more than Miss Farmer's contract called for.

Before charges were filed with Equity there had been attempts to settle the matter. Miss Farmer offered to pay $500 to the Guild, but the amount asked was set at $1,500. Stated that the higher amount was demanded by Billy Rose, who put up part of the production coin and is a silent partner in 'Column.'

Miss Farmer will be represented by her attorney at the arbitration. After a decision is made, case goes back to Equity, council to then decide whether she should be disciplined.

Literati

Gannett's Guild Feud

With Publisher Frank E. Gannett stumping in hopes of getting Republican presidential nomination—or something—the Rochester (N. Y.) Newspaper Guild has launched campaign charging Gannett management doesn't practice what it preaches to labor relations.

Guild, which is organized nearly 100% in editorial departments of Democrat & Chronicle and Times-Union, both Gannett dailies, charges company has blocked organization of other departments for two years by intimidation, discrimination and firings.

Guild also is feuding with WSAY for refusing to air an appeal to the public to prevent a strike of Gannett newspaper workers. Gannett owns WHEC and has close working agreement with WHAM. Guild charges WSAY is playing for Gannett support to keep out a fourth radio station in Rochester.

Guild issued a pamphlet to the public stating causes of its trouble with the management, as first step in open warfare expected to lead to a strike.

New Dailies

Two new daily papers have made their appearance, the Post, in Rochester, N. Y., and the Mission Daily Times, in San Francisco. Both confining themselves to local news only. In each case they are not designed to compete with established papers in their respective cities, but to supplement local news coverage.

Publisher of the Rochester Post is John C. Curry, also the editor. George E. Powers publishes the San Francisco Mission Daily Times, and editor is Sidney Long. Latter is son of late Ray Long, who won a rep as a Hearst mag editor and later became a book publisher.

A new paper is now in the making in Trenton, N J., to be known as the New Jersey State Democrat. It's not fully determined as yet whether publication is to be weekly or daily, but it's the hope of the sponsors that, if starting off as a weekly, it will become a daily after a short time.

Principals behind the proposed paper are William O. Gustafson, formerly of the Hudson Dispatch (Union City, N. J.), and John J. Monaghan. Gustafson will be the paper's editor, with Monaghan in charge of the business end. Publication is expected to start in about a month.

Bowie, Texas, has gotten its first daily paper, Bowie Daily Bulletin, six-day evening tab.

Owners are George Hill and Harold King, who hail from Southern California.

New 'Truthful' Mag

Convinced that 'a large part of the American press has betrayed the American people and failed to present truthfully the critical events of our times,' a group headed by Daniel S. Gilmore has begun publication in New York of a new weekly tabloid mag called Friday.

It's partially pictorial, with the balance containing news and articles under 'a hard-bitten editorial policy.' Cameron Mackenzie is exec editor, with Ruth McKenney, formerly of the N. Y. Post; Richard Boyer, formerly of the N. Y. Herald Tribune and other papers, and Leverett S. Gleason also active on the editorial end.

Mackenzie is a former Time staff man who reputedly left a $135 a week job on the weekly to take less than half that sum as head of the People's Press, labor paper chain.

Vidmer Absolved in Fatal Crash

Richards Vidmer, sports columnist for the New York Herald Tribune, was absolved Friday (8) in Miami Beach of responsibility in the death of a New York woman, Mrs. Charles Edmund Longley, 50, who succumbed to injuries suffered when hit by an auto driven by Vidmer.

The coroner's jury agreed that it was 'an unavoidable accident.'

ANG Convention July 8

Date finally selected for the 1940 convention of the American Newspaper Guild in Memphis is July 8. At least two matters definitely to be acted upon will be a proposal to make the presidency of the ANG a full-time job with salary, and the formal creation of the Heywood Broun memorial awards for 'bests' by newspaper workers.

A committee has been appointed by Kenneth E. Crawford, ANG prez, to arrange for the Broun awards. The committee is headed by Crawford himself, and consists of Lewis Gannett, Quentin Reynolds, Franklin P. Adams, R. L. Duffus, William Farson, Carl Randau and Saul Mills.

In the interim additional funds are being raised to make the awards possible, including publication of a booklet containing the account of the recent Broun memorial meeting in New York.

New Lewis Novel Mirrors Himself

One of the results of Sinclair Lewis's new enthusiasm for the theatre is a new novel, 'Bethel Merriday,' which Doubleday, Doran is publishing. Story tells of a college girl who gets a stage start in a strawhat playhouse, makes a try at Broadway, and then gets into a roadshow. The steps of the heroine's career follow those of Lewis' own stage experiences of the past few years.

Lewis, since first getting the acting bug, has declared himself very fond of the stage. He's now on the Coast for a few months to write a play.

NEW PERIODICALS

Tatler, designed as a New Yorker for Chicago, began publication in that city Feb. 23. It's to appear monthly. Dorothy C. Mitchell, former New York newspaperwoman, is editor.

Modern Advertising is to begin publication shortly, sponsored by National Publications, Chicago. Ellis T. Gash is publisher, with F. Blake Cox the editor.

Three Americas, monthly pub now in the making, is designed to promote good relations between North, Central and South America. Mag will have articles in Spanish written by North Americans, and pieces in Spanish by Latin Americans. Publication offices are in New York.

LITERATI OBITS

Dr. John Huston Finley, 76, editor emeritus of the N.Y. Times, died Thursday (7) in New York in his sleep. Internationally known in the fields of arts, education, letters and journalism, he joined the Times in 1921 when Charles Ransom Miller was editor and Rollo Ogden an associate editor. Dr. Finley became the daily's editor in 1937. He held that post for a year and a half when, because of ill health, he took the title of editor emeritus. Present editor of the Times is Charles Merz.

Edwin Markham, 88, one of America's leading contemporary poets and author of 'The Man With the Hoe,' died Thursday (7) at his home in Staten Island, N. Y. Markham had lived in obscurity until the publication of the poem in 1899, as a result of which he attained international fame. The poem is said to have earned its author $250,000. Besides his poetry he was also active in other fields of literature. A son, Virgil Markham, is also a writer.

MacGregor Jenkins, 70, biographer and author, and publisher and treasurer of the Atlantic Monthly from 1909 until his retirement in 1928, died March 6 in Williamstown, Mass. He was one of the leaders in the protest in 1927 of prominent Boston litterateurs against the city's suppression of a number of books.

H. B. Hudson, 52, Texas newspaper publisher, died suddenly March 9 in Brownsville, Tex. He was the owner of a number of Texas papers, including the Brownsville Herald, Harlingen Valley Morning Star and McAllen Valley Evening Monitor.

Charles Henry Prisk, 64, editor and publisher of the Pasadena (Cal.) Star-News and the Pasadena Post, died March 4 in that city.

Paul McNeill, 48, editor of the Yakima (Wash.) Daily Republic, died March 8 in that city.

CHATTER

Fawcett mags will soon put a book of 'Confucius Say' gags on the newstands.

Dance Magazine has been acquired by Richard Davis. Paul R. Milton continues as editor.

Alec Rackowe has sold a tennis yarn to American Magazine through Willis Kingsley Wing.

Lion Feuchtwanger, who's now living on the French Riviera, coming to the States soon.

Richards Vidmer, sports columnist on the N. Y. Herald Tribune, doing a book on Lou Gehrig.

Gordon Garbedian, of the N. Y. Times staff, has sold the Dutch rights to his biog of Einstein.

John Weld, whose novel, 'Don't You Cry for Me,' appears soon, used to be a film stunt man.

Fred Runyon, publisher of Pasadena (Cal.) Independent in critical condition with paralysis.

Suzanne La Follette has succeeded Allen Churchill as managing editor of the American Mercury.

Richard Thruelsen, one of the Satevepost associate eds, has a bride, the former Margaret Burton.

James Roosevelt understood negotiating for screen rights to 'Three Harbours' by F. Van Wyck Mason.

Richard Powell, feature writer of the Philly Evening Ledger, has joined the publicity staff of N. W. Ayer.

Francis S. Wickwire, one of the Fortune associate editors, is a newlywed. Bride is the former Mary Smart.

Pamela Frankau, the British novelist, whose father is Gilbert Frankau, also a novelist, in the U. S. for a look-see.

First money received by Richard Wright from his book, 'Native Son,' went to the purchase of a home for his mother.

Press Photographers Association of New York holds its 11th annual dance and show on April 12 at the Hotel Astor.

Lawrence Treat signed by Duell, Sloan & Pearce through Willis Kingsley Wing for his new whodunit, 'B as in Banshee.'

Ruth Ayres and Marie McSwigan, both former Pittsburgh Press feature writers, working on their second newspaper serial.

Darwin Teilhet, whose 'Broken Face Murders' is being published by the Crime Club this week, will do a writing stint for Metro.

Defines the Muggs

American Speech, a Quarterly of Linguistic Usage, has just published 'B.O. is for Box Office,' by Samuel Birnkrant.

It is described as 'an examination of the linguistic peculiarities of VARIETY.'

Name Influx

Continued from page 1

'The Tavern,' and Alfred Lunt and Lynn Fontanne, who are rehearsing in 'Revelation.' First of the names to arrive is Walter Huston, who opens in 'A Passenger to Bali' (Barrymore) tomorrow (14).

With John Barrymore appearing currently in 'My Dear Children' (Belasco), another of that stage family will soon appear, Ethel Barrymore being in 'An International Incident.' Rehearsing, too, is Gladys George, who made a name in pictures after scoring her first Broadway success in 'Personal Appearance.' She is in 'Ladies in Waiting.'

Vivien Leigh, the English actress who won the Academy award in the film 'Gone With the Wind,' will appear as Juliet, with Laurence Olivier as Romeo in the Shakespearean revival. Joe Cook and Patsy Kelly have signed for 'New Faces,' a revue. Simone Simon arrives soon in 'Three After Three.' Maurice Evans is returning in 'Richard II.' Molly Picon is readying to 'Morning Star.' Ethel Waters is coming back to repeat in 'Mamba's Daughters.'

Musicals, Revues

On the way in are Jack Haley, Marta Eggert and Shirley Ross in 'Higher and Higher.' 'Keep Off the Grass' will bring in Jimmy Durante and Ingrid Bergman opens soon in a revival of 'Liliom.'

Appearance of the Lunts this spring was a surprise, as was the Cohan announcement. Former were as taken with 'Revelation' that they agreed to immediate production, play by Robert E. Sherwood having Finland as its background. Eddie Cantor's name is also due to appear on Broadway, according to reports. He is supposed to present 'For the Rich They Sing' and 'Darn That Dream,' latter calling for a colored cast.

Signaturing of Cook was unusual, too. After he was figured for two different musicals, the revue proposal cropped up and was accepted. In show circles it is expected that another title rather than 'New Faces' will be decided on, what with the appearance of the comedian and Miss Kelly. Cook had been collaborating in the writing of a musical known as 'The Gay Forties,' which Al Lewis was slated to produce, and some of that material may go into 'Faces.' Another musical for which he was mentioned was 'Buggy Ride.'

Lunts to Bow in Providence

Providence, March 12.

'Revelation,' Robert E. Sherwood's new play starring the Lunts, will preem at the Playhouse here March 29. Scheduled for two-day run.

George M. Cohan's 'The Return of the Vagabond' is also scheduled for a tryout April 12.

NEW GROUP REVIVING HUB'S REP THEATRE

Boston, March 12.

Legit will be revived at the Repertory theatre here with a series of four shows sponsored by the Boston Civic Theatre, a new private enterprise headed by William E. Shea, actor and former drama teacher at Georgetown University. Plans are to reopen house April 15 with a week of 'High Tor.'

'Hotel Universe,' 'Granite,' by Clemence Dane, and 'The Coral,' by George Kaiser, are the other three plays slated for production. Subscriptions for all four plays will be offered for sale, and if the four experimental weeks click, Shea is planning to carry on in the fall with a more extensive schedule. It has been announced that one-third of the receipts will be handed over to charity.

Repertory theatre was built in the 20's as a civic institution, headed by Henry Jewett, and prospered for several seasons. For past two years it was open as a 15-25c film stand, but went dark mid-way through the current season.

New Scripts

Lawrence Riley, author of 'Personal Appearance,' who has been quietly working at his home in Warren, Pa., for last several months, has finally finished that play for Brock Pemberton he's been writing for so long. It isn't to be confused with 'Cardboard Castle,' which Pemberton announced was coming from Riley's pen some time ago. That one has been discarded; this is an entirely new idea. Doubtful, however, whether it'll hit the boards before next season now since Pemberton has two other shows ahead of Riley's.

Luther Davis and John Cleveland have secured the dramatic rights to Eric M. Knight's 'The Flying Yorkshireman' and will adapt it as a musical comedy. No composer has been selected.

John Cecil Holm has a new one about ready, 'And One for the Lady'. He's now reported out of the hospital.

Paul Green is polishing a new one at his home in Chapel Hill, N. C. It's called 'Critical Year'.

Wilbur Braun, the Broadway first-nighter who has turned out many successes for the little theatre market, has written another play for the latter trade. He calls it 'Pigtails' and Samuel French has it.

Brassieres

Continued from page 1

that somebody had been kidding her): 'Didn't anyone ever pull your leg?'

Gracie: 'I thought so, but it was only my girdle tugging at my heartstrings.'

The above jokes are quoted as accurately as transcription by ear will allow.

Exponents of this new cycle in gagging have as far been Bob Hope, Gracie Allen and Fred Allen. But it is a notable truism among comedians that when one starts something, the others all sooner or later espouse the new doctrine, too. So radio gags of the near future will probably have more undies and more politics unless the networks get thicker blue pencils.

This turn of events is not altogether surprising. The trend of comedy, when not interrupted by censorship of any kind, is toward topical-political matters and toward intimate-embarrassing matters. The legitimate stage has been heading that way since 1920. Films recently allowed the word 'damn' to creep in ('Gone with the Wind').

The networks traditionally frown on any jokes having to do with politics, unions, or feminine intimacy. But it's hard to draw the dividing line. And as many other subjects are now taboo that they've been indulgent. The networks know that no two comedians read the same gag with the same innuendo, as it's the reading and not the gag which really is the dividing line. That Mae West script a couple of years ago looked reasonably innocent until Miss West got hold of it. The rest is history.

Current practitioners in the brassiere-Republican business are all veterans of a reliable, trusted sort. They will get away with it, and nobody will squawk. What will happen when they get a batch of disciples is something else again. This is an election year.

MAXINE ELLIOTT DEAD AT 69

Maxine Elliott, one of the most glamorous actresses of a generation and more ago, died of a heart ailment at her home in the French Riviera March 5 at the age of 69. The American actress was born in Rockland, Me., and her statuesque beauty was a magnet for men of wealth, one supposedly building the Broadway theatre named after her. In Europe, where she lived the latter half of her adult life, she was received by royalty and attained social heights.

The white marble theatre on West 39th street which carries her name was formerly one of the top legiters and, like the Empire, it was patronized by the so-called carriage trade. The green room was famed even when the late Jeanne Eagels made a long run there in 'Rain.' Rumor had it that the house was financed by J. Pierpont Morgan the elder, but another report which cropped up after Miss Elliott's death is to the effect that George Gould was its sponsor. Miss Elliott was said to have been the inspiration for one of the chief characters in the George S. Kaufman-Edna Ferber play 'Dinner at Eight.' Marie Dressler played the role in the screen version.

When Miss Elliott elected to live abroad she entered into a deal with the Shuberts whereby they assumed a half interest in the theatre. The contract stipulated that the house be managed by George Appleton for his lifetime. He died some years ago. Appleton had been the manager of Nat C. Goodwin, who was wed to Miss Elliott. House is now on the fringe of the theatre district, virtually hemmed in by commercial buildings. It was used by the WPA relief theatre for a year or so, and during the past season has lighted spasmodically with a string of flops.

While the records do not disclose Miss Elliott as a talented player, she was associated with name people of the theatre. Goodwin summoned her from San Francisco, where she was appearing in Tim Frawley's stock, to replace Blanche Walsh, who was with him in Australia. They were wed and co-starred in 'When we Were Twenty-One,' produced in 1900, the show being a smash which toured America. Another of their successes was 'Nathan Hale.' They remained together but three years and were divorced in 1908. She never remarried. Goodwin was her second husband, Miss Elliott having divorced her first.

Miss Elliott was a brilliant conversationalist, one reason for her social success. She rarely granted interviews, but on such occasions her remarks were prophetic. In the last 20 years she visited America only occasionally. On one of her visits she appeared in a silent picture for Samuel Goldwyn, describing the experience as 'ghastly.'

The star was a favorite of King Edward VII and they were together so often in European resorts that she was alluded to as his 'summer girl.' During the war she aided soldiers and refugees, for which she was decorated by Belgium. Her sister, Gertrude Elliott, also of the stage, wed the English star, Sir Johnston Forbes-Robertson and she, too, is an expatriate. Lady Forbes-Robertson, who achieved some distinction as an actress before her marriage to the late Shakespearean actor, is the mother-in-law of Vincent Sheean, the American writer. Miss Elliott was in complete retirement for years, her explanation being that she was 'tired of keeping up the illusion of youth.'

G. C. Palace

Continued from page 1

conventions. Interior has a number of upper floors built gallery-like with a well in the middle.

Palace has been used for automobile and motorboat shows, flower shows and the like, with varied commercial exhibits also being held there. For the past year or so some of the exhibitions that used the Palace were switched to New York's Port of Authority building, a more modern plant. That is probably the reason for the remodeling plans to widen its variety of usages.

Among the other features being considered in the rebuilding is a restaurant to be spotted at the 46th street corner which would entail the expenditure of $250,000 alone.

'VANITIES' POOR $10,000 IN CHICAGO

Chicago, March 12.

Business was mixed last week, with three of the four dramatic pieces turning in snappy grosses, while the single musical entry got off on the wrong foot and drew little in its short eight-day sojourn.

'Abe Lincoln in Illinois' and 'Man Who Came to Dinner' held to strong take, with 'Lincoln' perking on the announcement of closing weeks. Bloomer of the session was Earl Carroll's 'Hollywood Vanities,' which failed to ignite at any time. Even the Sunday opening night missed fire, despite fact that Sundays are usually dynamite in town. After that, nothing helped, and the musical dragged itself away on Sunday (10), being replaced last night (Monday) by Helen Hayes in 'Ladies and Gentlemen.'

'Man Who Came to Dinner' tossed in an extra performance last week for the Finnish Relief benefit, but this is not included in the total gross.

Estimates for Last Week

'Abe Lincoln in Illinois,' Grand (9th week) (1,200; $2.75). Three more weeks for this show, which has had a bang-up stay here. Somewhat off again but okay $12,000.

'Earl Carroll's Vanities,' Erlanger (1,400; $3.30). Came in for quick eight days, closing Sunday (10). Never got started and hardly managed $10,000.

'Life With Father,' Blackstone (3d week) (1,200; $2.75). Powerful pace continues and smashed in with practical capacity at better than $17,000.

'Man Who Came to Dinner,' Harris (11th week) (1,000; $2.75). Rolling right along and held to fine $15,000 again last week.

'Thanks for My Wife,' Selwyn (5th week) (1,000; $2.75). Has decided to get out of town. One more week. Snagged another $5,500 last week.

4 SHOWS DUE, 2 PLAYS CLOSE

New shows due on Broadway next week include:

'Goodbye in the Night' (postponed from this week), Biltmore.

'No Heaven on Earth,' Fulton, lighted for first time this season.

'A Case of Youth,' first called 'Not for Children,' National.

Also Teatro Dei Piccoli, life size marionettes, Majestic.

'Night Music,' Broadhurst, and 'Leave Her to Heaven,' Longacre, were withdrawn Saturday (9).

'PEOPLE', $9,000, 11TH L. A. W'K; 'SUSPECT' IN

Los Angeles, March 12.

Following two-day breakin at San Diego, 'Suspect,' produced by Douglas MacLean and Arthur J. Beckhard, with Pauline Lord starred, opened two-week run at Biltmore (11). Piece goes from here direct to Chicago and then into New York.

'Meet the People' enters 12th big week at the Playhouse, Hollywood. Ruth Draper was as good as could be expected on her single week at the Biltmore.

Estimates for Last Week

'Meet the People,' Playhouse, Hollywood (1,130; $1.65) (11th week). Garnered another nifty $9,000, hottest thing house has had in years.

Ruth Draper, Biltmore (1,656; $2.50). Managed to annex around $6,000 on six days and two matinees, highly profitable for both star and house.

Cornelia Otis Skinner Low $2,500 in Pitt

Pittsburgh, March 12.

There wasn't much for Cornelia Otis Skinner at the Nixon last week. Solo star, playing repertory which included 'Edna His Wife,' 'Loves of Charles II' and 'Empress Eugenie,' dipped to the lowest figure she's ever turned in around here, getting approximately $2,500 at $2.20 top.

She's always been good for considerably more than that locally and inasmuch as reviews were all usually favorable, it's generally believed that star's recent appearances in this district for women's clubs and other organizations cut into her legit following. Then her undistinguished 'Candida' of last year is still unfortunately well-remembered by Nixon audiences.

LeGallienne N. G. $8,000 IN 3 DIFFERENT SPOTS

Milwaukee, March 12.

Although legit shows here have been few and far between this season, the drama lovers still were not hungry enough to go for Ibsen in a big way, even with Eva LeGallienne supported by Earle Larimore and a touted 'New York cast.'

Playing the Pabst with 'The Master Builder' Friday and Saturday nights (8-9), at $2.75 and $2.20 tops, and the first night performance a benefit, the estimated gross was only fair $5,000.

Minneapolis, March 12.

Eva LeGallienne in Ibsen's 'Master Builder' and 'Hedda Gabler' received rough handling from local critics and grossed approximately a mild $2,000 for two nights and a matinee at $2.75 top. In St. Paul the attraction was estimated at less than $1,000 for two nights and a matinee, very poor.

MUNI, $10,000 FAIR IN BALTO

Baltimore, March 12.

First extended lull in this year's fullsome season of legit being noted here, with nothing on the calendar until April 1, when 'The Philadelphia Story' will wind up the six-play ATS-Guild subscription season at Ford's. Also listed for April 15 at the same house is 'Revelation,' by Robert E. Sherwood, with the Lunts.

Last week found both Ford's and the indie booked Maryland tenanted. Paul Muni, in 'Key Largo,' drew some rather mild returns, and George Abbott's latest pre-Broadway effort, 'Goodbye in the Night,' met with a dubious critical reception and little b.o. reaction.

Estimates for Last Week

'Key Largo,' Ford's (1,900; $2.20)—Advance reports of play's weakness and topheavy scale offset personal draw of Paul Muni, with $10,000 the take. Built some toward latter part of week, but too late to help earlier trade slump.

'Goodbye to the Night,' Maryland (1,530; $2.22)—New mystery meller, given its pre-Broadway trial here by George Abbott, failed to please local crix or public, with less than $3,000 reported at the b.o. for week's effort. N. Y. opening postponed for repairs.

Indpls. Legit B.O. Off; 'Three' Only Fair $6,800

Indianapolis, March 12.

Interest in legit fare here seems to be taking its cue from commercial trade, with interest lagging in 'Three After Three' at the English for three nights and matinee (4-6), followed the next night by one performance of Ethel Waters in 'Mamba's Daughters.' Hoagy Carmichael, local boy who wrote the score for 'Three After Three,' was responsible for some interest, and cricks went into ornate praise of the piece, but b.o. was still disappointing.

Estimates for Last Week

'Three After Three,' English (1,500; $2.30). Four performances got just fair $6,800.

'Mamba's Daughters,' English (1,500; $2.20). One night only, with upper decks accounting for not-so-good $1,200.

Engagements

Edith King, 'Love's Old Sweet Song.'

S. Thomas Gomez, "Revelation."

Virginia O'Brien, 'Keep Off the Grass.'

Helen Shields, Joan Tetzel, Kenneth Bates, Joseph Kramm, Gibbs Penrose, 'Liliom.'

Molly Picon, Joseph Buloff, Ruth Yorke, Sidney Lumet, Georgette Harvey, Jeanne Greene, Cecilia Evans, Henry Schacht, Ross Elliott, 'Morning Star.'

Martin Gabel, Norman Lloyd, Alfred Ryder, 'Medicine Show.'

Hayes, $18,500, St. L.

St. Louis, March 12.

'Ladies and Gentlemen,' with Helen Hayes and Philip Merivale in lead roles, did good biz at the American, closing a week stand Saturday (9) with an estimated take of $18,500. Crix contributed raves and local rags dished out cuffo help via feature stories and gobs of pix in their daily magazine sections.

Earl Carroll's 'Hollywood Vanities' opened week stand Sunday (10), with the house scaled to $3.30 for fifth time this season.

Shows in Rehearsal

'Medicine Show'—Carly Wharton, Martin Gable.

'A Case of Youth' ('Not for Children')—Courtney Burr.

'Lady in Waiting'—Brock Pemberton.

'An International Incident'—Guthrie McClintic.

'Revelation' — Playwrights, Theatre Guild.

'Heavenly Express' — Kermit Bloomgarden.

'Morning Star'—George Kondolf.

'Liliom'—Vinton Freedley.

'No Heaven on Earth'—Harry Howard.

'FOLIES,' $16,000, IN 2D HUB W'K

Boston, March 12.

'Folies Bergere' tied the top of list again last week as higher-priced shows met price resistance. 'Little Foxes' came through with quite substantial second week's take. 'Passenger to Bali' perked up slightly in its third tryout week before going to Broadway Thursday (14). 'Margin for Error' closed strong Saturday (9) after three weeks here, moving on to Philly. 'Worth a Million' fizzled in its first of two tryout frames. 'Folies' stays a third week, rather extraordinary.

'Higher and Higher,' Dwight Deere Wiman production, opens here tonight (12), coming in highly recommended from New Haven. Stays for three stanzas. 'An International Incident,' starring Ethel Barrymore, will be shown here March 25, and Maurice Evans' 'King Richard II.' 'The Return of the Vagabond,' authored by its star, George M. Cohan, is penciled for April 15.

Estimates for Last Week

'A Night at the Folies Bergere,' Opera House (2nd week, 12 performances) (2,944; $2.20). Still going strong and engagement extended to three weeks. Second stanza good $16,000, unusual for here.

'The Little Foxes,' Colonial (2nd wk) (1,643; $2.75). Good, steady draw during second week added up to fine $16,000. One more week.

'Margin for Error,' Plymouth (3rd, final wk) (1,480; $2.20). Completed successful run here Saturday (9), with good $10,000 for the finale.

'A Passenger to Bali,' Shubert (3rd, final wk) (1,590; $2.75). Grossed relatively low figures during three-week tryout and shape-up, bowing out with $8,200 for final frame.

'Worth a Million,' Wilbur (1st wk) (1,227; $2.75). Notices unanimously negative and word-of-mouth even more depressing. Outside the cut-rate traffic, the trade is negligible, about $2,000.

'Mikado' Pulls Fine $19,000 in Detroit

Detroit, March 12.

Bill Robinson, always a big lure here and fondly remembered for canceling a playing date to rush back here for a footrace at a Police Field Meet, shoved the Cass income up last week with 'Hot Mikado.' Plenty of favorable press and publicity brought approximately $19,000 for nine performances at $2.50 top. Negro patronage was no small factor in bringing up the b.o.

The top went back to $2.20 for evenings and $2.20 matinees for 'Three After Three,' which opened Sunday (10).

Fetchit Fetches Himself Late to Cincy; Fair $8,000

Cincinnati, March 12.

Fair returns of approximately $8,000 were registered by 'Three After Three' on four performances in last week's closing half at the 2,500-seat Taft auditorium. Top was $2.20. Absence of Mitzi Green, due to illness, was felt at the b.o., although local crix tendered nice notices to the new comedy.

Opening performance Thursday (7) night was delayed 30 minutes by belated arrival of Stepin Fechit. The Negro comic got messed up socially in Indianapolis, the previous stand, and came on from there by plane after missing the train which carried the troupe.

Legit fare here this week is 'The Master Builder,' starring Eva LeGallienne. It's in the 1,300-seat Cox at $2.75 top.

'Scandals', $12,500, K.C.

Kansas City, March 12.

George White's 'Scandals' put in a three-day stand in the Music Hall last week (4-6) and got an estimated $12,500.

Figure was slightly under expectations, but night shows were highly satisfactory. Matinees figured too early in the week to be effective

B'way Still Off, But '5th Column', $13,000 in Six Shows, Looks Like Click; 'Music' and 'Heaven' Scram

Estimates for Last Week

Key: C (*comedy*), D (*drama*), R (*revue*), M (*musical*), F (*farce*), O (*operetta*).

'DuBarry Was a Lady,' 46th Street (14th week) (M-1,375; $4.40)—Broadway's leading grosser somewhat off in seasonal slump, but commands excellent attendance; well over $27,000.

'Goodbye in the Night,' Biltmore (D-991; $3.30)—Dated to open Wednesday (13), but debut put back until next Monday (18).

'Hellzapoppin,' Winter Garden (77th week) (R-1,671; $3.30)—Figured to stay into warm weather; only 'Du Barry' getting bigger coin; around $24,000.

'Leave Her to Heaven,' Longacre. Taken off last Saturday as expected; played two weeks less one night to small money.

'Life With Father,' Empire (18th week) (C-1,066; $3.30)—S.R.O. is invariable here and the weekly takings top $19,000 right along.

'Man Who Came to Dinner,' Music Box (21st week) (C-1,012; $3.30). Another laugh show that is cleaning up, with both about equally popular; larger lower floor; $20,500.

'Margin for Error,' Plymouth (19th week) (D-1,036; $3.30)—Dipped again, but claims advance sale okay and date should extend well into spring; around $8,000 claimed.

'My Dear Children,' Belasco (5th week) (C-1,077; $3.30)—Somewhat off early in week, with latter half very strong; approximately $14,000.

'Night Music,' Broadhurst. Closed Saturday as per announcement; played less than two weeks.

'Passenger to Bali,' Barrymore (CD-1,104; $3.30)—Week's sole premiere; presented by Montgomery Ford; written by Ellis St. Joseph; opens Thursday (14).

'See My Lawyer,' Adelphi (24th week) (C-1,434; $1.10)—Business had been better lately and engagement may continue into spring; slipped to $4,500.

'Skylark,' Morosco (20th week) (C-961; $3.30)—Resumed last week upon recovery of Gertrude Lawrence and excellent pace regained; quoted around $13,000.

'The Fifth Column,' Alvin (1st week) (D-1,375; $3.30)—Drew favorable press and business first six performances, over $13,000, is promising; should top $16,000 this week.

'The Male Animal,' Cort (9th week) (C-1,064; $3.30)—Right up with top flight straight show leaders; rated over $16,500, which is virtual capacity.

'The Philadelphia Story,' Shubert (49th week) (C-1,387; $3.30)—Held up to approximately $16,000 again; final three weeks of long stay and away out in front.

'The Weak Link,' Golden (1st week) (C-789; $3.30)—Got fair press, but first week light; around $4,000 estimated; using cut rates; interest in film rights indicated.

'Time of Your Life,' Guild (20th week) (CD-956; $3.30)—Again claimed to have approached $8,000 level, which is profitable; mentioned for road next month.

'Tobacco Road,' Forrest (330th week) (C-1,107; $1.65)—Little change in takings except around holidays; approximately $4,000, but sometimes less; around even break; road company depended on.

'Too Many Girls,' Imperial (21st week) (M-1,468; $4.40)—One of list's musical big three; affected like most other attractions, but highly profitable; $22,000.

'Two for the Show,' Booth (5th week) (R-704; $4.40)—Making good showing to date; latter half of week much the best; well over $12,000 again.

'Two on an Island,' Hudson (7th week) (CD-1,094; $3.30)—Doing moderately well to some operating profit; around $9,000; sell-out party helped last week.

'When We Are Married,' Lyceum (11th week) (C-1,005; $2.75)—Claims indefinite date; approaches $4,000, which provides some profit, as show and house under same management and salaries low.

ADDED

'Reunion in New York,' Little (3d week) (R-532; $2.75)—Hardly profitable, even with players taking minimum pay; refugee revue under $3,500, but number of parties should bolster the gross.

'Pins and Needles,' Windsor (119th week) (R-951; $1.65)—Garment workers revue continues to make money with takings last week slightly more than $7,000.

'Juno and the Paycock,' Mansfield (9th week) (D-1,014; $3.30)—Irish play revival may stay into spring, with tour probably following; slipped towards $6,000 mark.

CORNELL NIFTY $22,000, PHILLY

Philadelphia, March 12.

Katharine Cornell's first week's biz in 'No Time for Comedy' at the Forrest wasn't quite as big as some expected, but it was plenty good at $22,000. It looks almost certain she will hit higher in second and final week at the Forrest, which will leave everybody pleased. However, last week's total did not include a Finnish Fund added matinee.

There was also real biz last week up at the Erlanger, which relighted again for 'Tobacco Road's' seventh local visit.

Philly has three shows again this week for the first time in months. 'Margin for Error' bowed into the Locust for two-week stay. In fact, including Maurice Schwartz's production of the Yiddish play, 'Salvation' playing the week at the Walnut, the town actually has four legiters running at once.

Estimates for Last Week

'No Time for Comedy,' Forrest (1,800; $3.42) 1st week. Without counting Finnish Relief matinee, pulled strong $22,000. Not quite up to some of her past records, but probably spelt more profit.

'Tobacco Road,' Erlanger (1,700; $1.50) 1st week. Remarkable record for this seventh repeat. Absolute capacity at end of week, although low scale and cut-rating naturally held gross down. However, 'Road' got nearly $10,000, and that was something to brag about.

'STREETS PARIS' HIGH $25,000 IN WASH.

Washington, March 12.

'Streets of Paris' benefited from sock reviews and high advance interest. Substitution of Sid Marion and Cliff Hall for Abbott and Costello, not announced until curtain time, apparently had little or no effect at the b.o. in view of critics' unanimous enthusiasm for show as it stood. Week collected approximately $25,000 at $3.30 top.

Current is Paul Muni in 'Key Largo,' first of three successive Hollywood-star-studded events. Next is Gladys George in 'Lady in Waiting' (18), followed by John Garfield, Harry Carey and Aline McMahon in 'Heavenly Express' (25).

Evans' $15,000, Toronto

Toronto, March 12.

Maurice Evans' 'Hamlet' got off to a slow start at the Royal Alexandra here, with biz finally picking up at the last half of the week to give the 1,461-seater approximately $15,000, with Saturday night near-capacity.

Upstairs business on both levels good throughout the week, but the higher-priced orchestra ($3 top) was n.g.

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Broadway

Thomas Mitchell, of the films, in to gander the plays.

John Golden back from Florida; Marcus Heiman ditto.

Lou Diamond (Paramount) back from a trip to Florida.

Charlie McDonald, of RKO, recuperating from a cold.

George Cohen, Coast attorney, in town on Metro business.

Kay Parsons opened at the Radio Franks club Monday (11).

George Perry has taken over Hall's restaurant at Centerport, L. I.

Jack McInerney's father undergoing operation on eyes tomorrow (Thurs.).

William C. White has sold a new serial, 'Occupation Widow' to Collier's mag.

Ziegfeld Girls' annual ball, skedded for April 6 at the Waldorf-Astoria, set back to April 21.

Louis Sobol and Quentin Reynolds finishing their screenscript on the life of Floyd Gibbons

Jack Shea (Shea Theatres) back in New York after a swing through Ohio and Pennsylvania.

Charles B. Ryan, Jr., onetime administrator of the Federal Theatre, in the publicity biz now.

Morris Goodman, Republic's foreign chief, on a four-month tour of Latin-American countries.

Herbert Wilcox, who turned out 'Irene,' in N. Y. from the Coast for the premiere of the picture.

Lowell V. Calvert, v.p. for Selznick-International, back after a visit on company business to Chicago.

Larry Waterman, assistant to prez Nate Blumberg at Universal, left for two weeks in Florida on Saturday (9).

James A. Siro now manager of Diamond Horseshoe nitery in addition to his duties as purchasing agent.

Ice carnival at Madison Square Garden March 23-25 will present rink show on Sunday for first time there.

Mack Millar planed back to the Coast yesterday (Tuesday) after business-pleasure trips to Miami and Havana.

Tom Connors, Metro division sales manager at the home office, back from Florida Monday (11) sporting a nice tan.

Midway Inn site at the Fair becomes a Barbary Coast cabaret, capacity 1,000, under Billy Rose's direction this year.

Anne Solomon (Taylor), Harry Kalcheim's sec at Paramount, debuted a girl baby at Flower's hospital March 5.

Harry Buxbaum, Jr., who decided against a areer in Hollywood, is in his father's 20th-Fox exchange handling Gaumont-British pictures.

Al Altman, Metro's eastern talent chief, to Chicago to look over thespian prospects, on a customary visit. Due back today (Wednesday).

Charles Stern, eastern district manager for United Artists, recuping in Park East hospital from an emergency operation for a kidney ailment.

Frank Buck, who will have his Jungleland animal village at the N. Y. World's Fair again this year, heads the concessionaires' reception committee.

Jack Gilford, long at Cafe Society, Village nitery, had to go to Hollywood to be 'discovered' for his first legit. He joined 'Meet the People' this week.

Paramount boys took Frank Nugent around town Friday night (8) on a farewell spree before his going to Hollywood as a writer on the 20th-Fox lot.

Larney Goodkind, Universal's eastern story and talent executive, has been handed enlarged quarters on the main executive floor of the RCA building.

Bill Raynor, in a hospital at East Islip, L. I., reported in critical shape.

Back to New York from Miami Friday (8), Dorothy Lamour underwent a tonsilectomy.

Linda Darnell, 20th-Fox actress, due in New York from the Coast March 25 for a Kate Smith broadcast the 29th. It's in connection with her new picture 'Stardust.'

Maury Paul ('Cholly Knickerbocker') nixed a 20th-Fox bid to play himself in Elsa Maxwell's 'Public Deb No. 1,' finding he couldn't snare the time.

Clendenin J. Ryan, Jr., taking a couple weeks off as director of Mayor LaGuardia's drive to bring film production to New York for a Florida vacation. Left Thursday (7) and returns after Easter.

Sammy Weisbord, of the William Morris office, leaves Saturday (16) for a two-week Florida vacation with Abe Platt, of Balaban & Katz, Chi; Alex Halperin, of Warners, Chi, and Saul Bragin, of WB, Cleveland.

Elliot Nugent, star and co-author of 'The Male Animal,' and William Fadiman, eastern story editor of Metro, lecture at the Lincoln School, N. Y. private institution, tonight (Wednesday), former on legit and Fadiman on films.

Harry MacDonald, RKO division manager in Boston, and Jay Golden, manager of the RKO Palace, Rochester, in New York; booking and visiting. Bill Cadoret, Rochester city manager for the RKO-Paramount-Comerford pool, also in.

Robert Downing, currently rehearsing in Robert E. Sherwood's 'Revelation' with Alfred Lunt and Lynn Fontanne, has resumed publication of his weekly company newspaper, The Luntanne Tattler.

Australia

By Eric Gorrick

Sir Ben Fuller imported an Hawaiian troupe.

Williamson-Tait revived 'Student Prince' in Melbourne.

'Charley's Aunt' ended good legit run for Sir Ben Fuller in Melbourne.

'Mr. Smith' (Col) a major click in Sydney and Melbourne for Greater Union.

Lee Sonia, impersonator, making his second Aussie trip, this time for Tivoli.

Here McIntyre wound up 20 years as director of Universal Pictures in this zone.

Terrific heat crippled trade throughout Brisbane. Sydney exhibs, despite heat. Did fine.

'Old Maid' (WB) socko for Hoyts in Sydney. Supporting pic was 'The Honeymoon's Over' (20th).

U's 'Show Boat' revived in Melbourne. Pic broke records in Australia a couple of years ago.

Gregan McMahon spotted 'The Village Priest' for a run try in Melbourne. It's an oldtime meller.

With Lent early this year major loop execs cast top releases to maintain an expected high biz period.

Reggie Kelly, former exploiteer for Par, now doing air exploitation for U. S. distribs via the commercial air lanes.

Major pic execs see no possible chance of television hitting here for at least another 12 years. Too much coin is going out for defense to worry about tele, execs declare.

Par permitted the Australian Broadcasting Commission to air top song hits and dialog from 'The Star Maker.' Air show ran an hour. Pic clicked at Prince Edward, Sydney.

Exhibs look for an increase in admission taxes starting in May. Federal government is presently probing extra-revenue idea, in addition to other slugs connecting pic, legit and vaude-revue fields.

U. S. distribs have agreed to supply free 60 pix for use on troopships carrying the second expeditionary force overseas. Distribs concerned include Metro, Par, Col, RKO, 20th-Fox, U. A., Warners and Universal.

Chicago

Harry Greben back from Coast visit.

Joe Flynn back in town, this time ahead of 'Streets of Paris.'

Earl Carroll flew in from Coast for o.o. of 'Vanities' situation.

Walfy Fried, business manager of 'Life with Father,' in for quick visit.

Joe Holton, 20th Century-Fox scout, back east after sojourn for talent hunt tieup with Herald-American.

Dinner and cocktail party tossed by RKO for Maureen O'Hara, here last week for three days of personals with 'Bill of Divorcement.'

Theda Cocroft going to the Coast to take over press agent job on Laurence Olivier-Vivien Leigh 'Romeo and Juliet' for the road.

House Reviews

Continued from page 41

and Spitalny picks it up there with string magic on 'All the Things You Are.'

It's Dixie Dunbar's turn next, and diminutive stage and screen hoofer, has tricked herself up with a nice little act that has a two-a-day flavor. Carries four boys, dressed in toppers and tails, who complement her taps with some of their own, gal later doing one single routine to 'Comes Love' from 'Yokel Boy,' in which she appeared on Broadway. They wind up with a corking Conga chain and a tap rhumba. Miss Dunbar wears a long, flowing dress throughout, which is a mistake. She's got a cute figure and good-looking gams, which oughtn't to be kept such a secret. Could easily do a quick change while the male quartet was running through something.

Spitalny, who, incidentally, makes too frequent use of his vocalists this week, does 'Careless,' with Leach doing a chorus, and 'Faithful Forever,' with Miss Parker featured in her whistling specialty, preceding appearance of Lowe, Hite and Stanley, standard trio who keep the laughs coming fast and continuously with their nonsense, which is chiefly a matter of physical disproportions. They've always been surefire at the Stanley and this time is no exception. For a curtain, Spitalny brings on his two singers—yes, again—for 'Little Red Fox' and trails off with his closing air theme. Perkins is confining himself currently to announcements and a few gags, eliminating the singing specialties he's done in the past. Could use couple of stories of less antiquity, but he's a personable fat boy and always manages to make himself a valuable hand.

Max Adkins' house orch is in pit with a pleasant overture featuring his violin section effectively.

Biz way off. Cohen.

London

Talbot O'Farrell, Irish tenor and comedian, has undergone operation.

Len Urry trying out some of his BBC discoveries at the Cafe Anglais.

Joe Loss and band back from France after entertaining the troops for three weeks.

Fully 50% of the picture house projection operators are subject to war conscription.

The stars, in addition to other employees at Denham studios, go to work on bicycles.

Mary Ellis and Olga Ashford have organized a shopping service for troops at the front.

Billings and Chase, in America at the commencement of war, due back here to play dates for General Theatres.

Leslie Macdonnell has offer to play American acts in Germany. Offer came through his Italian representative.

While rehearsing a revolver-snatching scene in a film, Sir Seymour Hicks broke a bone in his hand.

Archie Pitt, recently divorced from Gracie Fields, married Annie Lipmann, his private secretary for 25 years.

Tommy Trinder signed by Associated Talking Pictures for one picture, for which he's reported getting $20,000.

A. J. Cronin's first play, 'Jupiter Laughs,' on which he had been working for three years, produced in Glasgow.

The Jessie Matthews-Sonnie Hale revue, 'Come Out to Play,' now doing the sticks, due at the Phoenix this week.

Immediately on securing a divorce in Edinburgh from Tamara Desni, Bruce Seton married Antoinette Cellier, actress.

Berinoff and Charlot, now touring Italy, coming over to play for General Theatres Corp. as soon as labor permit is available.

Opening of 'On the Run,' scheduled for the Lyric, postponed owing to sudden illness of Basil Sydney, one of its principal players.

Nine tons of historic films transferred to fireproof vaults in Buckinghamshire. They include some of the first films every made.

Since ethering for British Broadcasting Corp., biz for 'Sunny Side Up,' the Arnold-Foster musical, has increased about $300 nightly.

Al Devito is first American single to appear before the English and French troops in France. Was with the Jack Payne band for three weeks.

With announcement of clo[illegible] date, receipts of 'Me and My G[illegible]' at the Victoria Palace, increased sufficiently to warrant its continuance indefinitely.

Theatre Royal, Dublin, as short of vaudeville attractions, with those few acts available not caring to cross the Irish Sea, that management plans to stage leg shows.

Teddy Carr had relapse due to his insisting on attending to business before he was fully recovered. Should have been in hospital for two weeks, but had to stay four.

Vivian Van Damm has leased the Garrick theatre for seven years from A. E. Abrahams, to produce leg shows on the same style as the Windmill, also operated by him.

Ben Goetz trying to enlist Sir Kenneth Clarke's help to get temporary release from Air Force of Arthur Woods, to direct Robert Montgomery in 'Busman's Honeymoon.'

Lee Ephraim has had a tough break with his production of 'On the Run,' due at the Shaftesbury. It has been twice postponed at the 11th hour, owing to illness in the company.

Brian Desmond-Hurst's and Shaun Terence's scenario based on the scuttling of the Graf Spee, which John Corfield has bought for $7,500, production, with Hurst directing. Epic titled 'Death of a Raider.'

Carroll Gibbons' sudden illness compelled quitting his vaudeville unit at Finsbury Park Empire, with Mantovani and band replacing. American maestro also out of Savoy hotel, but band continuing, being led by one of the aggregation.

Eric Maschwitz, who has resigned from Censor's Office to stage new revue, 'New Faces,' into West End, has signed Judy Campbell, former actress of Liverpool repertory company, for one of the leads. Gal has also been signatured under longtermer by Associated Talking Pictures.

Pittsburgh

By Hal Cohen

Jackie Heller sailed Saturday (9) on two-week South American cruise.

Victor Griffin, a local lad, in Dixie Dunbar's dancing act at the Stanley.

Art Englands' daughter, Leanie, okay again after losing her appendix.

Ted Blake into Club Petite for his second run there as m.c. this season.

Harry Feinstein and Benny Amdur have pulled out for Miami Beach.

Joe Hiller and Harry Seed planed back together from a vacation in Florida.

Annual six-day bike race comes back to The Gardens at midnight April 14.

Albert (Rosey) Roswells have shoved off for a three-week stay in California.

Most of 'Streets of Paris' people expect to spend their Holy Week layoff in town.

Joe Feldman back at WB advertising post after a month's tussle with pneumonia.

Claire Anderson spending week at home while she's dancing here in 'Streets of Paris.'

Bill Robinson's 'Hot Mikado' booked for return engagement at Nixon week of March 25.

Marc Ballero at Nixon Cafe, one of few Major Bowes alumni to make a go of it in fast company.

Kay Duncan, of Carnegie Tech drama school, into new Wiman musical, 'Higher and Higher.'

Bernie Armstrong back from Atlantic City and a rest medicos ordered because of overwork.

Dave Broudy's lad, Buddy, a coast artillery lieutenant stationed for next six months at Fort Monroe, Va.

Peggy Bernier and her daughter here with their husband-father, Milton Watson, of 'Streets of Paris.'

Vocalist Jack Williams quit Benny Burton band, had his tonsils clipped and is dickering with another outfit.

Plaza Ca. maestro Jimmy Peyton soloed on soprano sax in Pittsburgh Symph's 'Bolero' number at weekend concert.

Philadelphia

Milton Shapiro now press-agenting Frankie Palumbo's cafe.

Jack Lynch, operator of Lynch's Roof, vacationing in Miami.

Dr. Leon Levy, WCAU prexy, back at his desk after Palm Beach respite.

George Battersby, Stanley-Warner paymaster, chalked up his 79th birthday.

Showmen's Club is still hunting for quarters somewhere near the Film Rialto.

Harry Hershfield headed the show at the Golden Slipper Square Club Sunday (10), which was remoted via WPEN.

WFIL is trying to land a sponsor for Jim Keeney, erstwhile columnist on the Record under the stock tab 'Cecil Pennyfeather.'

Mrs. Edna Carroll, chairman of the censor board, was hostess to a dinner for exchange managers as a 'thank-you' gesture for their bankrolling her Hollywood junket.

Stoky-Toscy

Continued from page 1

seller, away from Victor for Columbia Records. This, however, is not borne out so far as facts can be ascertained at the moment. Paley has no further interest, it is said, than membership on a committee of patrons who have agreed to allow Stokowski to use the prestige of their names.

Stokowski's proposed symphony for the South American 'maybe' tour would consist in part of young musicians. The National Youth Administration has agreed to assist on the job of conducting auditions. One musician from each of the 48 states is Stokowski's general idea. These would be supplemented by first chair men from the Philadelphia or other symphony orchestras who might be available in July.

Stokowski has cherished the South American tour for some time as is the case with RCA-NBC. The showmanly conductor has meantime become a fixture more or less in Hollywood and it has been understood in the concert trade that he hopes one day to have an enormous music center in Los Angeles with himself as impresario-maestro.

WB's Patriotism

Continued from page 1

briefies. Difficulty is partially in chariness of some exhibs about the way their audiences will react to out-and-out flagwavers, but more so in the fact that the shorts are two-reelers running about 19 minutes and they are difficult to fit into double bills.

Warners has assigned a member of the exploitation staff to full-time promotion of the series, to go into a town and drum up interest by schools and patriotic societies until they virtually demand that local exhibs play the twin-spoolers. In many cases exhibs are giving special shows after school hours of one of the shorts, a single feature and a cartoon, for which the nick is a dime.

Considerable school and college interest is also being created by a portfolio of 20 sepia stills from the pictures, which are being distributed free upon application of the institution to a local exhib. Portfolios are said to cost WB about $1 each.

Hollywood

Barney Glazer in from Manhattan.

Charles Einfeld at home nursing flu.

Joan Davis still ailing with bronchitis.

Mike Romanoff opening a night spot April 1.

Chuck Cashon joined Republic publicity staff.

Harry Brand on two-week boat trip to Panama.

Ernst Lubitsch returned from seven-week vacation.

Grace Stafford won an uncontested divorce from Tom Keene.

Joseph Moskovitz in for a fortnight of studio conferences.

Leslie Charteris writing another Saint story at Palm Springs.

Dan Mainwaring on a ranch near Fresno working on a novel.

George (Gabby) Hayses celebrated their 20th wedding anniversary.

Herbert Brenon and Sir Cedric Hardwicke opened a school for acting.

Frank Healy checked out of RKO's publicity department as radio contact.

Forrest Crossen in town to handle advance for George White's 'Scandals.'

Tyrone Power nursing five stitches in his leg as a result of skiing accident.

Al Lichtman planed in from New York for distribution huddles at Metro.

Sam Messinheimer limping on a sprained ankle after a five-week siege of flu.

Jack Luden filed bankruptcy petition, listing debts at $79,961 and assets of $400.

Henry Henigson back from Chicago after confabs on production of Globe-Mills automatic shorts.

St. Louis

By Sam X. Hurst

Burton Holmes has shaken off cast on left leg broken in Helsinki last summer. Is still using chromium plated, streamlined wheel chair for his lectures.

'The Great Waltz,' 'Good News' and 'Rosalie,' all good coin-getters at Municipal Theatre Ass'n's Forest Park theatre in the past have been added to 1940 sked.

Manager 'Chick' Evens of Loew's vacationing in Cleveland. He estimated that 200,000 paid to see record-breaking six weeks local stand of 'Gone With the Wind' (M-G).

Gordon Carter directing 'The Queen Was in the Parlour,' at Little theatre starting March 27.

George A. Hoffman, native, has copped a seven-year ticket with Warners, and is headed for the coast. Started with Beaumont High School glee club and local radio stations before attracting attention as warbler in Muny opera chorus.

Beveridge Webster, pianist, will replace Rudolf Serkin as guest artist with St. Louis symph March 15-16. An infected hand has forced Serkin to cancel all remaining engagements this season.

Elmer Kuettner directed St. Louis Civic Concert orch in program at Elk's Club to near-capacity house.

Grace Moore, James Melton, Lorenzo Alvart and George Czaplicki have been inked for top roles in 'Manon,' first of spring season operas sponsored by St. Louis Grand Opera Assn. Season starts April 12.

Kalmann Bros. circuit making extensive alterations in its Salisbury, North St. Louis nabe.

Thomas A. Burke, who operates the Stables, west end nitery, adjudged bankrupt.

Minneapolis

By Les Rees

Udell Gill, circuit owner, to wed.

C. K. Olson, WB branch manager, back on job after illness.

Marian Anderson scheduled for Auditorium concert March 26.

Jeanette MacDonald scheduled for St. Paul Auditorium concert April 5.

Bill Soper, Universal poster clerk, won $25 bonus in accessories' drive.

Dave Gillman, Twin City indie exhibitor, hibernating at Hot Springs.

Shriners' annual indoor circus at Auditorium grossed big $28,000 in six days.

Don Swartz, Warners booker, to wed Helen Gordon, of St. Paul, March 24.

Orrin Tucker's band with Bonnie Baker pencilled into Orpheum March 22.

Gayety to reopen with Harry Hirsch's spring burlesque season March 29.

RKO team still in first place in Film Bowling league with 20 wins and seven losses.

'Pinocchio' goes into Minneapolis and St. Paul Orpheums March 29 for territory's premiere.

Edward Auger, RCA Photophone assistant sales' manager, in from New York for visit with A. P. Bill, local rep.

Lily Pons and Andre Kostelanetz to appear with Minneapolis Symph at afternoon concert in municipal Auditorium April 21.

Paramount selling 'Gulliver's Travels' lat to Twin City indies after originally demanding percentage and getting cold shoulder.

OBITUARIES

MAXINE ELLIOTT

Maxine Elliott, 69, died at her villa near Cannes, France, March 5. American actress had been in retirement for more than 20 years.

Details in legit section.

RAYMOND MOORE

Raymond Moore, 42, founder and owner of one of the country's better known summer theatres, the Cape Playhouse, Dennis, Mass., died of a cerebral hemorrhage March 8 at a New York hotel. In New York on a business trip, he died before a physician could be summoned.

Moore was the root of the summer theatre movement. His Cape Playhouse, a centuries-old converted church was started some 14 years ago. With the aid of Cleon Throckmorton, scenic designer, who drew up the plans, the one-time church was invested with a stage, proscenium and a fly gallery while the pews were retained. For his first production, Moore presented 'The Guardsman' with a company that included Basil Rathbone, Laura Hope Crews, Romney Brent and Violet Kemble-Cooper. It proved a resounding success.

He was born in Baltimore and became a theatre enthusiast while attending Leland Stanford University. Upon graduation, he became a teacher of botany and eventually floated into an artists and writers colony at Provincetown, Mass., in 1926. It was there he conceived the idea of a summer theatre in association with Harold Winston.

Twice married, his first wife was Mrs. Edna Bradley Moore, heiress to a $10,000,000 lumber fortune. Shortly after her death some years ago, it was disclosed that his venture was largely made possible by her financial aid. However, in later years, the property swelled to more than 27 acres and contained 11 buildings that included a picture house known as the Cinema, restaurant, quarters for the company and a power plant. A subscription list of $20,000 and high weekly grosses did much to place the development on a paying basis.

Dozens of now prominent players of stage and screen used the Cape Playhouse as a stepping stone. For three seasons Bette Davis ushered at the house before donning the sock and buskin. Henry Fonda, Ina Claire, Elissa Landi, June Walker, Sylvia Sidney and Roland Young were a few of the many guest stars who appeared there.

Moore took a hand at Broadway producing in 1931, presenting 'Ladies in Creation,' a play he had tried at his strawhat in the summer of that year. In January, 1932, he sponsored 'Berlin' in association with Carl Reed, and two years later was concerned with 'Whatever Possessed Her.'

His second wife, Miss Marianne Schultz, whom he married in 1938, divorced him the following year.

JOHN MONK SAUNDERS

John Monk Saunders, 42, Hollywood scenarist, who became noted for his film stories on aviation, was found a suicide by hanging Monday (11) in his beach cottage at Fort Myers, Fla. He was the divorced husband of Fay Wray, film actress.

There were no notes left by Saunders to indicate the motive for his death, although he was known to have been ill for some time with a nervous disorder. He only recently had returned from the John Hopkins hospital, Baltimore, where he had been a patient, and had been under the care of a nurse at his Fort Myers home until three days before his body was found.

Saunders was best known for his screen yarns on World War aviation, his most notable one being 'Wings,' which achieved considerable box-office success when produced by Paramount in 1925. Of the 12 screen dramas that he wrote, nine dealt with aviation. The last film play in which he had a hand was Metro's 'Yank at Oxford,' for which he did the preliminary treatment.

A graduate of the University of Washington, and a former Rhodes scholar at Oxford University, he also studied aeronautics. Prior to becoming a screen writer, he had been a reporter on the Los Angeles Times and New York Tribune, and associate editor of The American Magazine.

A number of films he wrote starred Miss Wray, who was his second wife. His first was Avis Hughes, daughter of novelist Rupert Hughes, from whom he was divorced in 1927. A three-year old daughter, Susan, born to him and Miss Wray, is among the survivors, who also include his mother, three sisters and three brothers.

MIKHAIL BULGAKOV

Mikhail Bulgakov, 49, author and playwright, whose provocative play, 'Days of the Turbines,' was acclaimed as one of the better productions of the Soviet theatre, died of Bright's disease March 10 in Moscow.

Apparently a daring man by nature, he wrote several books and plays lampooning the Red regime. His first book of short stories, published in 1925, which held up some of the disadvantages of collectivism to ridicule, created a considerable stir in Moscow.

'Days of the Turbines' described the fall of the Romanoffs with a minimum of propaganda. Even the Czarist officers were accorded a fair break. Usually depicted with a whip in one hand and a sabre in the other, Bulgakov characterized them in a lighter note. Under the title of 'The White Guard,' the Yale Drama Association produced it in New Haven in March, 1934. It was also done in New York the following year by the Moscow Art Players.

In Memoriam

LYDIA HALL

(March 15, 1939)

GEORGE HALL

J. E. D. (JACK) MEADOR

J. E. D. (Jack) Meador, 54, well known as a publicist during the silent-film era, and also a picture producer, died March 7 in a New York hospital of pneumonia following an illness of several weeks.

Meador formed his own film producing firm in 1925 after being with Metro as a publicist for some years, but gave up that venture during the same year and returned to Metro, with which he remained for three years in the same job he held previously. Later, he was president of Trucraft, Inc., producing firm, and was also connected with Technicolor.

He was particularly well known for his press agentry on 'The Four Horsemen of the Apocalypse, which starred Rudolph Valentino; 'Scaramouche' and 'The White Sister.'

KARLE ASPLUND

Karle Asplund, more familiarly known as Alan Asplund, veteran legit and radio actor, who at one time had also appeared in vaudeville, died of peritonitis in St. Luke's hospital, New York, March 5.

As a youth he trouped with E. H. Sothern and Julia Marlowe and later was with Neil O'Brien's minstrels. In recent years he had been in vaudeville, dramatic stock and musical revues. He also made frequent appearances in dramatic sketches on the air.

LOUIS DE VRIES

Louis de Vries, Dutch actor, who held many citations from the Netherlands government, and was a chevalier of the French Legion of Honor, died in Nice, France, March 11.

De Vries, considered the outstanding tragedian in the Netherlands, was president of the Dutch theatre corporation, Amsterdam. One of eight children born to deaf-mute parents, he was the only one of five boys to have the powers of speech and hearing.

PHIL LONERGAN

Phil Lonergan, 50, film writer, died of a heart attack March 8 while driving his car in Hollywood. Before going to the Coast deceased was dramatic critic of New York World and Dramatic Mirror. In 1913 he was scenario editor for D. W. Griffith and later worked as scenarist for Warners and Universal.

He also wrote many short stories for magazines, and for the past 20 years was Hollywood representative for Odham's Press of London.

CHARLES THURSTON

Charles E. Thurston, 71, stage and screen player, died March 5 in Hollywood. A vaudeville act early in his career, he shifted later to legit and for a time was a member of Frank Bacon's stock company.

Moving to Hollywood in 1917, Thurston played character roles for the screen until a short time ago. He was one of the founders of the Troupers Club in 1925. Surviving are his widow and mother.

THOMAS W. YATES

Thomas W. Yates, 67, supervisor of the real estate and insurance departments of Consolidated Film Industries, Inc., died March 7 in Englewood, N. J., after a week's illness. He was a brother of Herbert J. Yates, president of Consolidated, which controls Republic Pictures.

Surviving are his widow, Mrs. Harriet Yates; a daughter, son and two other brothers.

ARMANDE CASSIVE

Armande Cassive, noted for her creation of the role La Mome Crevetee in 'La Dame De Chez Maxim's,' presented in Paris in 1889, died last week in Paris.

Following her success in the latter, she reigned as one of the queens of Parisian boulevards until the World War, when she turned to the serious drama.

HENRY S. KROUSE

Henry S. Krouse, about 80, pop-song composer, died at his home in New Dorp, Staten Island, N. Y., March 5 after an illness of several months.

Long a member of the American Society of Composers, Authors and Publishers, he wrote such songs as 'Proserpina,' 'Here's to the Rose,' 'I Won't Tell You,' 'The Song of th[illegible] Grenadier' and 'Dearest of Gi[illegible]

WALTER F. SCOT[illegible]

Walter F. Scott, 81, vet [illegible] and director, died after [illegible] ness March 5 at the L[illegible] pital, N. Y.

A member of the [illegible] 1912, he appeared in '[illegible],' 'Kibitzer,' 'In the Best [illegible]' and 'As Good as New.' Ten [illegible] he directed a presenta[illegible] Time Minstrels.'

He leaves a sister, Mrs. [illegible] linger.

J. C. JENKI[illegible]

Col. J. C. Jenkins, 82, [illegible] Nebraska's oldest show[illegible] film house operator in Neli[illegible] died March 5 after being [illegible] several years.

He turned his the[illegible] to Walter Bradley, his [illegible] w, 15 years ago, and took [illegible] as a roving film trade [illegible] man.

BERNARD L. [illegible]

Bernard L. Kear[illegible] former manager of Vernon [illegible] Castle, died in Ludlow [illegible]

Born in Mystic, [illegible] started his career in 1912 [illegible] ter managed theatres in [illegible] Ashtabula and Youngstown, [illegible] tly before his death he man[illegible] State theatre, Manchester [illegible]

CARL [illegible] EN

Carl Nochren[illegible] director, died of pneum[illegible] arch 5 in Buffalo. Germ[illegible] he conducted light opera o[illegible] and, in 1923, the Detroit [illegible] orchestra.

Came to [illegible] in 1925, where he led Fr[illegible] Singing Society to many state [illegible]. His widow survives.

[illegible] LADIN

Paul L[illegible] 42, son-in-law of Martin B[illegible] at his home in Hollyw[illegible] h 8 of a heart attack. W[illegible] two children survive.

Ladin w[illegible] photographer for Tailwaggers [illegible] ndation in Hollywood. Beck planed from New York to the Coast and is accompanying body back east for burial.

WALTER LOGAN

Walter Logan, 63, musical director for WTAM, Cleveland, since 1923, and a nationally known violinist and composer, died March 11 in that city.

Further details in the radio section.

IRA FRANK GANDY

Ira Frank Gandy, 40, assistant manager of the East Grand, Dallas nebe, died last week of pneumonia.

Native Texan, he started as an usher at the old Crystal, Dallas, 20 years ago.

Survivors are widow, mother, six brothers and three sisters.

ARTHUR J. HUGHES

Arthur J. Hughes died suddenly March 2 in Brooklyn, N. Y.

A World War veteran, brother of George Hughes (Bison City Four) and of Jack Hughes (Jack Hughes Duo), he was himself in vaudeville as a member of the Hughes Musical Trio.

CLIFFORD STEELE

Clifford Steele, 62, screen actor, died March 5, in Hollywood. For 25 years he had played minor roles in pictures.

Surviving is his widow.

Mrs. Emma Spiegel Kahn, 75, mother of Archie Mayo, picture director, [illegible] died of a heart attack March 3 [illegible] r home in New York. Her [illegible] o planed east, was at her [illegible] Also surviving are he[illegible] hus[illegible] onas, a retired business man; [illegible] er, Mrs. Blanche Wyle, of Al[illegible] ay, and two brothers, Leonard Jones and Jack Spiegel.

Mrs. Hattie Maynard, 73, mother of opera singer Mary Lewis, died in Little Rock, Ark., March 11.

MARRIAGES

Lucille Jones to Oliver Hardy, in Las Vegas, Nev., March 7. He's the film comic.

Cecile MacMillan to Haydn Evans, in Cedar Rapids, Ia., March 1. He's general manager of WTAQ, Green Bay, Wis.

Mary Cohan to George Ronkin, in Doylestown, Pa., March 6. Bride, daughter of George M. Cohan, is a nitery singer; he's an accordionist.

Jerry Hagins to Robert Freed, in Colorado Springs, Col., March 3. He's announcer at KLZ, Denver.

Sylvia Rosen to Benny Klein, in Bronx, N. Y., March 2. He's on the professional staff of Shapiro, Bernstein & Co.

Peggy Ann Kent to Ern Westmore, in Warrenton, Va., March 9. Bride is the daughter of Sidney R. Kent, president of 20th-Fox; he's of the Hollywood cosmetic firm.

June Green, N. Y. model, to John Coonen, Paramount assistant director, March 9 in Los Angeles.

Jean Rodney to Robert Edmonds Kintner, in New York, March 9. Bride is a theatrical producer; he writes a syndicated Washington column with Joseph Alsop.

BIRTHS

Mr. and Mrs. Ray Harlan, daughter, in Pittsburgh, March 6. Father's with WWSW there.

Mr. and Mrs. Ray Milland, son, in Hollywood, March 6. Father's a film player.

Mr. and Mrs. Harry Niemeyer, Jr., son, in Glendale, Cal., March 6. Father is in RKO publicity department.

Mr. and Mrs. Edward Brother, daughter, in New York, March 6. Mother (Miriam Hoffmeier) is NBC program analyst.

Mr. and Mrs. Sanford Barnett, daughter, in Hollywood, March 5. Father directs the Lux airshow.

Mr. and Mrs. Vernon Dowling, daughter, in Hollywood, March 7. Father's a film actor.

Mr. and Mrs. William Robert Stephenson, daughter, in Hollywood, March 11. Mother is the former Patricia Ziegfeld, daughter of Billie Burke and Florenz Ziegfeld; father is onetime New York dance instructor.

Bills Next Week

Continued from page 39

Renee Hartman
Carlos Vesla
Mark Fisher Orc

Schade's
Dunquesne
Mire Lell
Lee Barton Evans
Ray Carlin Orc

Southwood Inn
Patte & Asta
Burns' Can'y Circus
Jimmy Gangano Orc
Gus Howard

Palm Beach
Pelletierre
Lowrhamere
3 Vanelles
Mamie Drake
Amos Jacobs
Don Pablo Orc

Hook's Bedford Inn
Don Miller, Organist
Lombardo

Club Rosale
Coleman Clark
Billy & Ed [illegible]
Hermie Fiona
Tommy Jones
Chet Everhardt

Preston Lambert
Revelettes
Danny Duncetry Orc

Saks
Buddy Lester
June Kemp
Joel Gonzales
Happy' Hawk Orc

San Diego
4 Cards
Prim & Cassell
Rajah Rabold
Blondell Twins
Karl Houdine
George Prescott
Al Alexander Orc

Hotel Whitler
(Terrace Room)
Clyde Lucas Orc
Lyon Lucas

Verne's
P Marshall Rev
Syd & Wally Grad
Margie Lach
Rose Hustle
Capt Spiller
Geo Alfano Orc

Whitler Hotel
(Gold Cup Room)
Mac McGlee Trio

MIAMI

Carousel
Ed McDonald Orc
Henny Youngman
Alice Dawn
Warren & Dodge
Charles Fredericks
Danny Yates

Club Bali
Jack Melvin Orc
Harvey Rae Orc
Dan David Orc
Toni Lane
Venable & Jacoe
Del Breeze
Princess Aloma
Hath Hears
Jerry Coppo

Club Belmont
Wingie Manone O
Buddy Walker
Marge Greene
Ann Page

Club Bohemia
Don Perry Orc
Beverly Kirk
Arden & Renard
Ray Benson

Club Continentale
Abe Rabkin Orc
Joe & Louis
Orleans
Frazee Sis
Velma Kaye
Benny Hallow

(Rumba Casino)
[illegible] De La Rosa Orc
Felipe de Flores

Club Ha-Ha
Dan Chocke Orc
Pat Clayton
Johnny Mangum
Tee Hendrie
Bobby LaMert
Billy Herrera
Lynn & Johnson
Nicki Gabarel
Carl Russell
Norman Lewis
Teddy Cappy
Hinckle Dennis
George Kelly

Dempsey's
Vaughn Monroe Orc
Vincent Bragale Orc
Sophie Tucker
Billy de Wolfe
Pepito & Carmen

Esquire
Joan Weld Orc

Five O'Clock Club
Walter Feldkamp O
Ramon Ravenell
Rose & Kyle

Kit Kat
Hal Lane Orc
Pete Clifford
Little Bugby Orc

Jimmie's
Bob Eastman Orc
Bedford & Wallace

Real & Fragy
Michael Topten
Patsy Marr

La Paloma Club
Frank Tolley Bd
Evelyn Clark
Mary Roberta
Peggy Barrow
Carol Normandie
Eve Wilson
Zola
Betty Miller
Francene Worrel
Mark Martin
Don Lucas
Dottie Jones
Vicki Von Ester

Miami Biltmore
Max Bergere Orc
Kitty Rae
Fontaine & Darrie
Haskell

Mother Kelly's
Tex Vera Bd
Olive & Tucker
Jerry Bridges
Burrell Green
Jack Reynolds

Paddock Club
Leon Prima Orc
Frances Faye
Lenny Kent
Louis Sis
Rogers & Morris

Pleasure Isle Club
Teddy Howard Orc
Ann Gregory
Frances Fey
Ashley Joyce
Vivian Rose
Violet Clemmons

Roadside Rest
Tony Lopez Orc
Leon Fields
Margi O'Neil

Roney Plaza
(Palm Gardens)
Michael Zarin Orc
Alberto Orc
Georges & Jalna
Sara Ann McCabe
Harry Dobbs

Royal Palm Club
Abe Lyman Orc
Paul Remos Co
Tony Martin
Terry Lawlor
Michael Loring
Walter Long
Rose Blaine

The Brook
Howard March Orc
Evans & Dunn
Adelaide Moffett
Bernard & Tova

Versailles
Judd Renee Orc
Sammy Walsh
Kinne & Terry
Cecil Gould
Ramsay 3

SYRACUSE

Andy's Inn
Marian
Markowski
Abel Barbato
Ken Greene
Irving Jacobs

Club Candee
Leon Bugby Orc
Freddie Grinnell
Barbara Yates
Brownie Madge
Koerne & Allen
Northern Flashes 5

Greenwich Village
Anton Cotton Orc

Lee Tucker
Sylvia Brown
Lois Winters
Ken Costello
Gladys Clark
Ponyettes

Luigi's
Girl Friends (4)
Jack Terry
Marlin

Brown's
Danny Duane
Castellani Trio
Flo Lane
Barbara Jordan
Therese

PITTSBURGH

Anchorage
Baghie Morton Orc
Maynard Deane
Nile Norman

Arlington Lodge
Dale Somers Orc

Balconades
Bert Rodgers Orc
Dottie Abe

Bill Green's
WCAE Airliners
Lee Tinsell
Manuel Mendez
Joanne Taylor

Club Belmont
Eddie Schaeffer Orc
Marie Miller
Jean Martin
Edith Morgan
Jack Lohe

Club Petite
Piccolo Pete Orc
Betty Hayden
Elaine Roberts
Toni Martin
Jo Parker
Eddie Morris
Louise Lambert

Cork and Bottle
Lora Horle

Harlem Casino
La Roy Bramm Orc
Honey Pop
Detroit Red
Lois Doppe
4 Hots
Lillian Young
Moore & Moore
4 Hepsters
Billy Cotland
Little Bits Turner

Hotel Henry
(Silver Grill)
Billy Merle Orc
June Collins

(Gay 90's)
Dorothy Nesbitt

Hotel Roosevelt
Idlers

Hotel Schenley
Charlie King Orc
Peggy Nessen

Hotel Wm Penn
(Chatterbox)
Larry Thompson O
Trudy Nolan
Don Martin

(Continental Bar)
Billy Catizone
Harry Marlin
Johnny Fritz
Al DiLernia

New Penn
H Pattorio Orc
Deeron Livingstone
Morgan Powell Bd
Lillian Dixon
Betty Page

Nixon Cafe
Al Marsico Orc
Bob Carter
Barbara Perry
3 Sophisticates
Brantley & Leeds
Nathane Bros
Angelo De Palma

Nut House
Jim Buchanan
Harry Neuhoff
Pat McGowan
Joe Klein
Anne Franks Orc

Old Ship Gardens
Eric Fenolo Orc
Vera Raymond
Mary Sylvester
Jeanne Carlinge
Bill Douglas
Irene Pace
Irvin Smith

Orchard
Jimmy Castello Orc
Joe Lewis
Chuck Miller

Plaza
Ray Englert Orc

Plaza Cafe
Jimmy Peyton Orc
Tommy Moon
Monya Alba
Nadine
Jean Cole
Francis & Ivy
Powell Sis Glee

Riviera
Billy Meyer Orc

Yacht Club
H Middleman Orc
Shirley Heller
Dae Marcus
Irene & Barrow
Jackie Heller
Eddie Metcalfe
Paul Marr Gls (6)
Jackie Jenkins

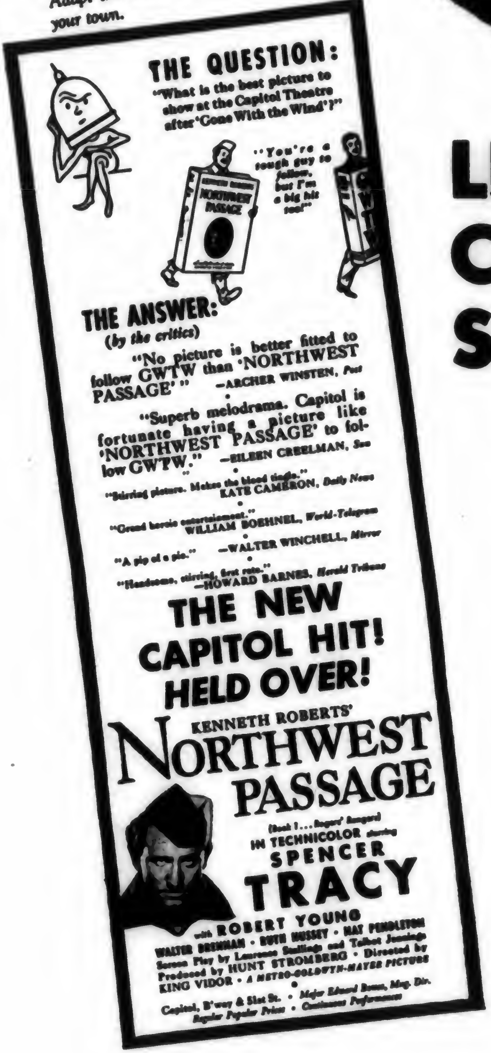
Sky-Vue
Verne Gregory Orc

Union Grill
Art Yagello
Irene Natale
Miss Pandisci

Webster H
Barbara [illegible]

ABOVE: *Biggest Saturday at Capitol, N. Y. since Personal Appearance Mickey Rooney, Judy Garland. (except advanced price 'GWTW')*

BELOW: 2nd Week at Capitol. Adapt this newspaper ad to your town.



THE QUESTION:

"What is the best picture to show at the Capitol Theatre after 'Gone With the Wind'?"

"You're a tough guy to follow, but I'm a big hit too!"

THE ANSWER:
(by the critics)

"No picture is better fitted to follow GWTW than 'NORTHWEST PASSAGE'" —ARCHER WINSTEN, *Post*

•

"Superb melodrama. Capitol is fortunate having a picture like 'NORTHWEST PASSAGE' to follow GWTW." —EILEEN CREELMAN, *Sun*

•

"Stirring picture. Makes the blood tingle." KATE CAMERON, *Daily News*

•

"Grand heroic entertainment." WILLIAM BOEHNEL, *World-Telegram*

•

"A pip of a pic." —WALTER WINCHELL, *Mirror*

•

"Handsome, stirring, first rate." —HOWARD BARNES, *Herald Tribune*

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SPENCER
TRACY
with ROBERT YOUNG
WALTER BRENNAN · RUTH HUSSEY · NAT PENDLETON
Screen Play by Laurence Stallings and Talbot Jennings
Produced by HUNT STROMBERG · Directed by KING VIDOR · *A METRO-GOLDWYN-MAYER PICTURE*

•

Capitol, B'way & 51st St. · Major Edward Bowes, Mng. Dir.
Regular Popular Prices · Continuous Performances

LEO CONFUCIUS SAY:

"Don't be sap!
Hold-over
'NORTHWEST
PASSAGE'
and get plenty
mazumeh!*

Take tip from smart fellas
who hold-over in

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BOSTON** ***(State & Orpheum Day and Date!)***
More coming!"

*Chinese for money

SCREEN RADIO BANDS STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 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.
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VOL. 138 NO. 2 NEW YORK, WEDNESDAY, MARCH 20, 1940 PRICE 25 CENTS

OPERA'S HEADACHE YEAR

Cadillac and Central to Go, Maybe Also Claridge, B'way Landmarks All

Eastern corner of Broadway at 43rd street is due for a facelifting, the Cadillac, one of the oldest hotels in the district, being set for razing starting May 1. It will be replaced by a tax-payer similar to that on the southern corner, which was formerly the site of the Fitzgerald building and the George M. Cohan theatre.

Cadillac, a drab building, has been principally used for transient guests. While stores and shops on the first two floors returned a fair revenue, the upper floors have been in the red for some time. There's also some talk of tearing down the adjoining Claridge, which extends to 44th street. That spot was formerly Rectors and was one of the favored Broadway cafes. It was saved some years ago when stores replaced the extensive grill on the street level.

First floor and basement of the southern corner, which also housed Gray's drug store and Leblang's ticket agencies (now next door), has been taken over by Toffenetti's, a Chicago firm using the trade name of Triangle out there, which had cafes

(Continued on page 2)

Colman Drew Nearly $300,000 on Metro Film, Suit Reveals

Los Angeles, March 19.

Suit for an accounting, filed by Ralph K. Trotter against Loew's, Inc., revealed that Ronald Colman's earnings from the Metro picture, 'Tale of Two Cities,' released in 1936, amounted to $299,791.

Colman's profits, the suit declares, consisted of a $100,000 guarantee, $10,000 paid by the studio to his then agent, and a 10% cut of the picture's earnings, amounting to $189,791. Trotter declares Colman assigned him all rights to further commissions on the gross. He wants an accounting on the receipts since the last payment to the actor.

GUGGENHEIM, 70, IS DOING A BILL WOODIN

William Guggenheim, a member of the copper mining family who is in his 70th year, wrote the lyrics of 'You're a Glamour Girl,' which the Joe Davis Music Co. is publishing. Abner Silver, co-owner of the publishing firm, did the melody. Guggenheim expressed a desire to become a songwriter and a mutual friend brought him and Silver together.

Another tycoon given to songwriting was the late William Woodin, president of the American Car & Foundry Co. and first Secretary of the Treasury in President Roosevelt's cabinet. Woodin had also been financially interested in the original setup of Miller Music, Inc.

Superfluous

Buffalo, March 19.

Ann Corio, burlesque strip-tease, was being interviewed on WKBW last week.

'And,' concluded spieler Cliff Jones, 'do you sing?'

'Now Cliff,' parried Miss Corio, 'why should I have to sing?'

Latins Favor S. A. In a Buxom Way, Says Geo. O'Brien

If Hollywood is aiming to increase its grosses in South America it will find bigger and more buxom women in its pictures an important weapon. That's the opinion of George O'Brien, RKO western star, who returned to New York last week from a two and a half month tour of S. A., during which he traveled more than 10,000 miles, all by air, and interviewed almost 500 exhibitors.

'I talked to exhibitors in towns as far as 1,200 miles up the Amazon,' O'Brien declared, 'and, humorously enough, everywhere I found the same thing. The natives scorn Hollywood women as too frail. It's having a real effect in increasing

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COUGHLINITES PICKET THE IRISH IN PHILLY

Philadelphia, March 19.

Sympathizers of Father Charles E. Coughlin on Friday (15) picketed the annual ball of the Kerrymen's Patriotic Society because the Kerrymen had hired the Four Provinces, an Irish musical group which broadcasts regularly over WDAS, which station dropped the radio priest's broadcasts over a year ago.

This is the first time the Coughlinites have resorted to picketing functions at which WDAS artists are entertaining.

Joe Miller Honored

Dallas, March 19.

That great man in theatrical history, Joe Miller, was honored here yesterday (Mon.) at WFAA

Eddie Dunn, conducting 'The Early Bird' program, announced it was 'Joe Miller Day' in honor of the 17th century collector of show business' first joke-book. He proved it.

MET HAS GRIEF UP TO EYEBROWS

Painful Transitional Period from Aristocratic to Democratic Status After 12 Years of Hard Times—Has Tough Problem to Please Important Supporters While Opera-Lovers Express Criticism

SEASON'S QUIRKS

The Metropolitan Opera Company closes its 56th season on March 23 still suffering one of the worst management headaches in the entertainment world. The present campaign to raise $1,000,000 to assure continued tenancy of the Broadway and 39th street site is only one of the problems the Met must face and for which it must find answers, probably over the summer.

The Met is feeling, as never before, the pinch of hard times and the scampering of its former aristocratic supporters. It faces the need for a broadened public. Radio has been invaluable in this respect but radio has not and seemingly cannot

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'I'LL BE DOWN TO GET YOU IN A TAXI, HONEY'

Hotel operators in the Times Square district have adopted 'Meet Me at Times Square' as their official song. Gladys Shelley and Irving Gellers wrote it.

It's a little World's Fair tieup

JIMMY WALKER QUIZ SHOW

Includes Ex-Mayor's Wife — Also Evans and Mayer from Vaude

Jimmy Walker and Betty Compton (Mrs. Walker) are to be starred in a new 30-minute quiz show being readied by Irving Strouse, independent producer until recently with the Roger White production office. It's to be tabbed 'Mr. and Mrs. New York' and will have a charity angle. Will be ready for audition transcribing in two weeks. Strouse is also preparing a series for John Charles Thomas, at the specific request of an ad agency, with a sponsor already tentatively set

Third show on the Strouse production slate is a 15-minute musical comedy series with the vet vaudeville team of Edith Evans and Ray Mayer, with additional songs by Kathryn Kimber. Mayer is currently in 'The Weak Link,' at the Golden, N. Y., and Miss Kimber is in 'Two for the Show,' at the Booth, N. Y.

Aircraft Firm Expresses Fear That Radio Talks Might Reveal Secrets

Washington, March 19.

Some of the first jitters arising from alleged radio discussion of military secrets and matters of national defense are expressed in a letter sent last Thursday (14) by Frederick R. Neely, Washington rep of the Bell Aircraft Corp., to the major networks. Bell Aircraft manufactures pursuit airplanes for the Government, and alleges that Homer Perry, test pilot, who appeared on the CBS 'Strange as It Seems' stanza, made inaccurate and misleading statements.

Neely's missive is as follows:

'This is with reference to possible future appearances, commercial or sustaining, of Test Pilot Homer Berry and his story of test-flying the Bell Airacobra, also known as the Army P-39 pursuit plane. Mr. Berry is no longer connected with our company, having been employed to conduct preliminary flight tests on the airplane prior to its acceptance by the Army.

'Could you please initiate steps to see that both the Army Air Corps and myself, as Washington representative of Bell Aircraft Corp. have equal opportunity to check any scripts involving Mr. Berry and the

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New Paradise

Fred Allen, in quizzing a sight-seeing guide, said of Radio City:

'One of the tallest buildings in the world—where people who work in the basement think that when they die, they will go to the Rainbow Room.'

Shirley Temple To Personal At $10,000 Per Week

Baltimore, March 19.

A deal for Shirley Temple to make personal appearances is near completion, with a four-week date in the Hall of Music at the New York World's Fair the major date. Star moppet is being offered $10,000 per week plus a percentage.

If the deal goes through, booker Eddie Sherman will get Shirley Temple for the Hipp, Baltimore, opening May 17, with a week at the Steel Pier, Atlantic City, immediately following. Then she'll open at the Fair under the auspices of Mike Todd, who'll again operate the Hall of Music this year.

Warners Strand, on Broadway, is also anxious to get the kid star. It's

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BE FUNNY IF THEY HIT A REAL OIL GUSHER

Hollywood, March 19

Metro is building its own oil field right in its own backyard, rather than send a troupe to Texas for exteriors on 'Boom Town.' Studio economists figured it would be cheaper to build than to move

Outdoor set consists of 14 oil derricks and a flock of residences and stores. Location adjoins the Baldwin Hills oil district.

Sharp Dropoff in Extras Cues H'wood's Economy

Hollywood, March 19.

Alarming dropoff in number of extras used so far this year is revealed by Central Casting with diminishing figure at 35% under any similar period past five years. For first two and half months only 37,900 jobs were passed out, which is only 7,500 more than used in March, 1937.

Decline is seen as a trend away from lavish production, dovetailing with studio economies due to loss of foreign revenue.

Canadian Hockey Games Sent On Imperial Discs To Troops in Europe

Regina, March 19.

New stunt by Imperial Oil Co., of Canada, is to transcribe the Saturday night hockey broadcasts from Toronto, take out the commercials, re-wax the highlights of the games, and send the platters to the British troops in England and on the war front.

Discs are received by troops eight days after the game.

WARNER BROS. FILM ON JEROME KERN'S CAREER

The first screen biography on a contemporaneous songsmith will be a Jerome Kern film which Warner Bros. is planning. Heretofore such subjects have been post-mortem. Irving Berlin's 'Alexander's Ragtime Band' was specifically emphasized as being anything but autobiographical.

Warners, through control of the Harms music publishing company, has a logical 'in' on the Kern compositions (copyrighted by Harms) for filmization, although a separate deal would have to be made for each work used. Idea, however, is to background the songs against Kern's career as a Broadway and Hollywood tunesmith.

Novelist Kenneth Roberts Displeased By What Radio, Films Did to His Stories

Kenneth Roberts, whose 'Rabble in Arms' was recently broadcast by Orson Welles on the Campbell program from Hollywood, is dissatisfied with the radio treatment of the book in that instance. He's expressed the intention of declining to permit future adaptation of his works unless he has final approval of the script.

Novelist's burn is said to be that the adaptation failed to present a cohesive story and thereby didn't do justice to the original. Accordingly, he feels, the broadcast may impair instead of enhance the value of the novel, both as to sale of future copies and as regards possible purchase of the rights by Hollywood. The author has no complaint about the sympathetic treatment of Benedict Arnold in the broadcast, although that drew some criticism from listeners. In that regard, the radio version followed the book and coincided with historical fact.

Although Roberts hasn't seen Metro's film version of his 'Northwest Passage,' currently at the Capitol, N. Y. (he rarely leaves his home at Kennebunkport, Me.), he has had

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SGT. YORK AND HIS ATTY. BALK AT LASKY'S PACT

Nashville, March 19.

Jesse L. Lasky failed to reach an agreement with Sgt. Alvin C. York over proposed picture of York's life in two-day conference which ended here Friday (15). Neither would say what details of the contract had delayed the signing but it is believed financial and contractual arrangements stymied the deal. However, Lasky, who returned to Hollywood Saturday (16), is confident the contract would be closed, adding he expects to return to Nashville for another talk with the World War hero.

York, Tennessee mountaineer who captured single-handidly 132 Germans in the Battle of the Argonne, brought along his lawyer-friend, John Hale, from his Jamestown home for the talk with Lasky. They immediately nixed a typical Hollywood contract flashed at them by the producer, requesting a 'plain old contract telling what we have to do and what you have to do.'

Lasky has Gene Fowler set to script, when and if. A distribution deal it not yet set, but probably RKO.

York is reported to have been offered $50,000 for the story of his life and to serve as technical director on the picture. Hitch came when York is said to have insisted on percentage of gross receipts. The devout farmer, who has refused previous picture offers because his 'uniform was not for sale,' refused comment on reports he would use the Hollywood money on his Bible School in the Cumberland mountains.

Mae West's 'Eve' Radio Skit Wasn't Pirated

Hollywood, March 19.

Mae West won another lawsuit today when court held her material for the highly controversial 'Adam and Eve' broadcast was not pirated from Jane Storm, who sued for $1,000,000.

Miss West and NBC, a co-defendant, claimed ace radio writers stayed up all night turning out the script as an emergency job. The court ruled there was not enough similarity to constitute infringement.

E. G. Robinson Air Show Continuance Up Today

Question of whether Edward G. Robinson stays on 'Big Town' after his present contract expires in June or another actor succeeds him will be decided by tonight (Wednesday). Lewton Campbell, Ruthrauff & Ryan's radio director, arrived in Hollywood Saturday (16) to discuss the matter with Robinson.

It was reported several weeks ago that Robinson would be asked to take a 20% cut on his salary of $8,500 a week, but R. & R. stated at the time that no discussions had been held regarding Robinson's continuance on the program.

BOB HOPE TROUPE EAST

Will Entertain Druggists at White Sulphur Convention

Hollywood, March 19.

Bob Hope takes his Pepsodent crew east in May for three broadcasts. Chicago is origination point May 21, after which troupe moves over to White Sulphur Springs May 23 to entertain delegates to National Wholesale Druggists convention for three days.

Two programs emanate from New York May 28 and June 4, and while there Hope may take dates for personals.

Oscar Belongs To Selznick, 'Gone's' Author Writes Prod.

Atlanta, March 19.

Margaret Mitchell has declined to accept the 'Oscar' presented to David O. Selznick for his production of the film version of the novel, 'Gone With the Wind.' He had wired her:

'Without your great book there would have been no award and I shall take the liberty of forwarding to you the reward for the production of 'Gone With the Wind.'

Miss Mitchell's reply was:

'You are amazingly generous in offering to send me the trophy but I cannot think of accepting it. The award was not for novel writing but for movie making so the trophy's proper place is with you.'

In Hollywood, Selznick denied rumors that he was granting Miss Mitchell a bonus beyond the approximately $50,000 he paid for screen rights to the novel. Miss Mitchell said that she had heard this report only through the newspapers.

'Gracie Allen for Prez' Convention in Omaha

Omaha, March 19.

'Gracie Allen for President' convention will be held here from May 15-18. Idea was concocted by Frank Fogarty, secretary of the Omaha Chamber of Commerce. He got Morris Jacobs, of the ad agency of Bozell & Jacobs, and Don Searle, of KOIL, to journey to the Coast to sell Burns and Allen the idea.

Behind the stunt are many of Omaha's top business men, including Alvin Johnson, head of the Live Stock National Bank, who will serve as chairman of the convention; Ed Pettis, exec of the Brandeis store, and Jacobs, who is handling national publicity.

All Omaha radio stations are preparing to handle it as a news event and the stunt has aroused tremendous interest. It is understood that the Union Pacific railroad, through president Jeffries, has put a private train at the disposal of Burns and Allen and is also arranging another special train for any Hollywood people who want to come along.

N. Y. to L. A.

Mr. and Mrs. Fred Astaire.
Constance Collier.
Marc Connelly.
Lee Garmes.
Alexander Korda.
Gregory LaCava.

L. A. to N. Y.

George Balanchine.
Monty Banks.
Frank Bull.
Sammy Cohen.
Harry Davenport.
Gracie Fields.
Henry Fonda.
Herman Hoffman.
Hal Hopper.
Harry Link.
Rosita Moreno.
Arch Obler.
Paul Peters.
Claude Rains.
Tom Revere.
Blanche Ring.
Ann Sheridan.
M. J. Siegel.
Emanuel Silverstone
Murray Silverstone.
Zorina.

Pasternak's N. Y. Vacash

Joe Pasternak, Universal producer, will arrive in New York during the coming weekend for a vacation between pictures. He'll also look over a flock of talent lined up by Larney Goodkind, company's eastern snooper.

Pasternak recently completed Deanna Durbin's 'It's a Date' and is slated to start upon his return in about two weeks on the next Durbin.

BERGEN ASKING NEW DIRECTOR

Edgar Bergen has asked J. Walter Thompson to change the director of his Chase & Sanborn program and also to do some shuffling of his writers. Without indulging in any acrimony Bergen last week informed John U. Reber, the agency's radio head, that he (Bergen) and Cal Kuhl, the show's Hollywood director, have for some time been rubbing each other the wrong way and that it would be to the best interests of all concerned if a substitute were made for Kuhl. The writer that Bergen would like to see replaced is one that has been with the program from away back. The peeve in this instance is that the fellow recently has been taking lots of bows but contributing little.

Bergen doesn't want to produce the show himself but he would like some one that he could work with harmoniously. One of his preferences is Tony Stanford, who is currently producing the dramatic section of the Texaco show (CBS), but the chances of Thompson and Stanford getting together are slim, principally because of the latter's new salary level which is considerably above the JWT top.

B'way Facial

Continued from page 1

at the World's Fair. Eatery will have street and basement levels.

Another Broadway landmark, the Central theatre, is threatened with extinction under a deal, well advanced, for purchase of the property by the Bond clothing people. Negotiations are on with the Shuberts, who are in control, and expected that they may be consummated at an early date.

One of the oldest of the Broadway legit houses, the Central has played many hits but in later years has been a film theatre, with grind double bills. For a time during the past 10 years, including between legit shows, the house was used for roadshow film engagements and burlesque.

Bond clothes outfit, doing a $24,000,000 annual business, is presently across the street from the Central in the so-called Bond building, actually the Bethlehem building. Its lease there has a year to go.

Meantime, there is a cancellation clause under Harry Brandt's lease on the Central. Brandt circuit has been in the house several years with duals.

Ex-Cohan as Newsreeler?

The single-floor theatre being built on the site of the old George M. Cohan, on Broadway in New York, is to be known as the New Yorker and will probably be ready for opening by early summer. House may play only newsreels and shorts.

Consolidated Amusement Enterprises, indie chain in New York headed by Laurence H. Bolognino, has the lease of the theatre. If a newsreel stand, that would give N. Y. a total of six houses in that policy.

GLEASON IN POLITICS

Hollywood, March 19.

Writer Jimmy Gleason has placed his name on the ballot for Beverly Hills city council.

Voters go to polls April 9.

SAILINGS

March 19 (New York to Bermuda), Harry Bull (President Roosevelt).

March 16 (New York to Genoa), Robert T. Kane, Mrs. Robert Montgomery, Mrs. Ben Goetz, Leigh White, Robert Post, J. C. Harsch, Thomas Kernan, Gaspar Cassado, Franco Ghione (Rex).

ARRIVALS

Adolph Zukor, John W. Hicks, Jr., John Jennings, Stanley Beaubaire, Edythe Rosing, Otis Skinner, Robert Mountsier, Herbert B. Elliston, Maxwell Setton, Romney Brent, Gina Malo, Antonio Brosa.

Going Places

By Cecelia Ager

Metro's Lion Salutes Leonine British Tradition

It's a steadying sight, the obeisance the Metro lion continues to accord its English cousin in 'The Earl of Chicago'—a show of fealty to the mother country that can match anything Samuel Goldwyn has ever presented. It's a steadying sight right now, when the English Tradition is getting a lot of rude yah-yahs from other parts of the world, to see that Hollywood, at least, doesn't waver, that Hollywood, at any rate, still reverently carries on the institution of British class distinction. Having already done, and splendidly, its bit for the glory of British rule in India, now in 'The Earl of Chicago,' Hollywood enlists admiration for the exquisite procedure that it has learned goes on just as it has for hundreds of years in the English House of Lords.

The House of Lords, peopled as it is with all the available English character actors in town, speaks with such a charming accent and manages things with such ceremonious gentleness that it's a pleasure to be ordered hanged by it. The quality of it is so classy it penetrates even the thick skin of a Chicago cluck like Robert Montgomery. For when it seemed that all was lost, that nothing could get to Mr. Montgomery, not the humble deference of his aged tenants not noticing his gaucheries because he was their lord and no matter how gauche he may seem, their lord isn't gauche; not the inherited devotion, that nothing could uproot, of his butler, Edmund Gwenn; not the little-manly regard of his cousin down from Eton—when it seemed that nothing could touch crass American-reared Mr. Montgomery, it was the ritual of the House of Lords that turned the trick. Give him a House of Lords production, and even a Chicago mob-man will die like an English gent.

Mr. Montgomery has thought up a fine set of mannerisms for his Chicago mob-man, and once having thought them up, he sticks to them, for that's what makes a performance, sticking to them. The way the script-writers and Mr. Montgomery have figured him out he's a case history for kindergarten Freud.

Maybe he acts fast, but he thinks slow. He thinks so slow you can almost see the idea creep from cell to cell in his brain. He's adenoidal, keeps his mouth open, respons to all stimuli with a mirthless cackle that, to show what a complex character he is, might very well issue from a 90-year-old man, he walks with his shoulders back and his stomach out, and he says 'yeh.' But the juicy Freudian part is that he's afraid of guns. Imagine—afraid of guns! That's how deep 'The Earl of Chicago' is: the ruler of the mob is afraid of guns, and the mob knows it, and he's their ruler anyway.

Deglamorizing Would-Be Aquabelles

Madison Square Garden was a pretty big place for Billy Rose's Aquacade call last Friday morning, so it was a lucky thing that the exigencies of preparing the place for a basketball game that afternoon compelled the call to retire to the basement soon after the newsreels and press photographers had shot their stuff and had proof on film that it really did happen at the Garden.

It was cozier in the basement, where the aura of countless circus sideshows helped to make the current proceedings seem almost plausible. The girls and boys could lean against the concrete pillars while waiting their turn to be looked at, and Mr. Rose and Mr. John Murray Anderson could look at them snug in the knowledge that anyone who could survive the cold ugliness of that basement setting had already traversed nine-tenths of the road to glamor that ends at the rainbow of Mr. Anderson's lights.

In proportion to the hordes that thought they could—few, however, survived, though the sheer numbers of them that showed was proof again that hope springs eternal, even if hope doesn't give them the requisite spacing and pitch. Nor does swimming always prepare one for the best possible wearing of bathing suits, it turned out, nor dancing in a burlesque chorus, either. Youth was as remiss about the proper balance of the proper masses as Age had gotten to be. As Mr. Rose and Mr. Anderson perused the lines of ten-at-time that were shoved out into the circle formed by the hundreds of waiting others, it became clear that the business of picking chorus girls is not such a delightful pastime as, for instance, Esquire would be likely to maintain. For every Eleanor Holm you find, there are a thousand, maybe a million, others. Miss Holm, looking simply lovely, was there in case anybody should forget.

'Young Tom Edison' is Simply Too, Too

'Young Tom Edison' is such a superb example of cold-blooded successful picture making it should be studied as a model of just what to do, when and how, by all serious students of the craft.

There isn't a loose moment in it, not one spontaneous second, not a single erratic flight of fancy. All its ingredients are weighed, measured, and calculated in advance to yield just the needed effect at just the proper time. Everything about it has been figured out according to the laws evolved from past experience, and because it is such a careful job, varying not a whit from known factors, everything works.

Comedy, heart-tug, hoke, running gag, villainy ignominiously defeated, sympathy, suspense—they are all there playing off each other, being wrung out of their last possible drop of substance, the better to capture every and any possible audience response. All the ends are tied, everything started is finished, everything hinted about is eventually revealed, unless it happens to be part of the come-on for the follow-up, 'Tom Edison the Man'. The picture does all the work, the audience has all the fun. This time the whole picture, and not just Mickey Rooney single-handed, does all the work. Of course Mr., or Master, Rooney dominates it. That's something that nobody can do anything about, but when Mr., or Master, Rooney is 'Young Tom Edison,' who'd want to?

Just an Easy-Goin' Greaser

The world of Bing Crosby pictures is a pleasant place to escape to. Mr. Crosby likes it, he's always going there.

Sometimes he calls it Waikiki, sometimes the 'Road to Singapore'; never mind the name, it always looks the same.

It's over there somewhere in the Pacific outside the typhoon belt, where just zephyrs blow, and the tremors that shake the ground are only the stomps of the native dancers, all of whom have got rhythm.

Know it by its Paramount studio harbors, its waving palms, its setting suns, its sailboats drifting in its continuous full moonlight, its yachts. The singing's easy, the music's good, the native girls are shapely, the comedy's no strain, the love interest is bashful, there is no sex, as such.

Mr. Crosby never worries, he's never got a plan. If things happen to him, okay; if they don't, so okay. If his pal's Bob Hope, okay; if his girl's Dorothy Lamour, okay. They both know how to harmonize a duet; what more can a fellow want? Just give him a pipe and a sea-going cap and some good song cues and a little spot to clown in, and it's another Bing Crosby picture. So all right.

A Bowl of Cherokees

Because of his arrangement of Ray Noble's 'Cherokee,' and his press agent, Charlie Barnet had the tag Chief Big Storm hung on him by a party of Indians in full regalia at the Lincoln Hotel, N. Y., last week. Group was led by Chief White Eagle of the Cherokee tribe.

Indian party was composed of Winnebago, Iroquois, Hopi and Tewa members as the press agent could locate only one Cherokee.

Bernhard to Fla. to Recup

Out of the Lenox Hill hospital, N. Y., after six weeks, Joe Bernhard, head of the Warner theatre chain, left Monday (18) for Florida to recuperate.

Entering the hosp for an emergency operation on his gall bladder, Bernhard contracted pneumonia and for a time, under oxygen, was in critical shape.

MORE FILM WOES ABROAD

Not What, But How, Governs Comics

Continuity inspectors for the networks say they would be inclined to let a lot of questionable lines and gags go by if it weren't for the tendency of some comedians to over-punch such stuff. The blue pencil coterie point out that they themselves are pretty much influenced by the techniques of various performers. While one personality can be expected to let a dubious line sort of drift by another will invariably give the same gag all tonsils. Hence the necessity for discriminating among comics.

The network continuity sifters back up this point in conversations with agency men by exhibiting illustrative cases culled from their files. There will be two scripts containing the same gag. In one it has been left untouched or slightly changed in wording while in the other it was struck out altogether.

Top B'way Legit Producers Blooming This Spring, Reversing Usual Order

Recently the N. Y. Times printed a treatise on the 'melancholy state of the theatre' by its critic, Brooks Atkinson, but the producers clearly do not share the pessimistic outlook. Formerly the spring period was greatly devoted to shoe-stringers, but currently the list of well known managers with incoming attractions quite resembles the cardings of mid-autumn. Usually at this period such showmen are through for the season.

That spring will be most lively is attested by the activities of the following producers and their productions: Gilbert Miller with 'Ladies in Retirement'; Shuberts with 'Keep Off the Grass'; Irving Berlin and Buddy De Sylva with 'Louisiana Purchase'; Vinton Freedley with 'Liliom'; Brock Pemberton with 'Lady in Waiting'; Guthrie McClintic with 'An International Incident'; Dwight Deere Wiman with 'Higher and Higher'; Playwrights with 'Revelation' (Theatre Guild teamed); George M. Cohan with 'The Return of the Vagabond'; Theatre Guild with 'Love's Old Sweet Song' (with Eddie Dowling); George Abbott with 'Goodbye in the Night' (opened Monday).

Margaret Webster, English director, followed up Atkinson last Sunday (17), agreeing in part as to what's the matter with the theatre. She stressed the failure to develop the experimental theatre in the U. S. as done in London, pointing out that new players and playwrights are developed, while actors in run shows could shake the doldrums by appearing in special Sunday performances. Equity has thumbed down experimental performances.

Miss Webster agreed that Hollywood definitely hurts Broadway, but on the following day it was announced that she had signed for a Coast assignment with Paramount.

'FEMME ORSON WELLES' ON 3-WAY PAR TICKET

Hollywood, March 19.

Comes a feminine Orson Welles to Hollywood, in the person of Margaret Webster, 31, who has been signed by Paramount as an actress, writer and director.

Pact calls for six months' work, in which Miss Webster will thesp, scrib and collab with directors and producers. She is a daughter of Dame May Whitty and Ben Webster.

Connie Bennett Cancels Rest of 'Virtue' Tour

Charlotte, N. C., March 19.

The Constance Bennett play, 'Easy Virtues,' scheduled for March 27 here at the Carolina theatre, has been cancelled.

In a small town recently, Miss Bennett was reported to have wanted the bricks in the corner of a building torn out so she could drive her Rolls Royce to the stage door of the theatre. She even offered to pay for the damage. The stage door was about 50 yards from the entrance of the alley.

Minnie Dupree Leaving B'way for Hollywood

Minnie Dupree is checking out of the forthcoming Broadway legit revival, 'Liliom,' for a featured role in 'Anne of Windy Poplars' at RKO.

It will be her first picture part since her lens debut in 'The Young in Heart'.

OFF-THE-ELBOW TUNES WITH GA-GA TITLES

Dreaming up titles for original compositions written as recording fare by small combinations and by some big bands is becoming a major item. Currently there are quite a number of six, seven and eight-man groups recording for the various cutting companies that rarely disc a pop tune, often getting together only a few hours before a scheduled record-

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ASTAIRE HEADING WEST TO O.O. FILM SCRIPTS

Fred Astaire heads back to the Coast the end of this week, accompanied by his wife, to look over one of several scripts. Studio where he will make his next film is as undecided as the script.

Dancer says he's content to confine himself to one filmusical per annum and he will not be one to join current name influx to Broadway stage musicals.

His sister, Adele Astaire (Lady Cavendish), is currently in Ireland, and writes that getting in and out of London is so much of adventure of late she is content to remain there, although as soon as Clipper service to Ireland is resumed she plans planing to America for a visit.

Ileana Laurel's Solo Week In Pitt Burleycue

Pittsburgh, March 19.

Ileana Laurel, wife of screen comedian Stan Laurel and who was recently exiled from California for a year as a result of countless run-ins with the police, resumed her professional career here yesterday (18) when she opened at the Casino, local burlesquery, for a week. Salary reported to be $750, highest George Jaffe, operator of burley emporium here, has ever paid a headliner.

Before her marriage to Laurel she was a w.k. nitery singer here and had played Fort Pitt Hotel and swanky Towne Club, now defunct, prior to hitting the Coast and the front pages.

50% SWEEPING BRITISH FREEZE

Neutrals, for Fear of Offending the Belligerents, Are as Touchy as the Warring Nations, Resulting in Increasing Censorship

INDUSTRY'S BIG CRISIS

The problem of foreign censorship of American films, one that has required increasing attention in the U. S., bids fair to take its place alongside another foreign bugaboo, restriction of the Yanks' rental coin, as the major American headache. Heretofore considered distinctly supplementary to a host of other foreign restrictions which have hit U. S. picture firms during the past few years, the outbreak of war brought with it a wave of don'ts that, while plenty tough, had not reached the startling proportions of the last couple of months.

The possibility of the British Empire adopting a sweeping edict calling for 50% freezing of American film coin, coupled with the wholesale censoring of American pix, appears to be sinking the American industry further. It is unquestionably one of the greatest crises which the industry has had to face.

Australia is shortly expected to put into effect the 50% ruling, the British West Indies is partially com-

(Continued on page 4)

Hildegarde Gets $5,000 From DeSylva to Tear Up 'Louisiana' Contract

'Louisiana Purchase,' with an Irving Berlin score, second production by B. G. (Buddy) DeSylva this season, is due into rehearsal soon with Victor Moore, William Gaxton and Vera Zorina heading the cast. Show was to have had Hildegarde, class nitery singer, but DeSylva and Morrie Ryskind, in making revisions, wrote her out of the script, despite the fact that she had a run of the play contract.

DeSylva and his attorney, A. L. Berman, decided to make an immediate adjustment of the contract and settled with Hildegarde for $5,000, first sizeable expense item chargeable against the production nut of 'Purchase.' It is said that because of certain circumstances payment to the artist could have been avoided, but

(Continued on page 49)

'HAMLET' 1ST OF FILM CLASSICS IN COLOR

Hollywood, March 19.

Newly formed Classical Cinema Co., headed by Richard Stephens, former production manager at Paramount, will produce a series in Cinecolor at the Talisman studios.

First shot is 'Hamlet,' which gets the gun early in April, with Morris Ankrum directing.

ELAINE BARRIE AIRING

Corn Products Used Her, Killed Her Off, Now Resurrects

Elaine Barrie has again been pencilled into the cast of 'Society Girl,' daytime serial for Corn Products Refining via CBS. Makes her second appearance on this show.

She previously had a role for two weeks last November, but this part petered out and the character was killed off by the scriptwriter.

WB's 'Va. City' Junket Winds Up In Near Lynching of Stars by Drunks

Reno, March 19.

Warner Bros. came breathtakingly near getting plenty more publicity than it counted on at the preem of 'Virginia City' in Virginia City near here Saturday (16). Flock of the studio's expensive talent escaped by nothing more than 20 minutes what threatened to be a lynching at the hands of gin-soaked miners and townspeople, and what could have ended up in nothing less than a load of blackened glims, smashed schnozzolas and cracked noggins.

Fast headwork by WB pub-ad director Charlie Einfeld is the only thing that saved the day—not to say the players, although it didn't save one of his assistants from a biff in the breadbasket. Cause of the trouble was that Joe Hart, manager of the ghost town's only theatre, sold all of his 207 seats at $1.10 each for the showing of the film. Extra tap was for appearance of the stars, as guaranteed to Hart by the advance publicity men. Manager also tossed in free whiskey and champagne.

Word soon spread around that the Virginia theatre was the gayest place in all Nevada, and that wasn't forgetting Reno, either. So WB execs decided to investigate before allow-

(Continued on page 10)

Some Fun

With his act doctored on the sly, Red Skelton proved a howl at the Thursday night (14) show at the Paramount, N. Y.

He has never tasted beer, from account, as in doing his drunk televising exhibition, when the bottle that usually holds water turned out to be gin, the result was terrific.

Tommy Dorsey is reported responsible for the gag.

RKO SETS FLOCK OF NAME WRITERS

Hollywood, March 19.

Heaviest battery of expensive writers ever rounded up at RKO is turning out ammunition for the spring and summer production schedule now being worked out by Joseph Nolan, v.p. in charge of studio operations. Shooting, which has been in low gear since January, goes into high next week for a long spell.

Among the writers corralled by Harry Edington, executive producer, are Gene Fowler, Dorothy Parker, Alan Campbell, James Hilton, Donald Ogden Stewart, Sam and Bella Spewack, Grover Jones, Dalton Trumbo, Bartlett Cormack, Louis Bromfield and Norman Krasna.

Nolan's production plans call for five or six high-budget pictures in action at all times, with lower-bracket films sandwiched in whenever there is an opportunity. It means the return to the payroll of many day and hour workers who have been idle since shooting operations went into a slump about six weeks ago.

Among the first to roll will be the Ginger Rogers-Ronald Colman co-starrer, 'Good Luck,' and 'Anne of Windy Poplars,' with Anne Shirley in the top spot. Other early starters are 'Half a Rogue,' 'One of Six Girls,' 'Sister Carrie,' 'Millionaires in Prison,' 'Freckles,' 'Laddie,' 'Child of Divorce,' 'Water Gypsies' and 'Three Girls and a Gob.'

HUSTON 'ILL,' 'BALI' OFF; CAST NOT PAID

Monday's (18) performance of 'A Passenger to Bali,' which opened at the Barrymore, New York, last Thursday (14), was suddenly cancelled, Walter Huston, starred, reported having a throat ailment. Developed, however, that bankroll trouble was the real reason for darkening the house, and it's known that the cast was not paid off Saturday. Same is said to apply to the stagehands.

Huston, who had no special liking for his part in 'Bali,' signed with the Theatre Guild and is rehearsing in 'Love's Old Sweet Song.' He replaces Henry Hull, who stepped out because of a Coast assignment, it was claimed.

'Bali' was produced by Montgomery Ford, young producer, who declared the drama would continue despite Huston's decision to join 'Song,' but Tuesday it was declared the closing was permanent.

GRANT CANALING EAST

Cary Grant left the Coast Saturday (16), headed for New York via the Canal.

He's stopping at several Central American ports on the way down and will lay over in Jamaica for a few days, arriving in Manhattan April 5.

Della Lind Is 'Enemy Alien' In Canada; Out Of 'Paris' In Toronto

Pittsburgh, March 19.

Because she is still an alien and classified by Canada as an 'enemy,' Della Lind, Viennese songbird, will not be permitted to play Toronto with 'Streets of Paris.' Couple of girls from the ensemble will share her duties that week, with Miss Lind rejoining the show in Detroit April 1.

'Streets' company is spending Holy Week layoff in Pittsburgh, entire troupe leaving here for Toronto on special train Sunday (24). Although several principals returned to New York after last performance here on Saturday (16), they must return to Pittsburgh to make the jump to Canadian city.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York, N. Y.

SUBSCRIPTION
Annual..........$10 Foreign..........$11
Single Copies..........25 Cents

Vol. 138 No. 2

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VARIETY RADIO DIRECTORY
(Published in N. Y. annually)
$5 per copy

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Theatre Manager Pans Pic Panners; 'Strange Cargo's' OK B.O. Refutes Rap

Williamsport, Pa., March 14.

Editor, VARIETY:

As one of your subscribers and operator of this theatre, I wish to enter a vigorous protest against your March 6 criticism of the Metro production, 'Strange Cargo'. We have just concluded a successful engagement on this picture, which seemed to meet with the hearty approval of our patrons, as I am advised by our ushers, cashiers and other employes that many of our customers spoke in the highest terms of 'Strange Cargo'. We play pictures two, three or four days, depending upon the reaction at the boxoffice, and the business on the picture in question warranted our giving it the maximum playing time.

If 'critics' could or would look at pictures from the angle of the average moviegoer, who enters the theatre with the idea of being entertained, instead of feeling that he must find some fault with the production in order to impress his employer with his judgment and ability as a 'critic,' it is quite probable that many fine pictures, which are unfavorably commented upon (due to some detail which does not interest the average patron) would receive the praise that they deserved. In any event it seems to me that if they cannot see their way clear to favorably comment on a picture, they should refrain from making any comment, and let the public be the judge as to the merits of the picture.

William P. Wilson,
President and General Manager
Rialto Theatre.

Provocative Theme

Theme of 'Strange Cargo' is the moral regeneration of criminals reviewer, in the issue of March 6, pointed out, 'What got across on the stage in such plays as 'Servant in the House' is not easy to bring down to levels for popular consumption of screen audiences.'

With the provocative nature of the subject matter in mind the reviewer declared 'The marquee power of Gable and Crawford will have to shoulder this one through the regular runs for generally lukewarm and inconsistent returns. Film may get away to good openings, but will not be able to prevent tapering off.'

Boxoffice reports from a scattering of first runs on 'Strange Cargo' (not yet released in some territories) seem to indicate that VARIETY's reviewer erred in premise and conclusion. At the Palace, Cincinnati, first week was a 'fine $15,000.' In Philadelphia at the Stanley, opening stanza was a 'potent $20,000.' In Portland, Ore., at the United Artists theatre, the engagement was 'definitely in the black at $6,000.' All were above average.

Suggestion made by showman Wilson that 'if they (reviewers) cannot see their way clear to favorably comment on a picture, they should refrain from making any comment, and let the public be the judge as to the merits of the picture' is laudable although not practicable.

VARIETY presumes to evaluate the draft of films predicated on showmanship reasoning and experience, always checking itself with the weekly boxoffice reports, long an established and dependable department of the paper.

Reviewers are not always right. But then, who is?—Ed.

RKO LOOKS TO RADIO FOR FILM DIRECTORS

Hollywood, March 19.

Studio praise of Frank Woodruff's first directed picture at RKO has turned the eyes of front office execs toward radio for new production recruits. Woodruff, for years director of Lux Theatre for J. Walter Thompson, recently completed 'Curtain Call' and is now readying his second picture, 'Millionaires in Jail.'

Second radio producer to follow Woodruff to RKO is Irving Reis, who is awaiting his first directorial assignment. Another top dramatic producer of the kilocycles has also been propositioned.

For his first picture Woodruff had as his producer, Howard Benedict, until recently publicity head at the studio.

Not Studio's Favorite

Hollywood, March 19.

'My Favorite Wife' is costing RKO about $100,000 for retakes and added scenes, with Garson Kanin directing and Leo McCarey producing.

Irene Dunne, Cary Grant and Gail Patrick are working in new shots on outdoor sets at the Selznick-International studio.

WB, 20th, Col, U Chill Pix Biz's N.Y. Fair Exhibit

A film industry exhibit at the N. Y. World's Fair is reported chilling and may go completely cold if a solid front of distributor approval cannot be obtained. Unless all member companies of the Motion Picture Producers & Distributors of America are willing to go for the plan, voting participation, the fair proposition is going to be out.

There have been no huddles during the past week but Warner Bros., 20th Fox, Columbia and Universal are dead set against gambling on any exhibit, in view of the investment entailed and the questionable value of such an exhibit.

Were a theatre to be included, as at first proposed, where distributors could take turns showing their product for buildup rather than wholly for profit, the attitude might be more agreeable, it is pointed out. Originally, a house of around 1,300 seats was suggested and tentative plans were said to have been drawn. Thought was to let distributors show product at the theatre, charging a nominal admission, with changes every two or three days. At an early meeting at the Hays office, the theatre proposal was k.o.'d.

One fear expressed is that the fair's 26-week operating period might entail a cost of $500,000 or more for pix, based on rental for the Textile bldg., under consideration, exhib display rentals, questionable returns on a dime museum of pictures, restaurant concession, etc. Staffing, operating overhead, unions, etc., also figure.

While a $100,000 rental for the Textile bldg. was originally discussed, plus a percentage of profits, the rent would now be a guaranteed 100G, without percentage, it is understood.

Merry Macs In Film

Merry Macs, quartet currently on the Fred Allen program, has been signed for the Paramount picture which will co-star Allen and Jack Benny. Film will be made on the Coast this summer, Merry Macs leaving for there immediately after the Allen air show folds for the summer.

Deal was set by Harry Norwood, Macs' manager, who is currently west. Film has not yet been titled.

YOUNG LIVERIGHT AT PAR

Herman Liveright, son of the late publisher, Horace Liveright, was added to the staff of Paramount's New York story department last week.

He had been doing outside reading for Par for several years.

2 of the '6 Girls'

Hollywood, March 19.

Maureen O'Hara and Lucille Ball share top spots in 'One of Six Girls' at RKO.

Filming starts around May 15, Roy del Ruth directing.

SELZNICK MULLS $4,000,000 'JOAN'

Hollywood, March 19.

David O. Selznick is contemplating a roadshow production of 'Joan of Arc,' comparable in cost and footage to 'Gone With the Wind.' Although details have not been worked out, plans call for a budget somewhere between $3,000,000 and $4,000,000, an all-star cast and Technicolor.

'Joan' was made by Paramount in 1917 under the title, 'Joan, the Woman.' Irving Thalberg also had planned to make it at Metro with Norma Shearer. Selznick has two more pictures to make for United Artists by next fall, at which time he plans to start production of 'Joan.' If he produces the picture for the Culver City company, it may be the forerunner of a Selznick-Metro partnership, calling for one or two high-budget specials a year.

Herb Wilcox West With McCormick; to Remake 'Sally' (Neagle) for RKO

Herbert Wilcox, RKO producer, and S. Barrett McCormick, pub-ad head for the company, trained out of New York for the Coast together Friday (15) night. Wilcox had been east about a week confabbing with George J. Schaefer, RKO prez, and spent Friday in Washington talking with the Marquis of Lothian, English ambassador, and his staff.

Wilcox, a British citizen, formerly produced in England for RKO. He and the company are considering his return there to make quota films. It could not be learned what the decision was following the gab with the British envoy, but it is expected that he will turn out his next film, 'Sally,' in this country. He brought the print of his latest, 'Irene,' east with him.

'Sally' is owned by Warner Bros., with whom RKO is understood dickering for screen rights. Original Marilyn Miller legit musical has been made twice before, both times by First National, first in 1925 and then in 1929. Wilcox is planning it as a vehicle for Anna Neagle.

McCormick's trek west is to gain first-hand knowledge of next season's product in order to begin preparation of the convention announcement and to line up campaigns for pix soon to be released. He'll be away about two weeks.

TALK ANEW REPUBLIC MAY JOIN HAYS ORG.

With United Artists' withdrawal from the Hays office set to come up at the annual meeting next Monday, there is talk of several new members filing application. Of the independents, most discussion centers on Republic.

Even if UA goes through with its intention to resign, each UA producer has a direct membership in the Motion Picture Producers and Distributors of America, Inc.

Other News Pertaining to Pictures

British fear Yanks' theatre control..........Page 13
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More Film Woes Abroad

Continued from page 2

mitted to such a policy, and a similar setup is pending in India. Frozen coin ruling suggests that it will be an equal, if not tougher, blow for the American firms than the war.

Instead of obtaining nearly 60% of foreign coin from the Empire, as they did under normal conditions, this may shortly be slashed to about 25%, foreign managers estimate. Boxoffice return from the British Isles alone is now running 20% below normal.

This prospective decline comes in the wake of a loss of a potential 5% of American revenue with the complete shutdown of coin from Poland, Czechslovakia and Italy, plus a virtual loss in Japan's total freezing of distrib money.

Then, too, Spain presently doesn't permit the export of money. Besides, the monetary exchange value is doubtful, because of the extreme deflation accompanying the civil war there. Finland, of course, while a comparatively good market heretofore, offers no immediate prospects as a source of revenue. Meantime, Trinidad has gone off the exchange following its ruling on halting 50% of American film money.

Recapitulation of recent reports upon foreign censoring reveals wholesale scissoring and 10 outright bannings. Barring an expensive feature from outright exhibition in a sizable country is a serious matter when U. S. distributors are trying to get the maximum return from their product outside this country.

List of bannings in recent months includes 'Espionage Agent' by Sweden, Denmark and Dutch East Indies; 'British Agent' by Latvia; 'Fighting 69th' and 'Cafe Hostess' in Australia; 'Lion Has Wings' by Belgium and Switzerland; 'Juarez' by Bengal, India; 'Island of Lost Men' by Union of South Africa.

Belgium Protests Neutrality

Belgium's attitude towards 'Lion' was revealed in the comment that while no government body has rejected the film, government officials believe its general exhibition would give rise to question of Belgian neutrality. 'Confessions of a Nazi Spy,' previously banned by the Union of South Africa, now has been passed. A more liberal view is being adopted by the board in this country, few pictures being banned or trimmed unless likely to influence or prove prejudicial to the welfare or morals of the country. 'Espionage Agent' was not banned by Denmark, report of such being based on a misunderstanding. Dutch East Indies barred this picture, claiming it was offensive to one of the belligerents.

'Four Feathers' first was stopped by the censorship body in Turkey, and later released after severe cutting. 'Lost Men' was banned by South Africa because it 'offensively depicts murder scenes and the intermingling of Europeans with non-Europeans.'

'Pinking' 'Em for Adults

Foreign censors also have been harsh in holding up pictures for general release, often restricting them to adults only. In this category was the action of Belgium in banning 'Within the Law' and 'Tell No Tales.' Latter was treated this way because claimed that it showed the misconduct of a married woman and the kidnaping of a girl. Brazil barred 'Island of Lost Men' to all under 18. Sweden even banned 'Union Pacific' to children.

France has leaned over backwards in pruning pictures of late. Recently it ordered the elimination of the foreword film title to 'Ninotchka,' which reads: 'This picture takes place in Paris in those wonderful days when a siren was a brunet and not an alarm . . . and if a Frenchman turned out the light it was not on account of an air raid.' French censors banned outright two 'Crime Does Not Pay' shorts—'A Criminal is Born' and 'Come Across'—because showing murder, theft and holdups.

Australia ordered shearing of a scene where one of the male actors kisses girl on the arm and shoulder in 'This Man in Paris.' Same censors ordered Metro News to delete the lines in its newsreel which read 'they credit American built fighters for their victory and the maneuverability of U. S. planes have given the Allies the edge in the sky.'

Denmark rejected 'Illegal Traffic' for children under 16. American producers were told that gangster yarns, which otherwise might be suited for this territory, now are likely to meet censor troubles because of changed attitude on this type of film. If they cannot claim to be of artistic value, such pictures are liable to be rejected. Sweden ordered that closeups of dead bodies, whipping of deserters and pouring of gasoline on a bed should be trimmed from 'Beau Geste.'

Japan's censors still eliminate kissing scenes from almost every production. England's shearing cuts out all 'cruelty' to animals, recently ordering the elimination of a shot showing a bucking broncho.

Attitude lately of many producers is that they are making films for the American market and they'll have to take their chances on offending foreign nations. Distributor officials in N. Y., however, have attempted to keep producers on the Coast in touch with new censorial trends because they are anxious to retain as much foreign revenue as possible.

Garmes' 1st Indie For RKO to Be Followed by More

Lee Garmes disclosed Monday (18) that he saved himself a heavy tax nick a couple weeks ago by hurriedly scramming out of Hollywood with the rough-cut negative of his first film as a producer, 'Beyond Tomorrow.' Los Angeles county assessor pays his annual visit to the studios on the first Monday of March and levies a tap on all negatives. It cost the producers about $350,000 this year.

But Garmes, with all of his shooting and part of his editing completed, determined to escape Mr. Collector and shipped the film out of the state the day before the deadline. He arrived in New York last week to do the final editing in the Pathe Labs at Bound Brook, N. J. Pic will be released by RKO.

Garmes has a pact for two more films for RKO and both will probably be made in New York. He returned to the Coast by train Monday (18) night and comes back to New York next Wednesday (27) for further negotiations on financing the future pictures. He has three stories in mind for his initial eastern production, foremost being 'The Man Who Found Himself,' which was slated for production in England with Leslie Howard in the lead when the outbreak of war caused its postponement. It is understood Garmes is now negotiating a deal whereby Howard would appear in the film and the owners of the story would be co-producers with Garmes.

'Beyond Tomorrow,' formerly titled 'And So Goodbye,' was originally carded for production in New York, but difficulties between RKO and the banks, which were prospective financiers, caused the switch west. Three banks were interested in b.r.'ing the eastern-made, with the Irving Trust being particularly helpful. One bank, however, got cold feet when the war started and the other two couldn't get together with RKO on priority in divvying the income. Garmes, as result, got his financing from Bank of America in Los Angeles.

He is understood to regret the picture was not made in New York as he figures it would have been an asset in exploiting it as the first eastern film since Mayor LaGuardia opened his campaign to bring production from the Coast.

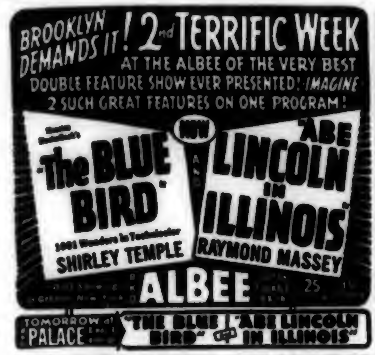
30 SCRIBES WORK AT U IN RECORD STINT

Hollywood, March 19.

Universal has a record roster of 30 writers at work to prepare for a sustained production spurt during spring and early summer. Seven high-budget pictures are in the scripting mill, with several program features and serials being whipped into shape.

Charles Grayson and Leonard Spiegelgass are polishing the script on 'The Boys from Syracuse.' Bruce Manning and Felix Jackson are readying 'Spring Parade.' Harry Tugend is doing 'Seven Sinners' and S. K. Lauren is working on 'Back Street.'

NEW CHECK ON PREVIEWS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TOMORROW at PALACE
"THE BLUE BIRD" "ABE LINCOLN IN ILLINOIS"

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DOLLARS FOR PENNIES

It is now fashionable within the film industry to blame all ailments on the U. S. anti-trust suit, the Neely Bill, and if pressed, even Congressman Martin Dies. These are naturally self-made diagnoses, and it's hardly to be expected that the film industry would point a self-accusing finger.

But all of the major company home offices in New York, and RKO and 20th Century-Fox in particular, need only look out their office windows, or across the bridge to Brooklyn this current week to more clearly X-ray themselves. The case in point is RKO's Palace (N. Y.) and Albee theatres; the subject matter, the double-featuring of 'Abe Lincoln in Illinois' (RKO) and 'The Blue Bird' (20th).

These two films represent nearly $3,000,000 in total cost. Now, within less than four weeks of their pre-releasing at $1.65 top, they're being sold together for 35c top on weekdays and 50c top weekends. This poses the mathematical problem of giving out dollars, taking in pennies, and then trying to wind up with a profit.

There is something basically wrong when the film industry sells so cheaply products so expensive to make. Rarely do other businesses permit this to happen. The automobile companies, for instance, which were hard hit during the height of the depression, managed to keep up the prices of cars. They did it by salesmanship, which is the commodity that the picture business seems so sadly minus at present.

Salesmanship and showmanship are the same thing. Which indicates that the film business is greatly lacking in showmanship, or that the showmen just cease to care once the booking contracts are signed.

Fact is that pictures are not being sold properly, both in and outside the trade. There's also much too much complacency behind filmdom's ramparts.

Complacency and stagnancy also go hand in hand—and are especially vulnerable to red ink.

TIME'S FEATURE STILL STALLED

Delayed by revisions in script and ideas, March of Time is now planning on a possible release of its first feature film, 'O'er the Ramparts We Watch,' late in the spring. Trouble is being experienced in the fact that the femme lead, Georgette McKee, is now in the 'Life With Father' legit company playing in Chicago. Arrangements are being attempted with producer Oscar Serlin to enable her to get to the New London (Conn.) location for several days.

Some shooting has been done in New York in the past few weeks and most of the cutting and editing of the scenes filmed last fall have been completed during the winter.

Jerrold Krimsky, who produced the film version of 'Emperor Jones' in 1933, is planning another picture to go into work in the east during the spring. It'll be made at West Coast Sound Studios, Manhattan.

TOP PAR EXECS, IN N. Y., TO CONFAB IN '40-41 PIX

Arriving in the east Monday morning (18) for examination in the U. S. anti-trust suit today (Wed.), Y. Frank Freeman will huddle with home office Paramount executives on company's product lineup for 1940-41 before returning to Hollywood. Possible, also, that a board meeting may be held while he's in N. Y.

Coincident with Freeman's arrival, Adolph Zukor and John W. Hicks, Jr., got back from a lengthy South and Central American tour and expected that they will figure in meetings with Freeman, Barney Balaban, others. Zukor and Hicks will report on their findings in the Latin-American market, its potentialities, etc. Their boat docked Monday night (18).

CONTACT HOMES FOR REACTIONS

Hal Roach Concludes That Cards Signed by Audience at Pre-Showings Fail to Enlighten — Personal Survey Produces Best Results

HOUSE-TO-HOUSE QUIZ

Hollywood, March 19.

Film industry, which puffs its figurative chest when it hears itself referred to as an 'Art,' is reaching out into the realm of cold-blooded business for a new method of checking audience reaction at sneak previews of its product. Comment cards, those scraps of heavy paper on which customers at out-of-town advance showings have been recording their 'reviews' of talkers ever since the cinema was in diapers, have finally been declared passe, and in their stead comes the modern, door-bell-ringing research agency.

First Hollywoodian to adopt the strategem of Big Business is Hal Roach, and so successful has he found the idea that other producers are now readying to follow suit. Roach made his test on sneak screenings of '1,000,000 B.C.', and so startling were his findings that he took the feature back to the studio, eliminated 80% of the footage built around the supporting cast, and built up the roles of his two principal players, Carol Landis and Victor Mature, and the prop pre-historic animals that share co-starring honors with them.

Nor did the beneficial results garnered by Roach through the engaging of Research Associates, Inc., headed by Deke Houlgate and Dr. Harrison Musgrave, end there. Instead, he has added $100,000 to his exploitation budget, and revised his whole publicity and advertising campaign on the strength of facts and figures supplied him by the duo that pounded the preview patrons' door to quiz them about the film.

More Economical

Roach also has found that the research outfit is more economical than the card system, for, in addition to its greater efficiency, it eliminates the need for more than one 'sneak.' On a picture such as '1,000,000 B.C.' Roach would, under the old method, have pre-press-previewed five or six times.

Main trouble with the comment cards is that too many of them fall into the hands of children and adult smarties, who write down for the benefit of producers' eyes the direct opposite of what they really think of a new talker.

Throughout the years the cards have been distributed to the audience as it left the preview theatre, some persons filling them out on the spot, with others taking them home and mailing them to the studio within a day or two. Many a producer, director, writer or star whose epic has driven ticket-buyers away from

(Continued on page 20)

Stoki-Disney 'Fantasia' Roadshow Plan; Otherwise Stays With RKO

Next Walt Disney production, 'Fantasia,' scheduled for release in October, will not be distributed by RKO, as the cartoon-maker's product has been in the past. Instead, it will be roadshown either by Disney Enterprises itself or by Disney in cooperation with an exhibitor in each town. This will not affect the pen-and-inker's RKO deal, however, as 'Fantasia,' combination classic musical and cartoon, is considered outside the realm of usual motion pictures. Disney's following feature-length cartoon, 'Bambi,' like 'Snow White' and 'Pinocchio,' will be released by RKO next winter while 'Fantasia' is still being roadshown.

Reason for the unusual treatment of the film, which will run about 2½ hours, is that the sound is being recorded by an entirely new method requiring special projection equipment. Details of the recording are being kept dark, but it is said to be far ahead of present-day sound. Picture, for which there is yet no descriptive name, utilizes the 101-man Philadelphia Orchestra conducted by Leopold Stokowski. Stoki, in fact, played a large part in working out the unique technique with Disney.

Equipment for projecting the film will be owned by Disney Enterprises. Theatres must be shut down about a week before preem of the picture for installation of the new system. Each roadshow date will be sent out as a complete unit, in other words, including film, equipment and a supervising engineer.

Special showings are expected to run for 18 months or more. Future of the picture after that time is still in doubt, inasmuch as it is entirely impracticable to exhibit it in ordinary theatres with standard reproducing equipment.

Dealing 'Pinocchio'

Sales policy on 'Pinocchio' has been eased to allow double-featuring in houses which ordinarily use duals. Switch from singles is said to follow flocks of complaints from exhibs who say that playing the cartoon without another feature deviates from regular policy, resulting in ill-

(Continued on page 20)

JOHNSTON BACK EAST AFTER MONO CONFABS

W. Ray Johnston, prez of Monogram, returns today (Wednesday) from four weeks of confabs on the Coast with Scott Dunlap and other execs. He also viewed final production of 'Sons of the Navy,' Mono's biggest budgeter for this year.

John S. Harrington, chief of prints and accessories for the company, also gets back today from a five-week tour of exchanges.

SCHWAB COIN IN NEW H'WOOD OUTFIT

Hollywood, March 19.

New entry in the picture-making field is Samuel Bronston Productions, capitalized at $1,000,000 and backed by Schwab steel money. President of the outfit is Samuel T. Bronston, former German producer. Directors are Edward H. Schwab, his son-in-law; Frank J. Perry, John J. Bergen, a Wall street banker, and William V. O'Connor, nephew of J. F. T. O'Connor, the corporation's chief counsel.

Bronston organized Commodore Pictures two years ago but has yet to produce a picture in Hollywood. New company is moving into the Commodore offices on the General Service lot.

Lombard-Laughton Set To Co-Star in RKO's 'Wanted'

Hollywood, March 19.

Carole Lombard and Charles Laughton are set to co-star in 'They Knew What They Wanted,' play recently bought by RKO from Metro and slated as one of the top budgeters for 1940-41. Garson Kanin will direct.

New deal has caused two changes in the original RKO shooting schedule. 'Half a Rogue,' with Laughton, and 'The Unbreakable Mrs. Doll,' with Miss Lombard, have been pushed back on the production slate.

Carroll Tops 'Virginia'

Hollywood, March 19.

Madeleine Carroll gets the top role in Paramount's 'Virginia' at the completion of her job in 'Northwest Mounted Police.'

Picture rolls about June 1, with Edward H. Griffith as producer-director.

Korda Plans Production Units Both in Hollywood and England

Alexander Korda declared Monday (18) that he expects within eight weeks to have production units organized and working on two continents. He aims, he said, to keep operating both in England and Hollywood on a permanent basis or as permanent as the war in Europe permits. This has been his idea for a long time, and he feels now is the time to achieve it.

Korda will plane from New York to the Coast on Friday (22) to shoot final scenes for 'The Thief of Bagdad.' These were originally to be shot in India, but the war prevented it. He will then get his brother, Zoltan, started on 'Jungle Boy' and return to England in about five weeks from now, he said. In England he will begin production at once, although he hasn't a story definitely selected as yet. He hopes thereafter to keep making films in both places, he stated.

Emanuel Silverstone, Korda's American rep, returned yesterday from the Coast, where he had been in parleys with United Artists execs for several weeks.

SHARP STUDIO CUTS ORDER FOR PAR

Hollywood, March 19.

Word has gone out to Paramount department heads to sharpen the pruning knife for deeper cuts into production costs. It is understood personnel will be spared in the assaults on the overhead.

Tightening is a result of the studio's heavy backlog, with more than 75% of season's output completed by December. This tied up millions of dollars in pictures for which release dates were months away.

Plan for the 1940-41 slate will provide exchanges with sufficient product in advance as a safety cushion and to keep bank loans required for filming at a minimum, thus eliminating heavy interest charges which piled up against individual pictures during the current season.

Lamour and Preston To Top Par's 'Burma'

Hollywood, March 19.

Dorothy Lamour, recently returned from a tonsilectomy operation in New York, shares the top spots with Robert Preston in 'Moon Over Burma' at Paramount.

Patricia Morison, originally slated for the femme role, is shifting to another Paramount spot.

Spyros Skouras on Stand in U.S. Suit's Prelims Proves Quite Comic But Speaks Freely; Joe Schenck Ditto

Spyros Skouras, who was examined before trial yesterday (Tuesday) in N. Y. federal court, in connection with the Government anti-trust suit against the major film companies, proved to be the most amusing witness yet to appear. The executive, continually ridiculing the staid objections to questions of attorneys present, kept the courtroom continually howling with mirth at his sallies.

Despite objections, Skouras answered examiner Robert L. Wright's questions in every instance, and went out of his way in an endeavor to to be informative and cooperative. He frequently supplemented a statement with, 'Maybe you don't believe me, but,' and would tell everything he knew about a given situation.

To start with, Skouras declared that he is president of National Theatres Amus. Corp., executive v.p. of National Theatres Corp., chairman of the board of Fox-Midwest, Inter-Mountain Theatres, Wisconsin Amusement Corp., and a member of the board of the Evergreen Theatre Corp. After a description of his duties, Skouras traced his career in the industry from 1914, when, with his brothers, George and Charles, he became a theatre operator in St. Louis, to the present time.

At one point in this procedure, when asked who his boss was, the executive replied, 'Uncle Sam is my boss'.

A discussion was held as to the policies of the West Coast theatres in 1932. Skouras declared that he spoke to Sidney Kent and W. C. Michel on policies. His discussions centered at that time around the financial troubles of West Coast theatres. 'If you gentlemen want to hear about them, I can give you a story that will last three days,' he said. 'We were losing $200,000 weekly and our main idea was to save these properties.' Skouras declared that for a three-year period he worked 18 hours daily in a continual nightmare to save something from the wreckage.

Discussions were then held as to the talks with the Chase Bank, and Skouras interrupted his attorney, John Caskey, who was objecting to certain phases of the questioning with, 'Don't be so serious John, Mr. Wright is not like you.'

Explains Clearance

The exhibitor then discussed clearance and how it originated, giving specific examples of how it had affected him. He cited one instance of Chaplin films to show the necessity of clearance. Again interrupted by objections, Skouras answered questions despite advice not to, and asked Wright, the examiner, if he would mind if he interrupted him once in a while, as to that moment he had continually been answering against the objections of his counsel. He declared that no theatres today can exist without clearance and described the factors that go into the makeup of clearance. Skouras also said that many subsequent run theatres playing the same film will make money, and the first run theatre will not.

Percentage sales policies were discussed, and Skouras declared that where a theatre cannot make money on a percentage deal, they are not asked to take one. A discussion off the record was held, and Skouras desired to make some explanations without his words being part of the record. Wright objected, so the exhibitor grinningly refused to complete his statement. Skouras interposed objections himself, without waiting for counsel on policies of other majors, refusing to answer questions as to what 'they desired.' In deciding whether to build a theatre, Skouras said he first takes into consideration whether the theatre will be an economic success, and then remarked that if an exhibitor has been in that territory for some time he will not build in opposition. 'Maybe you don't believe me, Mr. Wright, but that is our policy.' he said.

The majority of independents, whose theatres have been acquired by Fox-West Coast or National Theatres, were receiving films at less than Fox had to pay for them, Skouras declared. Discussions were also held as to pooling arrange-

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2,500 Chain Houses

In the report of an interview with Thurman Arnold, assistant attorney general, in last week's VARIETY, the U. S. trust buster was quoted as stating that major companies own or control 12,000 theatres, with an average valuation of $100,000. He referred, rather, to the fact that major product plays on the screens of 12,000 theatres.

Total of affiliated theatres in the U. S., that is houses actually operated by producing and distributing companies, through affiliates and subsidiaries, is closer to 2,500.

Clearance And Protection OK Upheld in Chi

Chicago, March 19.

Rights of clearance and protection, depending on film prices, were completely upheld here last week by Judge William Holly in a Federal court decision which freed Balaban & Katz and the major film producing companies of charges of violating the anti-trust laws. Gary Theatre Co., which operates the Palace in Gary, Ind., had sued B. & K. and the majors for restraint of trade on the basic complaint that the Palace was forced, arbitrarily, to play pictures 10 weeks after release. The theatre asked the U. S. courts to set this stipulation aside so as to permit the house to get pictures earlier.

Defense for B. & K. and the film companies was unified on the contention that the competition among theatres was such that houses which paid higher prices for films and obtained higher admissions for these pictures deserved and needed playing time clearance over theatres paying less for these same films. Courts upheld this plea and dismissed the Gary Theatre Co. action.

This marks a singular victory for the film producing company, and is particularly encouraging for them in view of the current suits against many of them here by the Government and by a group of independent theatre owners in Chicago.

J. R. RUBIN ADMITTED TO N.Y. FEDERAL COURT

J. Robert Rubin, v.p. and general counsel of Loew's, Inc., was admitted to practice in the N. Y. federal court bar on Friday (15) by Judge John W. Clancy. At the same time Manton Davis, v.p. and general counsel of the Radio Corp. of America, was also admitted to practice. Rubin, graduate of Syracuse, has been a member of the State bar since 1906, and Davis since 1901.

Rubin is understood to have sought admission so that he may take an active part in the defense of Loew's in connection with the government's anti-trust suit against the film majors, scheduled to start trial in the N. Y. federal court May 1, before Judge H. W. Goddard.

Mehler Scouts Scripts For Gordon-Goetz's Films

Jack Mehler, with a background in legit, was set Monday (18) as eastern story editor for Max Gordon Plays & Pictures Corp., in which Harry M. Goetz is associated, with RKO.

Gordon-Goetz's RKO deal calls for five films, of which one, 'Abe Lincoln in Illinois,' has already been released, and another, 'American Way,' is in work. The production sked may even be expanded, with Mehler contacting writers in the east for special material.

Butler Jockeys Another

Hollywood, March 19.

David Butler is readying another racetrack picture in Technicolor, this time for RKO, with background shots taken on the last day of the Santa Anita meeting.

James Edward Grant and William Conselman are doing the screenplay, shooting slated for late summer.

DAVE MILGRAM'S TRUST SUIT VS. WB

Philadelphia, March 19.

The largest damage claim by an independent against the Stanley-Warner circuit and the major distributing companies in this area was filed today (Tues.) in U. S. District Court by David Milgram, youthful head of the Affiliated Theatres Circuit, an indie chain of 18 theatres in the Philly area.

In his bill of complaint Milgram asks $330,000 trebled damages under the Sherman and Clayton anti-trust acts plus the costs of the suit and attorney fees for damage to his Rialto and Walton theatres in the Germantown section allegedly caused by 'unlawful conspiracy and monopoly' between the defendants.

Milgram charged the defendants with the reshuffling of runs in the zones in which his houses were located in order to relegate his theatres to the point where they were paying as much for product as the S-W houses, and sometimes more, but were playing much later dates.

Milgram accused the exchanges of charging zone boundaries in order to place S-W houses in direct competition with the Walton and Rialto, thus further relegating Milgram's houses 'to a more inferior position.' This is the first time this charge has been made in the many suits against the majors in this territory.

The main points of Milgram's suit are these:

1. That although the admission price at the S-W Germantown theatre was less than that originally charged at the Rialto, the former had a priority run and clearance over the Milgram house.

2. That before Milgram had taken over the Rialto, the house had exhibited films a week after the Sedgwick (also a S-W house), but after Milgram bought the Rialto, the Sedgwick was made to follow the Germantown, thus putting the Rialto's run back at least an extra week.

3. That because of inability to procure film on a competitive basis with the Germantown, the Walton has been obliged to cut down its admission price from 35c to 25c.

4. That although the Walton plays films later than the Sedgwick, film rentals charged to the Milgram house are greater than those levied against the Warner house.

5. That prior to the 1939-40 buying season the Bromley and Grange (both S-W houses), nearly two miles from the Walton, were not classified in the Walton's zone. But by 'joint action, conspiracy, etc.,' the defendants had changed the zone boundaries giving the two Warner houses preference over the Walton.

6. That S-W circuit arranges for 'repeat runs' at the Grange 'to fur-

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Studio Contracts

Hollywood, March 19.

RKO lifted Dick Hogan's player option for six months.

Claude Rains inked a new pact at Warners.

Gordon Jennings drew a new ticket as head of Paramount's special effects department.

Warners signed Grace Stafford and Roselle Towne to two-picture deals.

Peter Lorre inked a two-picture pact at Columbia.

Samuel Goldwyn picked up Jan Fortune's writer option.

20th-Fox handed a player contract to Ted North.

Claire Carleton drew a player ticket at Republic.

Katherine Aldridge's player option lifted by 20th-Fox.

Alex Hyde given new ticket as manager of Metro's orchestras.

Columbia hoisted Glen Ford's actor option for six months.

Legal Out on 'Consent Decree'

Widespread belief prevails in the film industry that major film companies would be liable to excessive damages from innumerable individual actions, under the Sherman anti-trust and Clayton acts, if the action brought against them by the U. S. Department of Justice in New York were settled by a consent decree before trial starting date, May 1.

Legalites disclaim any basis for such belief and refer specifically to the provisions in the Clayton anti-trust act bearing on judgments or consent decrees.

Section V, of the act, as passed by Congress on Oct. 15, 1914, reads as follows:

'A final judgment or decree, hereafter rendered in any criminal prosecution, or in any suit or proceeding in equity (which covers the film suit), brought by or on behalf of the United States, under the anti-trust laws, to the effect that a defendant has violated said laws, shall be prima facie evidence against such defendants in any suit or proceeding brought by any other party against such defendants, under said laws, as to all matters respecting which said judgment or decree shall be estopped as between the parties thereto.

'*Provided*, this section shall not apply to consent *judgments* or decrees entered before any testimony has been taken.'

Effect of this provision is that no independent exhibitor may use the terms of any judgment or decree, if the U. S. suit in equity is settled by agreement, between the Department of Justice and the film companies, prior to the start of actual trial on May 1.

Such examinations of witnesses before the trial date which have been conducted during the past three weeks are exempted from any interpretation that the trial has yet started.

Frequent rumors, vehemently denied both by the Government and the film companies, have been circulated that a consent decree settlement is being negotiated.

Film Legalists Fear Important 'Confidential' Info Furnished U.S. In Suit Won't Remain That Way

While interrogatories have been filed in the United States anti-trust suit against the majors, with numerous questions put in as 'confidential,' with request that they not be made public, legalists' opinion is that this matter will not remain on industry secret.

Kept under the hat by the Federal courts at this time, in accordance with desires expressed by major producers, belief is that when the trial gets rolling May 1, all will come out in the due course of presenting evidence. Should this occur, it is pointed out, there may be some embarrassing material placed on the open record.

A maze of data, supplied confidentially and in hopes it will never come to light, mostly concerns the business conditions of each company, figures breaking down earnings, the inside financial setups, grosses on pictures, rentals charged on film, prices paid on lending of stars, etc.

There is always the chance that the information supplied in answer to lengthy interrogatories of the Government may remain entre-nous. This is based on the possibility there may be a consent decree, with some sources continuing to report there has been some inclination in this direction, regardless of denials made.

If there is no settlement between now and then, when the trial gets under way less than two months hence, the taking of testimony is expected to bear importantly on the examinations of industry biggies now being carried out. Opinion off the record is that the prosecution is attempting to feel its way but that so far some of the questioning has been along simple lines.

D. J. Rules Out Any Idea That Might Stall Trial

The eagerness of the Department of Justice to avoid any possibility of its suit against the major film companies not starting May 1 in N. Y. federal court was made more evident last week by a series of events covering two days, during the examination before trial of Gradwell Sears, general sales manager of Warner Bros. Pictures, Inc. At the outset of Sears' examination Wednesday (13), William Farnsworth, special assistant to the attorney general, in charge of the N. Y. prosecution, read a letter from Paul Williams (who will try the action), wherein Williams sought the consent of defense counsel in the taking of depositions of independent exhibitors on the Coast.

Williams also said that he might take the depositions of local exchange managers of 20th Century-Fox at the same time. Altogether there would be 10-12 witnesses summoned, the testimony to be taken from the middle of April, lasting no more than two weeks.

Objections were raised immediately, principally by John Caskey.

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No Lawyer's Field Day

Attorney of one of the distributors yawned, putting his feet on the desk.

'It's been a very slow day,' he murmured. 'Not a single suit was filed.'

Foreign Threat Set to Highlight Haysian Meeting

The foreign situation; a revised Hays office budget; action on United Artists' pending resignation; and new applications for membership will highlight the annual meeting of the Motion Picture Producers & Distributors Assn. next Monday (25).

Will Hays presently is working on the annual report to the association. Hays stressed '15 years of motion picture progress' in his annual report covering 1936, 'self-regulation of the industry' for 1937 and 'enlarging the scope of the screen' in his last report.

This year the threat to foreign revenue resulting from the European war and altered trade conditions likely will be emphasized. New trade developments and educational and community activity, probably will not receive as much attention as in the report made in March, 1939.

Summary of the source of picture material is expected to show an increase in number of stage plays, but not any material pickup from 1938, when stage productions represented only 5.5% of plots used in features.

Hays undoubtedly will be reelected for the usual one-year term. The greatly pruned annual budget probably will get a final okay, thereby saving the Haysian organization about $200,000 each year.

United Artists' intention of resigning, notification of which was made about six months ago, will be officially acted on at this session.

Holden Cast Opposite Arthur in 'Arizona'

Hollywood, March 19.

William Holden steps into the male lead opposite Jean Arthur in the Wesley Ruggles-Columbia production, 'Arizona,' which has been hanging fire for several months.

Entire picture will be filmed at Tucson, Ariz., starting April 8, with a 60-day shooting schedule.

TECHNICIANS PRESS FIGHT

Authors League to Control All Film Sales Through Negotiation

Control of the sale of film rights to all literary material will probably be placed in the hands of a negotiator within the next month or so by the Authors League of America. Since the organization includes virtually all ranking authors in the literary, film, dramatic and radio fields in the U. S., the move may have immediate and extensive effects on the whole picture material market.

Appointment of such a negotiator is authorized in a referendum ballot sent out this week to all League members. Such a plan has been under discussion for some months. Resolution calling for the move is contained in a proposed new scale of assessments aimed to raise the League's income so as to pay off a $42,000 deficit. Estimated the various boosts will bring an increase of about $22,000 a year revenue to the League.

Special meeting to vote on the proposed changes will be held April 9 at the Commodore hotel, N. Y., but members unable to attend may mail their ballots. Since the amendments were drafted by a special finance committee headed by George S. Kaufman and have been approved by the council of the League and its subordinate groups, it's expected that they will be passed by th membership.

Figured that Sidney R. Fleischer, already negotiator for the sale of film rights to plays, will be named arbiter for the sale of literary material as well. Believed that the result of the proposed new procedure will be a gradual increase in prices and improvement in the other terms of contracts, including the elimination or regulation of a picture company's right to the continued use of story material through series films. Latter point was one of the prime causes of League sentiment in favor of a negotiator.

Scale of Assessments

Proposed new scale of assessments includes boosts in almost every classification. Dues for active members who are also members of the Authors Guild are boosted from $10 to $15 a year (they were once $25), while the rate for other groups remains at $10 for active members and $8 for associates. Members with incomes of not more than $2,000 a year are exempt from assessments (the figure was formerly $2,500).

Income derived from the sale of film rights to dramatic material under the minimum basic agreement will be assessed 2% (formerly .5%), while deals not under the minimum basic agreement remain assessable at .5%. Income from the sale of picture rights to literary material will be assessed 1% (formerly .5%) until the appointment of a negotiator, after which it will be 2%. All regular income from literary material will be assessed according to the following scale: $15 on income between $5,000 an! $10,000, $30 on income between $10,000 and $20,000, and $45 for incomes in excess of $20,000. All boosts will be effective April 1.

Income from the amateur rights of plays professionally produced in New York will be assessed 2%, and for plays not so produced will remain at 1%. For the first time income from radio is to be subject to assessment. The tap is set at 1% on sales of radio rights of dramatic or literary material and/or all income from writing directly for radio.

Understood there's some opposition to this clause on the part of the Coast group of the Radio Writers Guild, so it may be voted to apply only in the east. Noted that the ruling in regard to the sale of radio rights to dramatic and literary material will not hit the radio scripters, but will affect authors in the other fields and will thereby tend to bring further support for the RWG from its better established affiliates.

Want to Coordinate B'way And Hollywood Next Year

With its minimum basic agreement with the League of New York Theatre due to expire next February, the

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See Pathe Film's Best Statement; Due April 1

Pathe Film Corp., which probably will show the most healthy income conditions in its history for the year 1939, will have its financial statement ready about April 1. Bulk of its income last year came from DuPont Film Mfg. Co., in which it holds 3,500 shares, because laboratory business was handled through the newly created Pathe Laboratories.

Pathe Lab. stock, as yet unlisted on the big board or the N. Y. curb, recently has been active in Over-the-Counter market transactions. Laboratory company's report, first since organized early in 1939, is due about May 1.

Paramount-L.&J. Partnership May Be Set This Week

Final details in connection with a permanent partnership between Paramount and the Lucas & Jenkins interests in Georgia may be ironed out during the coming week, with Albert Lucas and William K. Jenkins due in New York to further discuss the deal.

Discussion relating to a partnership with L. & J., covering around 45 theatres, has long been delayed following expiration of an old original operating deal late last summer. Reportedly held up over certain interests which L. & J. have in the Atlanta territory.

Greater N. Y. Fund's Film Short for Chain Houses

A short, running eight minutes, has been turned out for the Greater New York Fund, and will be shown in the theatres of the major circuits as well as independents around April 1, when this year's drive begins. Fund represents a large number of charities and hospital organizations.

The short was made for the Fund by Paramount, but the production cost was not a donation. Burgess Meredith is the narrator.

LOCAL 37 SEEKS RIGHTS, MONIES

Equity Suit Against IATSE Readied After L. A. Court Tosses Out Plea for Reopening of Dissolution Case

$41,500 AT ISSUE

Hollywood, March 19.

Fight between Technicians Local 37 and the International Alliance of Theatrical Stage Employes goes on, in spite of an adverse ruling of Superior Judge Henry M. Willis. Howard E. Hurd, attorney for Local 37, is readying a suit in equity, to be filed this week, demanding that the Superior Court's denial of a new trial be set aside.

Judge Willis' decision, according to Hurd, does not bar further legal action by Local 37 in its battle against the officers of IATSE. His new action, Hurd asserted, is aimed to bring about a ruling by the Superior Court on all matters in the dispute between Local 37 and IATSE. In explanation, he said:

'The decision of Judge Willis does not go into the merits of Local 37's present case, but merely raises, in Judge Willis' opinion, a technical bar to the reopening of the case by himself. Neither Judge Willis nor the Superior Court could sanction the acts of IATSE representatives and others in depriving Local 37 of a new trial.'

The Willis ruling was that Local 37 had failed to file a motion to reopen the suit within the limitation of 60 days.

Want Rights, Monies

Going back, the suit had been brought by 16 former members of Local 37, following the absorption of that body by IATSE. Plaintiffs were George Davis, William Tuers, Henry MacIsaac, Junius Neilson, Harold J. Besbeck, Charles Ross, Charles Guthrie, Guy Cooper, Stewart Gibbs and John Murray. They demanded the return of local rights and properties, amounting to $41,500.

At the trial last summer, Judge Willis ruled that while the monies and properties of Local 37 belonged to its members, the management of its union affairs belonged to IATSE, under the declaration of an emergency. This decision, according to the plaintiffs, was based on an alleged emergency which George E. Browne, IATSE president, claimed he had been authorized to exercise

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SWG Has Plan Whereby Agents Can't Chisel Scribs; Pan Goldwyn's Plan

Hollywood, March 19.

Opportunity to bid on all original screen stories before their sale would be required by a clause being prepared for possible inclusion in proposed franchise agreement between agents and Screen Writers Guild.

Under consideration is a negotiator plan, similar to that used by the Dramatists League. Guild committee, headed by John Wexley, is understood working out details. Proposal is understood to have been okayed by leading agents and writers. It is believed such a move would protect the interests of both parties and is not likely to be opposed by the studios.

Both groups see in the plan an end to chiseling and opportunity afforded every studio to put in bids for stories, thereby assuring writers the best possible prices and preventing trading to the disadvantage of the scriveners. Move would render impossible the bait held out by studios that they will use certain of the agent's actor clients if he accepts a smaller price for the yarn.

Spec 'Assignments' Out

Hollywood, March 19.

Protest has been lodged with Samuel Goldwyn by the Screen Writers Guild assailing his studio's method of having scribes submit ideas for story treatment in 20 to 30-page outlines. Letter to both Goldwyn and Edwin Knopf, story editor, characterized as unfair this method of submitting idea of a story treatment without specifying remuneration, whether or not the treatment is acceptable.

Goldwyn's plan is said to be a request to writers to submit ideas which, if acceptable, would result in the scrivener being put on the payroll. SWG communication approved discussion of the proposed treatment with writers, but opposed permission to its members to do actual work without being paid.

Goldwyn was warned that if his practice persisted, members would be ordered not to take assignments of this nature in the future from the offending studio.

Bioff Set Back in His Chi Appeal; Only Exec Clemency Can Save Him

Chicago, March 19.

Willie Bioff, of the International Alliance of Theatrical Stage Employes, will have to go to a higher court in his endeavor to escape serving a sixmonth term in the Bridewell, to which he was sentenced 18 years ago on charges of pandering. Criminal Courts Chief Justice John Prystalski on Friday (15) refused to release Bioff on his petition of habeas corpus.

Judge Prystalski stated that the issue strictly is whether the state has a right, after 18 years, in which it appears no other crime has been committed, to enforce this judgment, and went on to say, 'This court has no jurisdiction to release the relator. If the situation is as stated, it is a matter of executive clemency. The pardoning power is in the hands of the executive department.'

This reference to the governor for a possible pardon brings back to focus the assertions made by Bioff's attorney, former State Senator Abe Marovitz, in his original plea, that Gov. Henry Horner of Illinois was 'too weak to refuse to sign the order' for requisition of Bioff from California; and that Gov. Culbert Olson of California had 'lacked the courage to refuse extradition' from that state.

Attorney Marovitz, immediately upon the decision by Judge Prystalski, stated that appeal would be made to the Illinois Supreme Court and asked the court for some delay. Court replied that the finding would stand as stated, but that the decision would not be formally entered until March 25.

Bond of $5,000 on which Bioff was released when he surrendered to authorities here five weeks ago will continue to stand pending decision on any appeal that Bioff's attorneys will make to higher courts. It is assumed that should the appeal to the Illinois Supreme Court fail that his attorneys will appeal further.

On Saturday (16) attorneys for Bioff filed petition for review of the pandering sentence with the Illinois Supreme Court. Petition is for a writ of error on the Appellate Court of Cook County which okayed the Bioff conviction in February, 1923. It is indicated that the Supreme Court will not pass upon this petition until the June session.

However, while waiting, it is possible that the Bioff attorneys may also file another petition for a writ of habeas corpus with the Illinois supreme court, or even with the U. S. courts. Should either one of these courts grant such a writ Bioff would then have his freedom until the Illinois supreme court has decided on the writ of error petition.

No Action on 10% Cut

Hollywood, March 19.

Producers are making no move to resume negotiations with unions on the 10% wage kickback, waiting to see what happens to Willie Bioff.

J. W. Buzzell, Central Labor Council official, has demanded an immediate resumption but is being ignored by producers.

Screen Actors Guild was taken back into the fold by the Central Labor Council, but the Moving Picture Painters Local was refused readmittance. Guild pulled out some weeks ago over clash in policy when the Council asked the Chicago Council to go to bat for Bioff.

IA in Sympathy Walkout with AFM Vs. WB in Philly

Philadelphia, March 19.

International Alliance of Theatrical Stage Employees served notice late last night (Monday) on the Warner Bros. circuit here that it would call out its members in all WB houses in the Philly area unless the chain settles with the American Federation of Musicians within the next two weeks. Deadline was set for midnight, April 1, at which time every projectionist, stagehand and electrician will walk out in a sympathy strike with the musicians unless the dispute with the AFM is amicably settled before then.

IATSE ukase came as a surprise turnabout to its previous position that it would not support the AFM local unless the tooters' international union first demonstrated its support by pulling out members in other WB houses throughout the country, and in the Warner studios in Burbank.

Warner zone chief, Ted Schlanger, was out of town today (Tuesday) and could not be reached for comment. Officials of Local 77, AFM, were jubilant at the turn of events and confident that the circuit would now have to recede from its stand against rehiring musicians at any house except the Earle, Philly, and Stanley, Camden, N. J. Union is seeking re-employment for its members in six nabes from which they were dropped Dec. 1 when their contract expired. Earle and Stanley, Camden, musickers, were pulled out at the same time in protest.

Warner officials were huddling with attorneys today mapping out a plan of action to combat the strike threat. It is expected that they will ask court to issue an injunction to prevent the IA action.

SCREEN DIRECTORS SET MINIMUM SCALE

Hollywood, March 19.

Minimum wage scale for directors on small-budget pix were approved last night (Monday) by a minority group of the Screen Directors Guild. It nows goes to the board for final okay.

Indications are that the majority group favors $250 weekly for shorts, $450 for westerns, $500 for features, rather than $500 as a minimum classification.

Pix affected are in the budget range of $15,000-$200,000.

SAME OLD JOB

Hollywood, March 19.

Dick Pearl took over the management of the old Grand National studio when Franklyn Warner's Fine Arts outfit moved in after the recent bankruptcy proceedings.

'Murder Ring' Expose Renews Fingerprinting Drive for Pix Extras

Hollywood, March 19.

With the arrest of Irving Cohen, alias Jack Gordon, a film extra, in connection with charges of a 'murder ring' in Brooklyn, authorities charged that Hollywood has become a haven for hoodlums, underworld fugitives and 'Sing Sing graduates.' As a result, Sheriff Gene Biscailuz began huddles with Screen Actors Guild officials in an effort to have all extra players finger-printed before receiving Guild cards.

Finger-printing move has been opposed for several years by the Guild, which regards such practice as having possibilities of abuse by anti-union interests.

Several years ago the Hays' office similarly killed a plan to have everyone in pictures fingerprinted.

TIM RYAN'S WB PIC

Hollywood, March 19.

Tim Ryan (and Noblette) has been signatured at Warners for role in 'Brother Orchid.'

Former vaude actor with his wife, under name of Tim and Irene, has been on radio for past several years.

SOME LOOK ASKANCE AT ATTACKING NEELY BILL VIA A GIANT BROADCAST

Harry Brandt, Heatedly Antagonistic to Neely Proposals, Floated the Idea — Distribs Perceive Counter-Radiocast—Other Moves

Going to the public, in order to stress the ills of the Neely bill, by taking the fight to the radio, is provoking considerable discussion pro and con. Opposition to the plan is reported in distributor quarters. Following a preliminary meeting last Thursday (14) to lay the proposal before distributing company representatives, the matter is being mulled by latter. Another session may be held toward the end of this week since, if a Neely defense is to be put on the air, time can't be wasted in doing so.

Proposal to get into the homes of the fans, through a radio broadcast pointing up the disadvantages of the Neely measure to the public, if becoming law, originates with Harry Brandt, president of the Independent Theatre Owners of America, who laid it before the distributors. Heads of the various companies designated advertising-publicity men to find out what it was all about and to report back.

One of the fears in distrib quarters is that while it is important to reach the public in an effort to defeat the Neely bill by getting fans to write their congressmen, such a step leaves the way open for a rebuttal broadcast by the proponents of Neely. Position of the broadcasting companies, according to presumption, is that if they permitted one side to be heard, they couldn't very well refuse the forces in favor of ending block-booking.

Radio Can't Hurt

An attorney for one of the big majors, asked concerning the proposal to go on air, stated that virtually everything else had been done, and that using the air couldn't hurt. Understood that Brandt has been promised a half hour's sustaining time by NBC and he be plans to become a part of the program, making a speech against the Neely legislation now pending in committee before the House of Representatives.

Rabid against the provisions of the Neely bill, Brandt recently made a tour of the country, appearing before exhibitor groups and others to point up the serious dangers of the legislation, urging every effort be made by exhibs to get it defeated.

While details concerning what nature the 30-minute broadcast on NBC would assume, understood that in addition to a blast against Neely by Brandt, the program would include labor leaders (to reach the laboring man), as well as probably film stars, producers, directors, writers, etc. Tom Murtha, president of the N. Y. State Central Trades & Labor Council, which recently passed a resolution denouncing the Neely bill, might go on for labor. He is also an official of Brooklyn stagehands, Local No. 4.

Opinion in some quarters is that a big advertising campaign on the Neely bill would be better than a broadcast.

Congress Stalling

Washington, March 19.

As had been forecast earlier in the present Congressional session, consideration of railroad legislation now is stalling action on the Neely measure in Congress. Fact that members of the committee considering the Wheeler-Lea Railroad bill also are members of the house committee now going over the Neely bill is slowing up action on the latter, since rail transportation revamp for U. S. is rated pressing business at the present session.

No date has even been set for a hearing on the Neely measure, and industry groups generally are now agreed that some such hearing should be conducted before final consideration of the bill.

H'wood to Flood Mails With Attacks on Neely

Hollywood, March 19.

Hollywood is readying a general attack, via mail, on the Neely anti-block booking bill, which comes up for a vote next month in the House of Representatives in Washington. Plan is to enlist everybody deriving a livelihood from the film studios in a letter-writing campaign aimed at congressmen from California and other states.

Hays office has prepared a series of form letters for the guidance of players, producers, directors, writers and secretaries in their literary bombardment of Washington. One of the forms reads, in part:

'Motion pictures are made for the entertainment and the edification of the public. We are striving to improve this art form with each successive picture, but we believe the Neely bill would retard greatly the progress of one of the greatest entertainment mediums devised by man.'

Another form says:

'I know of no industry that has made more rapid strides in its development. Certainly we have made mistakes and we will make mistakes in the future. Those of us engaged in production have not been afraid to try something new and something different, and I honestly believe that to be the outstanding reason for our success.

'I am particularly interested in Section 4 of this bill. It is economically unsound and it just will not work. This bill was surely drawn by someone who has never made a motion picture or had any experience whatever with the production of pictures.'

'Freedom of Press' Outcrop From Brady, Nick Jam in St. Louis

St. Louis, March 19.

Nick-Brady film union extortion trials took a new turn here last week with citation of the St. Louis Post-Dispatch for contemp. of court following publication of cartoons and editorials suggesting U. S. Circuit Court Judge Thomas J. Rowe was whitewashing the case.

Further action on the citation was put over until Thursday (21) by the court following appearance of Post-Dispatch publisher, Joseph Pulitzer, yesterday (Mon.) as respondent representing the newspaper. Pulitzer, in answer to the contempt charge, declared the editorials and cartoons were 'to render a public service' and were fully privileged on constitutional and legal grounds guaranteeing freedom of the press. Appearing with Pulitzer were three cited staff members, Benjamin H. Reese, managing editor; Ralph Coghlan, editorial page director, and Dan R. Fitzpatrick, cartoonist.

Post-Dispatch comment grew out of Judge Rowe's suggestion that an indictment against State Representative Edward M. Brady, who was charged with receiving $10,000 from St. Louis theatre owners to prevent a wage increase demanded by union projectionists, be dismissed. John P. Nick, former head of the union, was previously acquitted on the same charge in a directed verdict by Judge Rowe.

St. Louis chapter of the American Newspaper Guild passed a motion Friday (15) to intervene in behalf of the Post-Dispatch on grounds of interference with freedom of the press. Missouri Press Association, composed of 305 daily and weekly papers, has also authorized its attorney to intervene on behalf of the Post-Dispatch.

Ullman, RKO Producer

Another producer appointment by George J. Schaefer for RKO is Frederic Ullman, Jr., who for the past three years has been v. p. and general manager in charge of RKO Pathe News and allied shorts production. Ullman goes out April 1 and will make 'B' product under Lee Marcus.

Frank Donovan, who has functioned under Ullman as production manager, assumes the v.p. title while Walton Ament, in charge of editorial duties for Pathe News for two years, becomes g.m. and editor of the newsreel.

U'S EARNINGS UP; 1ST QUARTER NET, $395,631

Universal Pictures 'and subsidiaries' net earnings (before Federal income taxes) rose more than $237,900 in the first quarter of the company's fiscal year as compared with the initial quarter ended in January, 1939. The earnings after deducting special amortization reserve amounted to $395,631 as compared with $157,900 in the first 13 weeks ending in January last year. Universal showed consolidated net, before either provision for Federal income taxes or this special reserve, of $460,631.

Report issued by Universal explains that the company started the current fiscal year by setting aside $5,000 weekly for a special amortization reserve in anticipation of a change in amortization tables. Other major companies have handled the dip in foreign revenue, either anticipated or actual, by overhauling their sinking fund tables and speeding up amortization in the earlier periods.

Universal first preferred, which has been climbing steadily in recent weeks, hit $100 in Friday's (15) trading, the first time it has reached par in more than two years.

PENNSY FEARS NEW AMUS. TAX

Philadelphia, March 19.

Grapevine gossip from the capital in Harrisburg has it that an amusement tax will be revived when the Legislature meets in special session in May to find new revenue for the added relief budget. The tax was scrapped two years ago by then Gov. George H. Earle. But the levy was picked up by the city of Philadelphia and has been in operation locally since.

Now with the State in the hole for $60,000,000 it is almost certain that the tax will be again passed and made to affect all theatres, niteries and sporting events throughout Pennsylvania. Philly showmen are apprehensive as to whether they'll be shouldered with both the city and state taxes. With the city treasury also suffering from malnutrition it is a sure bet that the local administration will be loath to repeal the municipal levy in favor of the state tax.

T. X. Jones' New Berth

T. X. Jones, for many years an accountancy executive at the Paramount home office, is reported joining one of the larger Par circuits in an important capacity. Details are yet to be completely worked out, it is said.

Theatre accounting, of which Jones has been in charge, is being placed under the jurisdiction of John E. McDermott at the h.o.

M-G Pays $30,000 For Red Cross Biog; Other Buys

Metro last week headed off Warner Bros.' plans to make a film history of the Red Cross by purchasing 'Dunant' by Martin Gumpert. Book is a biography of Henry Dunant who founded the international Red Cross. Metro paid $30,000 for it. Both had been mulling a history of the organization for some time, but M-G's registration of the book title with the Hays office last week is understood to give it precedence. Film will probably star Robert Donat.

Warners last week paid $8,000 for 'Long Haul,' a story of the trucking industry by A. L. Bezzerides. Book was published more than a year ago, but never reached any importance in number of copies sold. Critics called it 'a grim, powerful story' of the men who work at night trucking freight long distances.

WB also is understood to have paid about $15,000 last week for a new version of 'Little Caesar' by the author of that film, W. R. Burnett. Tagged 'High Sierra,' it's a fictionalized treatment of the Dillinger gang, with Paul Muni slated to play the ringleader. Book was published by Knopf about three weeks ago.

Republic last week made one of its unusual forays off the lot for a story, purchasing a short-short which appeared in Collier's Jan. 27. It is 'Sing, Dance, Plenty Hot' by Duane Decker. Price was $500.

2 Red Cross Yarns

Hollywood, March 19.

Slating of Martin Gumpert's novel, 'Dunant,' for 1940-41 production by Metro, makes two Red Cross yarns on major programs. 20th-Fox is preparing 'Red Cross Nurse' for release at about the same time.

Metro's story deals with the early period of the institution while 20th is highlighting the last three decades of its existence.

Fritz Mandl's Jessel-Hecht Bankroll; May Also Finance H'wood Film Prod.

With financing and most of their cast set, Ben Hecht and George Jessel tee off in April on their projected eastern-made film. Part in the film, 'Before I Die,' by Hecht, was tailor-made for John Barrymore, but he is unable to take it because of ill health. Attempt is now being made to get Franchot Tone.

Set for roles are Billy Rose, Gilbert Miller, columnist Leonard Lyons of the N. Y. Post, Felix Ferry of New York's Monte Carlo nitery, Charles Cantor, who's on Jessel's radio show, Fritz Kortner, refugee writer and director whose 'Another Sun,' which he authored in collaboration with Dorothy Thompson, recently opened and closed on Broadway, Otis Skinner, Simone Simon, Sally O'Neill and Virginia Peine. Former mayor Jimmy Walker is a tentative entry. All will play character parts, not themselves. Rose and Miller, for instance, are cast as a pair of gamblers.

After much difficult, in obtaining financing because of the banks' insistence on taking precedence over the distributing company on getting their loans paid off, Jessel and Hecht arranged for coin from Fritz Mandl, former European munitions man. Mandl's interests will be represented by Wilmos Szekely, who has been named associate producer. Szekely is a former European producer who at one time worked with Alexander Korda. More recently he has been with Mussolini's film outfit, for which he turned out Isa Miranda's last picture.

Szekely will also set up a producing unit in Hollywood with Mandl money. Both its product and the Jessel-Hecht picture will be released through Columbia, although deals haven't actually been signed. Selection of the story for Szekely's Coast pic awaits confabs with Harry Cohn, Col prez who returned from a Florida vacation yesterday (Tuesday).

Representing Mandl in both deals was Mrs. Ad Schulberg, Coast agent, who has been in New York for several weeks.

J-H will work at the Biograph Studios in the Bronx, now owned by the Empire Trust Co. Log-jam in regards to the studio, which was holding up eastern production, has also been eased. Bank didn't want to equip the studio, now consisting only of four walls, unless assured of more than one picture. However, it has come through without such assurance, although it is said several other deals are currently red hot.

Fritz Mandl, who last week turned to film financing, is presently in New York. He will start a lengthy trip to South America on other business in about a month and said he may stop in Hollywood on the way. He's former husband of Hedy LaMarr (nee Kiesler).

READE DROPS 1 HOUSE, SUES ON ANOTHER

A fresh twist in disposing of a theatre is to pay $27,500 for the privilege of getting rid of a loser. This is what Walter Reade states he has done in giving up operation of the Savoy, West 34th street, N. Y., which he has been running for 30 years. Reade turned over the $27,500 and all equipment of the Savoy to the Frank Farrell estate, stepping out completely. He made the deal last Thursday (14).

The Savoy, in the Herald Sq. section, has been a gold-mine most of its existence, showing around $100,000 annually, but of late has been losing money.

One of the first of the theatres which forms the large Reade chain, the Savoy lease had another nine years to go. Rental was $50,000 a year. It was his lone N. Y. operation (the Mayfair is leased to Loew's) and the rest are in upstate N. Y. and New Jersey.

Reade figured in another direction during the past week when he filed a suit for $150,000 against City Theatres Co., operating the old City on 14th street, N. Y., charging breach of contract. He sets forth he was instrumental in getting the old Fox house out of the Fox receivership for the City Theatres Co., supervised its reconstruction, secured film contracts, etc., and was given a management deal Feb. 24, 1934, calling for a payment of $200 weekly as long as the company had the house.

Reade was advised last October that his management deal was off.

He had previously filed a suit, about six months ago, against Joseph T. P. Sullivan, owner of 25% of City Theatres Co., under a contract with Sullivan that he (Reade) was to get 50% of the profits of operation. This action seeks an accounting. Defendant is a son of the late 'Big Tim' Sullivan.

Samuel Untermyer Was Prominent in Show Biz

Samuel Untermyer, veteran New York attorney, who died at 81 in Palm Springs, Cal., March 16, was widely known in the amusement industry through his numerous nonprofessional activities in charitable enterprises of international scope. He did not handle many legal affairs directly connected with show business, although two actions in which he played a prominent part attracted spotlight attention.

William Fox in 1931 turned over to Untermyer, as counsel, his personal, complex and involved financial and business affairs, resulting from over-expansion of Fox and film company, of which he then was president, in theatre circuits in America and England. Lawyer was credited with successfully salvaging the properties and succeeded in obtaining a settlement for Fox from banking interests and associates which was reported in excess of $3,000,000. For this legal nifty Untermyer was paid a fee of $1,000,000 by Fox.

Untermyer also was attorney for the A. L. Erlanger estate in defense of an action brought by claimants to break the theatrical man's will, notably Charlotte Fixel. Case had sensational features and the trial, in which he was opposed by Max Steuer, was reported prominently in the press.

Throughout his life, until ill health in later years limited his theatre attendance, Untermyer was keenly interested in the theatre.

Olmstead Unloads Mono

Los Angeles, March 19.

Ray Olmstead sold his interests in Monogram Pictures distributing company to his partners, Howard Stubbins and Mel Hulling. Company operates exchanges in Los Angeles, San Francisco, Portland and Seattle.

Olmstead will devote his time to a chain of Arizona theatres in which he has an interest.

Marty Solomon, in sales for 21 years, has been appointed manager of Mono's L.A. branch. He was branch manager there for Columbia for nine years, previously with Warners for 11.

Slump Strikes at Chi B.O.'s, But 'Singapore'-Vaude Neat $30,000; 'Turp'-Vaude OK 13½G, 'Gone' Slips

Chicago, March 19.

It's Holy Week, which, like the week before Christmas, still rates as a boxoffice chiller no matter what the attraction.

Slump is expected and cannot be considered as a real test of b.o. values. Most of the theatres accept the situation and are continuing with holdover items rather than toss in fresh pictures. Among those using continued runs are the United Artists, Apollo, Roosevelt, Palace, while the only house which really brought in a flicker of importance is the Chicago with 'Road to Singapore,' Bing Crosby-Bob Hope-Dorothy Lamour flicker turned in fine weekend, but is a cinch to drop off in midweek. However, will naturally get an extended run in other houses in the loop following the Chicago.

Plenty of Easter stuff coming in late this week, with Thursday (22) seeing kid items take over the Palace and the Roosevelt, the former house with 'Pinocchio,' which will be double-billed with 'Courageous Dr. Christian,' while the Roosevelt will get Shirley Temple's 'Bluebird.' In a way, the United Artists must also be figured as making a play for the juve trade with its incoming 'Young Tom Edison,' which opens Friday (23).

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Sidewalks' (Par). Moved here from Roosevelt and doing what it can against the season for indicated $3,300, oke. Last week, 'Dakota' (M-G), meek $3,300.

Chicago (B&K) (4,000; 35-55-75)—'Singapore' (Par) and stage show. Opening weekend accounting for the bulk of trade currently. Looks to come through for neat $30,000. Last week, 'Grapes' (20th) and vaude, finished fortnight to $25,300 for second sesh.

Garrick (B&K) (900; 35-55-65-75)—'Congo Maisie' (M-G). Strictly filler and headed for mild $3,300. Last week, 'Castle Hudson' (WB), completed fortnight to so-so $3,000.

Oriental (Jones) (3,200; 75-$1.10-$1.20)—'Gone' (M-G) (8th wk.). Matinees are down sharply and particularly affected this week. Nights continue bright. Sharp dip currently to $22,000. Last week, $26,300. Capacity is $32,000.

Palace (RKO) (2,500; 35-55-65-75)—'Divorcement' (RKO) and 'Playboy' (RKO) (2d wk.). Holding over because of the season, and not worried about its dip to and $5,000 currently, after rather disappointing $7,000 last week.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Grapes' (20th). Switched here after two weeks in the Chicago and figuring for meek $4,500. Last week, 'Sidewalks' (Par), fair enough $6,000.

State-Lake (B&K) (2,700; 25-40)—'Turp' (M-G) and vaude. Hit by the season, but still a bright spot in the loop at $13,500. Last week, 'Hell' (U) plus Edgar Kennedy on stage, fine $14,700.

United Artists (B&K-M-G) (1,700; 35-55-65-75) — 'Northwest' (M-G) (4th wk.). Final week on indicated $4,000. Last week, okay $8,200.

Woods (Essaness) (1,200; $1.10-$1.20)—'Gone' (M-G) (8th wk.). Hit with the rest on matinees, with strong nights. Down to $10,000 currently, following $12,000 last week. Capacity $15,000.

PROV. HOLDS UP, BUT 'IRISH', $5,500, FLOPS

Providence, March 19.

(Best Exploitation: Albee)

Biz is holding own nicely despite Holy Week. Albee is carrying dual thrillers for better than average take. 'Three Cheers for the Irish,' at Majestic, not helped any by St. Patrick's Day weekend.

Dual thrillers at Albee had house's press agent dropping handbags all over town. Card inside notified finder that if he or she returned the bag to Albee, passes to current films would be given. Show billing was also painted in red paint on backs of newspapers and stuck on convenient poles and fences with pen knives.

Estimates for This Week

Albee (RKO) (2,300; 25-35-50)—'Seven Gables' (U) and 'Black Friday' (U). Customers apparently like thrills in double doses, because this one's spotting good $7,500. Last week 'Chickadee' (U) and 'Witness Vanishes' (U), swell $8,500.

Carlton (Fay-Loew) (1,400; 25-35-50)—'Strange Cargo' (M-G) and 'Ghost Home' (M-G) (2d run). Average $3,500. Last week, return engagement of 'Gone' (M-G) (75c.-$1.50), poor $5,300.

Fay's (Indie) (2,000; 25-35-40)—'Honeymoon Deferred' (U) and vaude. House usually slow during Holy Week; so-so $5,500. Last week, 'Grapes' (20th) (2d run) and vaude, good $8,000.

Majestic (Fay) (2,200; 25-35-50)—'Cheers for Irish' (WB) and 'Philo Vance' (WB). Disappointing $5,500. Last week, 'Castle Hudson' (WB) and 'Granny Gun' (WB), poor $5,000.

State (Loew) (3,200; 25-35-50)—'Man Dakota' (M-G) and 'Men Without Souls' (Col). Generally healthy $12,000 coming in. Last week, 'Strange Cargo' (M-G) and 'Ghost Home' (M-G), strong $15,000.

Strand (Indie) (2,000; 25-35-50)—'Farmer's Daughter' (Par) and 'Fatal Hour' (Mono). Fairly active for good $6,000. Last week, 'Dr. Cyclops' (Par) and 'Peppers at Home' (Col), okay $6,300.

Pitt Overcoming Holy W'k; 'Child,' $7,000, Surprises

Pittsburgh, March 19.

Holy Week is holding no terrors for any of the downtown stands. As a matter of fact, grosses are considerably better than last week on the whole, pointing up anew the truism that the attraction—not the season—counts.

Comparatively outstanding is the Fulton, which is booting 'Child Is Born' to best week house has had in a long time on the strength of 'Adults Only' tag. Picture is doing so well it will be held over. Stanley is getting by with Buddy Rogers' band on stage and 'Man from Dakota.'

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'Grapes' (20th) (2d wk.). Still dropping, but good enough at $6,000. Last week, on second, $8,500, good.

Fulton (Shea-Hyde) (1,700; 25-40)—'Child Born' (WB). Shooting ahead for surprising $7,000. Originally set only for Holy Week, picture was pink-ticketed and result of extra strength will rate three-day holdover. Last week, 'Carters' (Par) and 'Big Guy' (U), pulled after six days and very poor $2,000.

Penn (Loew's-UA) (3,300; 25-35-50)—'Dr. Ehrlich' (WB). Rave reviews and audience comment keeping this one on level ground in spite of season. Headed for neat $14,000 and holdover at Ritz. Last week, 'Strange Cargo' (M-G), sock $19,000.

Ritz (WB) (800; 25-35-50) — 'Strange Cargo' (M-G). On moveover from Penn and just what the doctor ordered for this site. Should come home with smart $4,500. Last week, 'Northwest Passage' (M-G), dandy $5,000 on second week.

Senator (Harris) (1,800; 25-40)—'Man Wouldn't Talk' (20th) and 'Lone Wolf Strikes' (Col). Uninspired gate for this twinner and will be lucky to reach the sunny side of $2,000. Last week, 'Black Friday' (U) and '7 Gables' (U), responded to double horror billing for good $3,000.

Stanley (WB) (3,800; 25-40-60)—'Man Dakota' (M-G) and Buddy Rogers' orch on stage. Rogers third appearance here and getting better all the time. Word-of-mouth will bring in about $15,000. Not bad for this week. Last week, 'Castle Hudson' (WB) and Maurice Spitalny orch-Johnny Perkins-Dixie Dunbar, blah $11,500.

Warner (WB) (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (6th wk.). Reservations off for Holy Week and will dip to $17,000, still terrific. Prospects for Easter Week much better. Last week, $22,000, phenomenal.

Montreal Plenty Blah; 'Gone's' 5th N.G. $12,000

Montreal, March 19.

Holy Week, federal elections, reissues and repeats make for a poor week, with grosses low all around.

'Gone With the Wind,' in fifth week, is pointing to meagre $12,000.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'Little New York' (20th). Looks like slip to poor $5,000, due to season. Last week 'Dr Ehrlich (WB), so-so $5,500.

Capitol (CT) (2,700; 25-45-55)—'Robinson' (RKO). Not better than $5,500 in sight, poor. Last week, 'Chickadee' (U) and 'Bright Boys' (U), poor $4,500.

Loew's (CT) (2,800; 75-1.13) 'Gone' (M-G) (5th wk.)—Pointing to so-so $12,000, with interest sinking fast. Dropped to $15,000 last week.

Princess (CT) (2,300; 25-34-50)—'Earl Chicago' (M-G) and 'Fast, Furious' (M-G) (2d wk.). Sighting good $3,300, after very nice $5,000 last week.

Orpheum (Ind) (1,100; 25-40-50)—'Cavalcade' (20th)—Just filler for Holy Week. Possible $1,200 in sight, poor. Last week, 'Over Moon' (UA) and 'Mexican Spitfire' (RKO), good enough $1,500 on second week.

Cinema de Paris (France-Film) (600; 25-50)—'Roman d'un Tricheur' (2d wk.). Poor $900 after poor $800 last week.

St. Denis (France-Film) (2,300; 25-34)—'Golgotha' and 'Pour La Moisson.' May gross good enough $5,000. Last week, 'Therese Martin' and 'Pauvre Petite Fille,' nice $5,500.

First Runs on Broadway

(Subject to Change)

Week of March 21

Astor—'Gone with the Wind' (M-G) (15th wk.).
Capitol — 'Northwest Passage' (M-G) (3d wk.).
Center — 'Pinocchio' (RKO) (7th wk.).
Criterion—'Earl of Chicago' (M-G) (2d wk.).
Globe — 'Human Monster' (Mono) (23).
Music Hall—'Young Tom Edison' (M-G) (2d wk.).
Palace — 'Viva Cisco Kid' (20th).
(Reviewed in Current Issue)
Paramount—'Road to Singapore' (Par) (2d wk.).
Rialto — 'Black Friday' (U) (23).
(Reviewed in VARIETY, March 13)
Rivoli—'It's a Date' (U) (22).
Roxy—'Primrose Path' (RKO) (22).
(Reviewed in Current Issue)
Strand—'Virginia City' (WB) (22).
(Reviewed in Current Issue)
State—'House Across the Bay' (UA).
(Reviewed in VARIETY, Feb. 28)

Week of March 28

Astor—'Gone with the Wind' (M-G) (16th wk.).
Capitol—'Broadway Melody of 1940' (M-G).
Criterion—'Adventure in Diamonds' (Par) (27).
(Reviewed in VARIETY, Jan. 24)
Globe — 'The Secret Four' (Mono) (30).
Music Hall—'Rebecca' (UA).
Paramount—'Road to Singapore' (Par) (3d wk.).
Roxy—'Primrose Path' (RKO) (2d wk.).
Strand—'Virginia City' (WB) (2d wk.).

LAUGHTON GETS COOL $5,400 IN K. C.

Kansas City, March 19.

Pre-Easter shopping is drawing a lot of coin and distracting attention of film-goers, probably one explanation for light attractions on tap. Newman is playing 'Sidewalks of London' and laying it on the Vivien Leigh name in the ads.

'Grapes of Wrath' is a holdover in both Fox Midwest houses, but moves out tomorrow (Wednesday) for Deanna Durbin's newest. 'Grapes' started strong and rang up healthy first week, but by now getting only the customers with sturdy stomachs.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820 and 1,200; 10-25-40)—'Grapes' (20th) (2d wk.). Holdover s'anza getting average play and looks to wind up around $5,500, combo. First week was strong at $10,700.

Midland (Loew's) (3,573; 10-25-40)—'Man Dakota' (M-G) and 'Blondie Budget' (Col). Pair far from magnetic. Light $8,000. Last week, 'Broadway Melody' (M-G) and 'Lone Wolf Strikes' (Col), pleasant $11,000.

Newman (Paramount) (1,900; 10-25-40)—'Sidewalks London' (Par). Depending on the Laughton-Leigh combo. So-so $5,400. Last week, 'Dr. Cyclops' (Par), territorial prerelease, brought in $7,000, good. Weather last few days of week hurt here as at other houses.

Orpheum (RKO) (1,500; 10-25-40)—'Three Cheers Irish' (WB) and 'Slightly Honorable' (WB). Several name players among the two casts and getting average play at $5,700. Last week, 'Abe Lincoln' (RKO) and 'Millionaire Playboy' (RKO), fair $6,000.

Tower (Joffee) (2,110; 10-25)—'Invisible Man' (U) and vaude. Looks like $5,700, light in comparison to last few weeks. Last week, 'City Chance' (20th) with Joe Venuti and Flo Ash heading stage bill, $8,300, good.

Despite Holy Week, Dorsey Swings 'Singapore' to Smash $56,000; Fidler With 'Night' Bright 28G, 'Earl Chi' 22G

(Best Exploitation: Paramount)

This is Holy Week, a proverbial terror for showmen, but along Broadway no one would know it, judging from the business some of the theatres are corraling. Where the gross is disappointing the alibi can be anything, including Thursday's (14) rain and the snowstorm Saturday (16). What seems to be inconclusive proof is that if you hang out what they want, they'll come and get it regardless.

Three very exceptional examples of this are the Paramount, Criterion and State. All are making Holy Week look like a holiday stanza.

'Road to Singapore,' with the names of Bing Crosby, Bob Hope and Dorothy Lamour for draught, plus Tommy Dorsey on the stage, is at the Paramount. The house got Glenn Miller, there previously, to appear with Dorsey on the first show last Wednesday (13), advertising the fact, and they nearly tore the place down. Ever since the pace has been maddening and the first week, ending last night, was $56,000. Par has topped this figure less than a half dozen times only, including big holiday weeks. Theatre sold the show with all its might, Jack McInerney doing a good publicity-exploitation job.

'Earl of Chicago,' first-run at the grand Criterion, also finished its first week last night (Tues.). The gross of $22,000 is the second best the house has ever done. As with the Par, the theatre no doubt is getting everybody but the altar boys. 'Earl' holds over.

Including this picture Metro has four on Broadway this week, others being 'Gone,' 'Passage' and 'Edison' for a total gross of over $150,000.

Equally amazing for Holy Week is the way they're jamming the State this week, which has 'Remember the Night' (2d run) and Jimmy Fidler, plus Hollywood featured players, and guesters. House has a chance to hit $28,000, maybe more, and that ain't hay.

Music Hall is not quite as remarkable as Par, State and Criterion, but at $80,000 with 'Young Tom Edison' it also can gaily belie the Lenten bugaboo. This is satisfactory profit, even if the hopes had been for more, and in holding the picture over for Easter it will probably go to a two weeks' profit that will be enormous.

'Chickadee' is having trouble and may not push its way to over $30,000 at the Roxy, with result it will be replaced Friday (22) with 'Primrose Path,' another outside buy, this one from RKO.

Although it isn't getting top coin nor the women, 'Northwest Passage' holds a third week on the strength of $30,000 or close this week (2d), which as the Cap is operated means a good profit. The first seven days fell short of $45,000 but still very strong in comparison with pre-'Gone' pictures played here.

'Pinocchio,' now in its sixth week at the Center, will finish at about $23,000, o.k. The picture closes Tuesday (26) or Wednesday (27) and immediately goes onto the RKO circuit, opening the following day in that chain's 'A' theatres in the N. Y. area. It opens ahead at the Albee, Brooklyn, tomorrow (Thurs.).

Regarded as one of the poorest bookings for Lent and Holy Week is 'Three Cheers for the Irish' and a stage show of Johnny McGee's orchestra and Morton Downey. Lent is one time it's hard to get the Hibernians, with result the first week slipped to $19,000 and the second (current) will be no more than about $12,000, lowest the house has gone in his pix-pit band policy.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Gone' (M-G) (15th week). Ended 14th week last night at close to $20,000, very good. No date for closing as yet broached.

Capitol (4,620; (25-40-85-$1.10-$1.25)—'Passage' (M-G) (2d week). Activity at the b.o. would indicate around $30,000, good profit, although somewhat under hopes. Women don't seem to be intrigued, this possibly being the reason picture isn't doing bigger. The first week fell short of $45,000, but give the Cap this profit on any week and it'll be singing hosannahs. Holds third week.

Center (3,381; 25-40-65-85-99-$1.10)—'Pinocchio' (RKO-Disney) (6th wk.). Coming down on Holy Week but at $23,000 suitable profit. Remains seventh lap then goes onto the RKO circuit Thursday (28). A pre-RKO date is the Albee, Brooklyn, which starts the picture tomorrow (Thur.). The 5th week for 'Pinocchio' was under $30,000 oke.

Criterion (1,662; 25-40-55)—'Earl of Chicago' (M-G) (2d week). Begins holdover today (Wed.) after cracking through like a champ to $22,000 the first week, concluded last night (Tues.). 'Wolf of N. Y.' (Rep) a dodo, under $6,000.

Globe (1,700; 25-35-55)—'Castle on Hudson' (WB) (2d-final week). Prison meller will get a possible $5,000 on its final stint, following second week of $7,000 and first of $12,000, slick profit.

Palace (1,700; 25-35-55)—'Bluebird' (20th) and 'Abe Lincoln' (RKO), both 2d run, dualed. This coupleton looks about $9,000, very good. Last week '69th' (WB) (2d run) and 'Young As You Feel' (20th) (1st run), $7,000, fair.

Paramount (3,664; 25-35-55-85-99)—'Singapore' (Par) and Tommy Dorsey, Red Skelton, others (2d wk.). Inaugurates second week today (Wed.) after pounding through to immense $56,000 first seven days, ended last night (Tues.), one of the half-dozen best stanzas the house has had under its current policy of five years. Big gobs of jitterooss are being drawn. Last week, second for 'Seventeen' (Par), Glenn Miller, Andrews Sisters, a rousing $42,000.

Radio City Music Hall (5,980; 40-60-84-99-$1.65)—'Edison' (M-G) and stage show. Usual Easter pageant with incoming 'Edison' Thursday (14) and while some bucks over $80,000 was expected, this is still good coin. A $90,000 boost for Easter is not a bad guess. Last week 'Too Many Husbands' (Col) disappointed, $70,000.

Rialto (750; 25-40-55)—'Millionaire Playboy' (RKO). Pointing to only $6,000, not so hot. Last week 'Double Alibi' (U) $6,200.

Rivoli (2,092; 40-55-75-85-99)—'Grapes' (20th) (9th week). Goes two additional days on a ninth week. 'It's a Date' (U) the theatre's Easter basket. 'Grapes' $12,000.

Roxy (5,836; 25-40-55-75)—'Chickadee' (U) and stage show. Mae West-W. C. Fields comedy failing to catch on right and lucky if mounting $30,000, mild. Doesn't hold. Last week 'Vigil in Night' (RKO) also foundered, $30,000. 'Primrose Path' (RKO) next.

State (3,450; 35-55-75)—'Remember the Night' (Par) (2d run) and vaudeville including Jimmie Fidler film unit. Show apparently has what the public wants and $28,000 is the pleasing answer. Last week 'Judge Hardy' (M-G) (2d run) and George Hall orch, Dolly Dawn and Anita Louise, near to $22,000, good.

Strand (2,767; 25-50-55-75-85-99)—'Irish' (WB) and Johnny McGee orch, plus Morton Downey (2d-final week). The wrong kind of a show for Lent and only about $12,000 this week (2d), new low under policy. First week also fell badly to $19,000, making it appear house would have been smarter to hold 'Dr. Ehrlich' and Tommy Tucker following two excellent weeks. 'Virginia City' (WB) and George Olsen open Friday (22).

'MICE' BIG 9G IN BUFFALO

Buffalo, March 19.

Holy Week, which is running true to its usual form as one of the top annual gloom sessions, sees the two Steinbeck operas, 'Mice and Men,' twinned at the Lakes, and 'Grapes,' on a repeat at the Hipp, pitted against each other and both grabbing off the best comparative figures in town.

At the same time, this dismal stanza finds the Buffalo, Lafayette and 20th Century, which recently have been consistent upper-bracketeers, fading from fair down to shadow numerals. Good Friday, with its late p.m. openings, won't help much.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Three Cheers Irish' (WB). Dipping down to awful $10,000. Last week, 'Northwest Passage' (M-G), tapered off to $15,000, but okay.

Great Lakes (Shea) (3,000; 30-50)—'Mice and Men' (UA) and 'Farmer's Daughter' (Par). May grab potent $9,000. Last week, 'Pinocchio' (RKO) (2d wk.), way under hopes at $8,000.

Hipp (Shea) (3,100; 25-35)—'Grapes' (20th) (2d run). Repeat hitting neat clip for possibly hefty $8,000. Last week, 'Sidewalks London' (Par) and 'Seventeen' (Par) over $8,500, very nice.

Lafayette (Hyman) (3,300; 25-35)—'Music Heart' (Col) and 'Son Guilty' (Col). Getting brutal brushoff at around $4,500. Last week, 'Charlie McCarthy' (U) and 'Call Messenger' (U), droopy but in black at $6,500.

20th Century (Dipson-Basil) (3,000; 30-40)—'Brother Rat Baby' (WB) and 'Philo Vance' (WB). Should top $7,500, okay. Last week, 'Wolf New York' (Rep) and 'Money Burn' (Rep), nothing to brag about, $11,000.

Detroit's Trend for Plenty of Auto Parking Space Keynotes Problem For Future Downtown Theatre Bldg.

Detroit, March 19.

New trends in city zoning may make future theatre building prohibitive. Typical of the proposed type of legislation, which many cities are considering because of the increasing parking problem, is Detroit's contemplated zoning ordinance.

Recent surveys have shown that parking is an increasing factor in new building. Congested downtown areas have been losing biz because the average motorist, particularly women, go where there is easy parking. It is held one of the important factors in the decentralization of cities with the candy outfits, such as chain stores, having caught on long ago and built their stores where they could provide plenty of parking space. Big stores here have caught onto this lead and established outlying branches and the downtown theatres have tried numerous parking devices to help their business.

But Detroit's proposed zoning ordinance would be fatal to future theatre building, not only downtown, but among the nabes. This new type of legislation, even on modest parking requirements, would force the buying of large tracts in desirable locations. It asks only that the theatre provide 130 square feet of parking space for each eight seats in the house.

It's a reasonable request, planning engineers say, but when translated into figures it becomes a bewildering problem for future theatre growth.

Take a typically important nabe like the Riviera here, which has 2,800 seats. Were a new theatre that size to be erected after the proposed act were passed, 32,500 feet of parking space would have to be provided either on the premises or within 300 feet of the house. A lot 300 by 250 feet would lack 2,500 square feet of meeting this requirement.

Some Capacities

Downtown, the Fox has 5,045 seats (auditoriums here like the Masonic Temple have about the same number). If this theatre were to be reproduced to meet the new city zoning ideas, a lot 300 by 300 feet would be inadequate to provide the 94,300 square feet of parking space, admittedly a modest demand for the cars its customers would drive.

It is getting to be a tough nut to crack, the parking problem. One of the thoughts behind it was to make business enterprises more profitable. If downtown areas were losing out and those with adequate parking facilities booming, the answer seemed to be to make parking space requirements in keeping with the size of the enterprise. This was beside safety and other considerations.

But in creating laws which are designed to make business enterprises profitable, the initial costs are being boosted to a point where the original investments would come high and doom smaller outfits from theatre building. It would make the investment come high for anybody and a lot longer in paying off.

Such new legislative trends would hit churches and all other places of assembly equally hard.

One of the answers given around Detroit is that 'there may be fewer theatres in the future but they'll be doing better. The idea of necessary parking space to get the patronage is sound, backed up by research. But it's going to be a corker to work out.'

Canton's De Luxe Nabe

Canton, O., March 19.

City Council has approved a zoning law change to permit the construction of a proposed de luxe nabe on Cleveland avenue, N. W., despite objections of property-holders in that section. S. D. Stanson, Inc., Akron, plans to build new house.

Miles Vance's Nabe

Hamilton, O., March 19.

A 450-seater, to be known as the Linden, will be built in suburban Lindenwald by Miles Vance, erstwhile operator of the Crescent, Cincinnati suburban house. Ready July 1. This is the first theatre to be built here in many years, town being controlled by Paramount through its Northio Theatres, Inc.

Sage Gag

Marquee titler for the Amsterdam theatre on West 42nd street, N. Y., has a sense of humor.

'Confucius say "Velly Good Show."'

Glesseman-Harris' Own House

Detroit, March 19.

Cliff Glesseman, former manager of the Michigan theatre, operated by United Detroit Theatres, and Bud Harris, chief projectionist for the same group, building a new 700-seat house in Keego Harbor. Ready for May opening.

Schine's Addition

Norwalk, O., March 19.

William Selman, manager of the Schine, announces plans for a new theatre in Norwalk, O., on Main street.

New L. & J. House

Atlanta, March 19.

Erection of a Lucas & Jenkins theatre on East Lake Drive, just outside the city limits, has been approved by the City Commission of Decatur, Atlanta suburb.

Jackson's New 600-Seater

Jackson, Miss., March 19.

The Pix is a new house just opened, seating 600. W. H. (Bill) Jones manager.

Texas Con. Adds One

Corpus Christi, March 19.

New nabe here will open the first part of April seating 400. One of the Texas Consolidated group.

Albany's Drive-In

Albany, March 19.

An auto-vision theatre, the first for the Albany area, will be opened on a site near Howard Johnson's restaurant in East Greenbush, south of Rensselaer, on the New York-Albany road. Backers are Owen M. Holmes and John F. Gatelee, of Springfield, Mass. Open-airer launched as soon as weather permits. Accommodations for about 450 cars and one of the exclusive features will be the use of individual speakers with independent volume control in all cars.

Thomas Gorman Wins Award From Universal

Chicago, March 19.

Thomas Gorman, midwest district manager for RKO theatres, last week received an award from Nate Blumberg, president of Universal, for his work in exploitin, the national premiere of a mystery combination of 'Black Friday' and 'House of Seven Gables.'

Award was particularly made to Gorman for his coining of the word 'mystradrama' for these pictures, with the expression to be used by Universal throughout the country.

Luminous Paint Idea To Reduce Theatre Hazards

Los Angeles, March 19.

Combination of 'black light' and fluorescent paints is anticipated to solve the problem of theatre aisle lighting, according to theatre architect S. Charles Lee, designer of several hundred houses on the Coast during the past 20 years.

Lee has been closely associated on research of the combination of the light and paint with General Electric engineers for the past five years.

'Episode' Promoted

Hollywood, March 19.

'Episode' was handed a high budget by Warners and shifted from the Bryan Foy to the Hal Wallis unit. It will be the first directorial job for Kurt Bernhardt under his recently signed contract.

Priscilla Lane and Jeffrey Lynn have been pencilled in for the top roles. Wolfgang Reinhardt will be producer, his first chore as such. Michael Hogan is scripting.

THOSE WHATZIS MEN

Win Back Child Film Curb in Japan Through Gimmick

Tokyo, Feb. 20.

Due to the restricting of juvenile attendance at picture houses, enforced by the new Motion Picture Law, the more than 1,000 'Kamishibai' men who go around Japan telling children stories by means of picture slides and selling them candy, are earning on the average about 15 yen a day ($4). Their net profits are said to be about 60% of their gross, quite a haul considering the low cost of living in Japan.

Their method of travel is on bicycles, with their picture stage-boxes fastened to racks on the vehicles.

'BISCUIT EATER' TO GET 2-DAY GEORGIA FETE

Atlanta, March 19.

State and sectional leaders will join film notables and southwest Georgians in a two-day celebration to be held in conjunction with Paramount's world premiere at Albany of 'The Biscuit Eater.' The film will be shown at the Albany theatre on the night of April 11 and all seats will be reserver. Albany is an Atlanta suburb.

The 'Vox Pop' network show will originate in Albany on the night of the premiere, with Wally Butterworth and Parks Johnson making the trip from New York to handle it. The press and visiting notables will be invited to Albany for a barbecue. The broadcast will be from 7:30 to 8 p.m.

'Biscuit Eater' was made in its entirety in and around Albany. James Street, former Atlanta newspaperman, authored the story, which first appeared in the Saturday Evening Post.

'Dr. Cyclops' Receives Heavy K.C. Plugging

Kansas City, March 19.

'Dr. Cyclops,' Par's bid for the horror fans (in Technicolor), had a pre-release territorial preem at the Newman here last week. Film gave Jerry Zigmond, manager, chance to strut some time tested ballyhoo and a sidewalk stunt which proved a traffic stopper.

An 'atom chamber,' consisting of a live model equipped with sarong and come-hither smile in a life-sized compartment originated for lobby use, developed such interest that it had to be turned around to face the street. The patrons ogled the girl through a reversing lens which diminished the image till she appeared about six or seven inches tall. A fake ruler installed inside the compartment alongside the girl heightened the illusion.

Film also lent itself to unusual art and articles in the dailies and novel tieups for radio stations, street ballyhoo, magazine throwaways and window displays. Max Joyce, of the Par h.o., was in to work with Zigmond.

Temple

Continued from page 1

expected that a waiver will be asked of the city authorities to permit her to sing and dance. Jack Curtis is agenting the deal from New York for the Leo Morrison agency on the Coast.

Besides Shirley Temple, Todd is trying to line up a string of stage, film and radio names to follow one another every four weeks. He's dickering for Eddie Cantor, Mae West and Edgar Bergen.

In the event he can't get enough names for variety shows, Todd may revive his 'Bring on the Dames' vaude unit, but amplified with headline performers for a run at the Fair. He mentions Gypsy Rose Lee as a possibility for this idea.

Todd last week signed Hassard Short to stage the shows for Old New Orleans, on the site of last year's Little Old New York. There'll be three different variety shows at this spot. Another Todd concession this year will be Dancing Campus on the former Nils T. Granlund (NTG) tract. Campus will grind with three bands at 25c admish.

'Virginia City' Riot

Continued from page 3

ing such photogenic profiles as that of Errol Flynn and Miriam Hopkins set up as potential targets for flying bottles.

One glance was enough for Einfeld, especially when a little quick figgering with pad and pencil revealed that physical damage to Flynn would cost the brothers Warner in the neighborhood of $20,000 a day in production delays on the 'Sea Hawk.' So Einfeld ordered Flynn, Miss Hopkins, Randolph Scott, Humphrey Bogart and the others into a bus and away they scrammed.

In the meantime, Hart had been out hunting the guys who had sold him the idea of the $1.10 preem. Finding the stars were definitely not going to appear at the house, Hart returned the differential between the regular 40c tap. Accompanied by his miner and townsfolk friends, he made for the spot where the buses were parked.

P.A. Hit By Rock

All they found was a busload of newsmen and John Miles, WB p.a., who had promised Hart the players would be at the theatre. Mob leaders demanded the reporters and Miles do something about making the actors appear, refusing to believe that they had already left town. Miles was in the middle—both literally and figuratively—and was getting shoved around plenty by this time. He was temporarily saved from a worse fate by honied words from the lips of Bill Oliver, of the Los Angeles Herald-Express, who quieted the crowd.

In a moment, however, all was aflame again and one husky miner shouted: 'By God, if them actors don't get off that bus, we'll carry them off.' With that they started foraging for players, and, by way of salvaging something out of the melee, let Miles have a rock in the midriff.

Hart in the meantime got in a fist fight with a WB exec while the crowd yelled, 'Chase 'em out of town!' 'String 'em up!' Unable to find 'them actors,' who were by this time some 20 miles distant, the mob milled around town until state police broke it up and the remaining film people evacuated. It all ended happily with localites dispatching a wire of apology to Hollywood and Einfeld salving Hart by telling him WB would make no rental charge for the picture.

Another Incident

Another untoward incident, which barely missed marring the gala fete with serious injury to participants, was the collapse of one of the walls of Piper's opera house, which shortly before was filled with WB stars, officials, newsmen and sourdoughs, from which there was a broadcast Saturday (16). Engineers had condemned the 80-year-old building years before.

There was only one sizable nugget dug up on the Warner junket to the world's onetime bonanza capital, hard by Reno, the biggest little city ever foisted on 47 other states by a chamber of Commerce. Hegira proved smart showmanship and the healthiest dollar's worth of advertising ever bargained for. For a sum not in advance of $15,000, Warners took into tow some 100 or more film critics, columnists, publishers and other merchandisers of the printed word and practically kept them captive for three full days. They couldn't write about any other picture or studio's output if they wanted.

Object of the trek, which carried 18 cars of sundry fourth estaters and picture personalities from Hollywood and another three cars of column fillers from the eastern seaboard and points intermediate, naturally was to hop up copy in advance of the film's general release. It's less important function was the triple world premiering of 'Virginia City.' It succeeded seven ways from Sunday and the story of its success will soon be told at the wickets.

Ironic note to the festive gala was struck when the special rolled into Bakersfield, Calif., deep in the Okie belt. From the observation platform where he handled intros, Ken Murray mixed his jibes with a crack about Warners' $1,000,000 picture. Just then above the heads of 10,000 massed at the station were raised crudely scrawled signs reading 'we are starving,' 'come to Bakersfield's starvation camp' and similar legends. It set the gang to thinking and they beat a hasty retreat to the long mahogany, a replica of Virginia City's once famous and still going Crystal Bar.

Publicity gang pulled another one out of the hat by selling Reno and Virginia City on the idea that they should provide the special and also meet the tab on incidentals en route. It proved a good investment for the two towns, as the convergence of the Hollywood caravans brought a few thousand spenders into their confines who otherwise would have had no reason for passing the weekend in the biggest little city in the world.

'WESTERNER' MAY GET BIG TEXAS HOOPLA

Premier of 'The Westerner,' Samuel Goldwyn film, is being planned by United Artists for Fort Worth, Texas, in July. If arrangements can be made, it will be accompanied by the same type of bally—special train, etc.—as Warner's buildup for 'Virginia City.'

Lynn Farnol, chief of publicity and advertising, is slated to fly to the southwestern city tonight for confabs as to cooperation the town will give on a big preem. He will talk with Amon Carter, publisher of the Star-Telegram, and Bob O'Donnell, g.m. of the Interstate Circuit. Farnol was in Boston yesterday (Tuesday) on the campaign for opening of Selznick's 'Rebecca.'

'Not For Kids' Angle N.S.G. For 'Blue Bird'

Pittsburgh, March 19.

Looking for a way to stimulate biz during Holy Week, John Walsh, manager of the Fulton, hit upon the idea of voluntarily 'pinking' house's current attraction, 'A Child Is Born.' Advertisements all carried announcement that 'children under 16 are not admitted unless accompanied by their parents.'

It's the first time in lot of years that the stunt has been tried around here, with Fulton taking out extra large ads (for that spot) in the dailies and playing up the 'not for children' angle. May be okay from one angle, but n.s.g. from another, since house's current trailer is for 'Blue Bird,' next attraction, and kids it hopes to attract won't see it.

Arch Reeve's Son Joins Par; Senior at 20th

Another father-and-son team in pictures and with different home offices is Arch Reeve and his eldest son, Donald. Latter, with United Press several years on rewrite, joined Paramount's publicity department Monday (16) as a contact man for fan mags. Reeve's Sr. is N. Y. advertising manager of 20th-Fox.

Paul Lazarus is a distribution exec with United Artists, while Paul, Jr., is with the Warner publicity department. A brother combination, both in publicity, are Mort Blumenstock at Warners and Sid, who's with 20th-Fox.

In moving Donald Reeve into Par, Nick Mamula is promoted from the fan mag department to handle daily copy as an assistant to C. N. Odell, while Hank Larner is being switched from press books to handle detail assignments, special stories, etc.

'Rebecca' Contest

Contest to plug 'Rebecca' has been lined up by United Artists' publicity department for the New York Journal-American. It begins Monday (25) and continues for two weeks. The film opens at the Music Hall Thursday (28).

Contest is for the best 100-word description of the most dramatic incident or scene in the picture, with quotations from the book permitted. In addition to cash, prizes include copies of the novel.

Gartner Out at Par

With Paramount 24 years, Charlie Gartner went off the payroll last Wednesday (13) following his transfer to the Coast studio less than a year ago to work on special publicity and hookups.

He had been in charge of foreign publicity at the home office prior to that, the majority of his years having been spent in the foreign department.

Strong Philly Bally Boosts 'Irish' To $5,000; 'Edison' Nice $15,000

Philadelphia, March 19.
(Best Exploitation: Stanton)

Holy Week, that bugaboo to show business, is living up to advance notices and cutting down b.o.s all along the line, despite the lineup of heavy-hitting product at the downtown deluxers.

Only film to withstand the jolt of the holiday is 'Young Tom Edison,' which is snagging nice $15,000—below expectations but still profitable. Even the redoubtable 'Gone with the Wind' is feeling the slump as it goes into ninth week.

Neatest trick of the week in the line of publicity and exploitation was staged by Stanton, which took hold of the St. Patrick's Day spirit to ballyhoo 'Three Cheers for the Irish.' The entire squad of motorcycle police was commandeered to boost the film. Each copper was given a handful of tickets and told to spot safe drivers on their beats. As an extra-special driver was gandered, the motorcops stopped him, complimented his care and gave him a pair of ducats. Since the city is in the midst of a safe-driving campaign, the stunt was given plenty of space in the dailies. Tieups were also made with each police precinct, Irish society and Irish programs on the radio stations.

Estimates for This Week

Aldine (WB) (1,303; 32-42-57-68)—'House Across Bay' (UA). Not hit as badly as the rest, getting fair $11,200. Last week, 'Dr. Ehrlich' (WB), limped across second lap with poor $7,000.

Arcadia (Sablosky) (600; 32-42-57)—'Remember Night' (Par) (2d run). Just fair $3,000. Last week, 'Broadway Melody' (M-G), nice $3,300 for second semester.

Boyd (WB) (2,350; 32-42-57-68)—'Tom Edison' (M-G). Keeping above the red ink margin with an even $15,000. Last week, 'Abe Lincoln' (RKO), poor $11,700.

Earle (WB) (2,758; 75-$1.14)—'Gone' (M-G) (9th wk.). Even this strongie is feeling the Holy Week jitters, dropping down to $20,000, still plenty potent. Last week's gate was neat $26,000. Will probably run at least another month. Tickets are on sale until April 4.

Fox (WB) (2,423; 32-42-57-68)—'Take Woman' (M-G). Tracy-Lamarr team looks like mediocre $14,000. Last week, 'Grapes' (20th), brought nice $12,200 for second week.

Karlton (WB) (1,066; 32-42-57-68)—'Dr. Ehrlich' (WB) (2d run). Little better than its opening run with so-so $4,200. Last week, 'Seventeen' (Par), fair $3,300 for first-run showing.

Keith's (WB) (1,970; 32-42-57-68)—'Northwest Passage' (M-G) (2d run) (2d wk.). Fourth week downtown and still good for $4,200 for dual sesh. Opening term snagged bright $5,900.

Stanley (WB) (2,916; 32-42-57-68)—'Strange Cargo' (M-G) (2d wk.). Hit by church competish, with sad $10,000 after nifty $18,700 for kick-off sesh.

Stanton (WB) (1,457; 32-42-57)—'Three Cheers Irish' (WB). Good exploitation is bringing this one up to profitable $5,000. Last week, 'Night Nights' (Par) plus the Garcia-Armstrong fight pic, n.g. $4,000.

'SHOP'-'DAKOTA' DUAL, $19,000, B'KLYN'S BEST

Brooklyn, March 19.

Top money this week will be drawn by 'Shop Around the Corner' and 'Man from Dakota' at Loew's Metropolitan. Running it close second will be Fabian's Paramount with 'Dr. Ehrlich' and 'Granny Gun' in second stanza.

RKO Albee's second week of 'Bluebird' and 'Abe Lincoln in Illinois' will do profitable biz.

Estimates for This Week

Albee (3,274; 25-35-50)—'Blue Bird' (20th) and 'Abe Lincoln' (RKO) (2d wk.). First rate $16,500. Last week, swell $20,000.

Fox (4,089; 25-35-50)—'Seventeen' (Par) and 'East Side Kids' (Mono). Okay $15,000. Last week, 'Sidewalks London' (Par) and 'Geronimo' (Par) (2d wk.), good $14,000.

Met (3,618; 25-35-50) — 'Shop Around' (M-G) and 'Man Dakota' (M-G). Strong $18,000. Last week, 'Judge Hardy Son' (M-G) and 'Champ Oxford' (UA), pleasant $15,500.

Paramount (4,126; 25-35-50)—'Dr. Ehrlich' (WB) and 'Granny Gun' (WB) (2d wk.). Fine $18,000. Last week, strong $22,000.

Strand (2,870; 25-35-40) — 'Hell's Angels' (Reissue) and 'Phantom Strikes' (Mono). Bullish $5,500. Last week, 'Lone Wolf Strikes' (Col) and 'Convicted Woman' (Col), nice $5,000.

Key City Grosses

Estimated Total Gross
This Week..............$1,550,400
(Based on 24 cities, 161 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..............$1,683,100
(Based on 27 cities, 183 theatres)

HORROR DUAL FAIR $6,500 IN L'VILLE

Louisville, March 19.

All the boys are taking it easy this week, as the pre-Easter outlook is pretty much on the dark side. Product currently is typical off-week fare, with the two main-stem deluxers coasting along with dual bills of light draught. 'House Gables' and 'Black Friday,' duallers at Rialto, shaping up as pretty good horror show, but traffic is light. Likewise at Loew's State, directly across the street, where 'Ghost Comes Home' and 'House Across the Bay' won't set the town afire.

With opposish at a pretty low level, Strand, with 'Sidewalks of New York' and 'Llano Kid,' is garnering some fair takings, while moveover of 'Grapes' at the Brown is comparing favorably at the wicket.

Weather has turned warmer again and rebound may help b.o.s somewhat. No exploitation worth mentioning, all houses taking it easy on the ballyhoo.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,000; 15-30-40)—'Grapes' (20th) and March of Time. Impetus of fine week at Rialto, and lack of outstanding product in all downtown houses, pointing to profitable sesh at this spot. Probably $2,400. Last week, 'Chickadee' (U) and 'Double Alibi' (U), average $2,000.

Kentucky (Switow) (900; 15-25)—'Mice and Men' (UA) and 'High School' (20th). Off to fine start and, with break in the weather, should cop good $1,700. Last week, 'Hunchback' (RKO) and 'Music Heart' (Col), split with 'These Three' (Par) and 'Reno' (U), pleasing $1,600.

Loew's State (Loew's) (2,400; 15-30-40)—'Ghost Comes Home' (M-G) and 'House Across Bay' (UA). Looks like fair $7,500. Last week, 'Broadway Melody' (M-G) and 'Lone Wolf Strikes' (Col), splendid $8,500.

Mary Anderson (Libson) (1,000; 15-30-40)—'Three Cheers for Irish' (WB). Should cop fairish $3,300. Last week, 'Dr. Ehrlich' (WB) (2d week), alright $2,800.

Rialto (Fourth Avenue) (2,100; 15-30-40)—'House Seven Gables' (U) and 'Black Friday' (U). Combo of horror pics no doubt will pull some fans, and spotting 'em in at this particular time looks like good booking. Top product being held back for Easter showing, so nothing much expected currently. Probably $6,500, fair. Last week, 'Grapes' (20th) and March of Time, profited from terrific buildup and wound up with fine $9,000 and moveover.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Sidewalks London' (Par) and 'Llano Kid' (Par). With product in town on the lightweight side, and no outstanding opposish, this pair should go well. Point to okay $3,100. Last week, 'Take Woman' (M-G) and 'Chan Panama' (20th), on h.o., okay $3,400.

'Edison' Forte $6,500 In H.O.-Ridden Seattle

Seattle, March 19.

Extended runs are popular this week, with 'Northwest Passage' in fourth week at B. M., 'Melody' in third stanza at M. B., 'Grapes' holding over at Fifth and 'House Across Bay' getting second session at Liberty.

'Young Tom Edison,' newcomer, is big at Paramount. Palomar has 'British Intelligence,' but banks on Harry Owens' orch on stage to get the coin. Heavy plugging at this house for 'Virginia City' (WB), coming next week.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42)—'Northwest Passage' (M-G) (4th wk.). Paced for good $2,900. Last week, same film, swell enough $3,400.

Coliseum (Hamrick - Evergreen) (1,900; 21-32)—'Victor Herbert' (Par) and 'Raffles' (UA) (2d run). Anticipate nice $3,100. Last week, 'Swanee River' (20th) and 'Joe Turp' (M-G) (2d run), mild $2,200.

Fifth Avenue (Hamrick-Evergreen) (2,349; 27-37-42) — 'Grapes' (20th) (2d wk.). Getting fair $5,000. Last week, same film, $11,200, great.

Liberty (J-vH) (1,650; 21-32-42)—'House Across Bay' (UA) (2d wk.). Looks for good $4,000. Last week, $5,200, big.

Music Box (Hamrick-Evergreen) (850; 27-37-42)—'Broadway Melody' (M-G) and 'Emergency Squad' (Par) (3d wk.). Indicates good $3,000 in eight days. Last week, nice enough $3,400.

Orpheum (Hamrick - Evergreen) (2,600; 27-37-42) — 'Slightly Honorable' (UA) and 'Seventeen' (Par). Expect good $5,000. Last week, 'Vigil Night' (RKO) and 'Law Pampas' (Par), $4,900, okay.

Palomar (Sterling) (1,350; 21-32-42)—'British Intelligence' (WB) with vaude, headlining Harry Owens' band. Latter real reason for indicated $6,500, big. Last week, 'Granny Gun' (WB) and 'Village Barn Dance' (Rep), plus vaude, $4,600, fair.

Paramount (Hamrick-Evergreen) (3,050; 27-37-42) — 'Tom Edison' (M-G) and 'Panama' (20th). Heading for big $6,500. Last week, 'Sidewalks London' (Par) and 'Ghost Home' (M-G), poor $4,100.

Roosevelt (Sterling) (900; 21-32)—'Rat and Baby' (WB) and 'Green Hell' (U) (2d run). Indicate only $2,000, fair. Last week (21-32-42), 'Dr. Ehrlich' (WB) (2d wk.), nice $2,400.

Winter Garden (Sterling) (800; 16-32)—'Destry Rides' (U) and 'What Life' (Par) (2d run). Good $2,200. Last week, 'Barricade' (20th) and 'Right Wrong' (RKO) (2d run), slow $1,900.

'Castle'-Herman Orch OK $13,500 In So-So Cleve.

Cleveland, March 19.

Next to 'Gone With The Wind,' hitting around $16,000 on eighth week at Stillman, 'Castle on the Hudson' is one of the few not hit by the Holy Week jinx. Latter's backbone being stiffened chiefly by Palace's vaude, with Woody Herman's orch and Linda Ware giving it good play.

'Blue Bird' not flying so high at Hipp, but keeping off the ground. Warmer weather slowing up State's 'Of Mice and Men,' which is giving town a heavy load of John Steinbeck, with hold-over 'Grapes of Wrath' copping smart third week at next-door Allen.

Estimates for This Week

Alhambra (Printz) (1,200; 10-20-35)—'Calling Philo Vance' (WB) and 'Shall Not Kill' (Rep). Fairish $1,000 for split week. Last week, 'Double Alibi' (U) and 'Invisible Man' (U) (2d run), made good thriller team, $2,100 for full frame.

Allen (RKO) (3,000; 30-35-42-55)—'Grapes' (20th). Making nice haul on third stanza, $4,500. Last week, 'Black Friday' (U) was slightly on the red side, $2,500.

Circle (Marmorstein) (1,900; 15-35)—'Flying Deuces' (RKO) and 'Night Nights' (Par). Pair of seconds thrown in for sleepy four days, $1,100 at best. Last week, 'Saint's Double' (RKO) and 'Joe Turp' (M-G) (2d run), had much heftier push, $2,300 for whole chapter.

Hipp (WB) (3,700; 30-35-42-55)—'Blue Bird' (20th). Whacked by reviewers and by pretty thin evening trade, but Shirley Temple and Maeterlinck's name catching just an okay $12,000. Last week, 'Grapes' (20th) displayed unusual fortitude, excellent $10,500 on h.o. after grand $18,500 on first.

Palace (RKO) (3,200; 30-35-42-55)—'Castle Hudson' (WB) and vaude. Getting sulphur and molasses from Woody Herman's band and Linda Ware. Promising $13,500, very nice for this economical show. Last week, 'Chickadee' (U) plus Prof. Quiz on stage, couldn't get the right tempo, taking average $12,000.

State (Loew's) (3,450; 30-35-42-55)—'Mice and Men' (UA). Rather heavy stuff for windup of Lent and not having the sales angles of 'Grapes;' ordinary $11,500 in sight. Last week, 'Strange Cargo' (M-G), although one of year's most queer fish, gained surprising $15,000.

Stillman (Loew's) (1,972; 75c-$1-$1.13-$1.50)—'Gone' (M-G) (8th wk). Flattering wave of advance sales helping to keep it at $16,000 mark on eighth reel, but a bigger spurt is expected for scheduled finale next week. Copped swell $22,000 last week.

Broadway Grosses

Estimated Total Gross
This Week..............$232,000
(Based on 12 theatres)
Total Gross Same Week
Last Year..............$317,300
(Based on 12 theatres)

'MICE' HEALTHY $24,500 IN BOSTON

Boston, March 19.

'Take This Woman,' on double bill at the Met, is pacing holdover of 'My Little Chickadee,' on dual program, at the Memorial for top money this week.

'Mice and Men,' playing both the Orpheum and State, is strong but not sensational, taking third coin.

Estimates for This Week

Boston (RKO) (3,200; 25-30-40)—'Marines Fly' (RKO) and 'Murder News' (Warwick), dual, with Thurston Magic show on stage, four days; and 'Hour to Live' (U) and 'Special Inspector' (Warwick), dual, three days. Hitting very good pace, around $16,500. Last week, 'Isle Destiny' (RKO) and 'Mercy Plane' (Prod), dual, with vaude, four days; and 'Hunchback' (U) and 'Charlie McCarthy' (U) (both 2d run), dual, $9,000.

Fenway (M&P) (1,332; 25-35-40-55)—'Castle Hudson' (WB) and 'Ghost Home' (M-G). Okay $6,000 gait. Last week, 'Judge Hardy' (M-G) and 'British Intelligence' (WB) (both 2d run), $8,000.

Keith Memorial (RKO) (2,907; 25-35-40-55)—'My Chickadee' (U) and 'Honeymoon Deferred' (U) (2d wk.). Headed for excellent $16,000. Last week, same combo turned in socko $18,300 for five days. 'Pinocchio' opens Thursday (21).

Metropolitan (M&P) (4,367; 25-35-40-55)—'Take Woman' (M-G) and 'Man Dakota' (M-G). Hedy Lamarr-Tracy indicate very good, but not sensational, $16,500. Last week, 'Sidewalks London' (Par) and 'Seventeen' (Par), dull $12,000.

Orpheum (Loew) (2,900; 25-35-40-55)—'Mice and Men' (UA) and 'Five Peppers' (Col). Hitting average pace of $14,000. Last week, 'Girl Friday' (Col) and 'Convicted Woman' (Col), dual, smash $21,000.

Paramount (M&P) (1,797; 25-35-40-55)—'Castle Hudson' (WB) and 'Ghost Home' (M-G). Okay $6,500 promised here. Last week, 'Judge Hardy' (M-G) and 'British Intelligence' (WB) (both 2d run), $8,000.

Scollay (M&P) (2,538; 25-35-40-50)—'Judge Hardy' (M-G) (continued run from Par and Fenway) and 'Slightly Honorable' (WB) (2d run). Okay $3,500. Last week, 'Light Failed' (Par) and 'Married Wife' (20th) (both 2d run), $4,300, n.g.

State (Loew) (3,000; 25-35-40-55)—'Mice and Men' (UA) and 'Five Peppers' (Col). Good $10,500 estimated. Last week, 'Girl Friday' (Col) and 'Convicted Woman' (Col), dual, $14,000, fine.

ONLY DUCHIN-'RENO'S' 15G OK IN N.G. BALTO

Baltimore, March 19.

Lone exception to the b.o. doldrums is the combo Hipp, leaning entirely on p.a. of Eddy Duchin and orch to pull 'Reno' into okay gross. Rest of town is quite blah, with lingering frigidity no help for weak-sister product on tap.

'Gone,' after 10-day repeat booking in reopened upstairs Valencia after five weeks in Loew's Century below, called it quits Sunday (17).

Estimates for This Week

Century (Loew's-UA) (3,000; 15-25-40)—'Man Dakota' (M-G). Not getting far at $7,000. Last week, 'Northwest Passage' (M-G), led town with rosy $14,000.

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66) — 'Reno' (RKO) plus Eddy Duchin's orch. Weathering Holy week doldrums for profitable $15,000. Last week, 'Swiss Family' (RKO) plus vaude, mild $11,300.

Keith's (Schanberger) (2,406; 15-25-35-40)—'Castle Hudson' (WB). Stretching out to accommodate Sat. (23) opening for 'It's a Date' (U), and pointing to uneventful $4,400 for 10-day stay.

New (Mechanic) (1,558; 15-25-35-55)—'Grapes' (20th) (3rd wk.). Holding in fairish style to possible $3,000 after chalking up socko $18,200 total for first two weeks; big figure for limited capacity here.

Stanley (WB) (3,250; 15-25-35-40-55)—'Invisible Stripes' (WB). Off considerably at n.g. $4,000. Last week, 'Sidewalks London' (Par), mild $8,200.

Valencia (Loew's-UA) (1,100; 75-1.10)—'Gone' (M-G). Closed Sun. (17) after 10 days to fairish $11,000. Followed run of five weeks at downstairs Century. Smash total of $171,000 for run.

Spring Weather in L. A. Giving 'Cargo' $26,500, 'Singapore' 21½G, 'Irish' Brutal $9,500 in 2 Spots

Los Angeles, March 19.
(Best Exploitation: State)

Advent of spring weather and close proximity of the Easter season is adding dollars to most of the first runs here. Only exception is the two Warner day-daters, Downtown and Hollywood, where 'Three Cheers for the Irish' opened dismally. 'Road to Singapore' is at the Paramount, good for couple of weeks, while 'Strange Cargo' is faring okay at the State-Chinese.

'My Little Chickadee' went into second week at the Pantages and RKO. 'Gone With the Wind' continues in profit class at the United Artists and Carthay, while 'Grapes of Wrath' will have another okay week at the Four Star.

For 'Strange Cargo,' Fox-West Coast exploitation department used a combination street and lobby bally which completely tied up downtown traffic on several occasions. Good-looking femme, wearing abbreviated garb used by Joan Crawford in the picture, was carted around town in large packing box, both sides of which were cellophane covered. The negro boys in dungarees did the manual work and crowds were attracted by the billing, 'strange cargo,' lavishly displayed on the outside.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-1.10-1.65)—'Gone' (M-G) (12th wk.). Starting to ease off slowly, but still in the profit class. Currently should draw $12,500, after annexing $14,000 last week.

Chinese (Grauman-F-WC) (2,024; 30-40-55-65)—'Strange Cargo' (M-G) and 'Young Feel' (20th), dual. Looks like comfortable $11,500. Last week 'Northwest Passage' (M-G) solo, finished with excellent $13,000.

Downtown (WB) (1,800; 30-40-55-65)—'Three Cheers Irish' (WB) and 'Lone Wolf Strikes' (Col), dual. Despite St. Patrick's Day, looks like one of poorest weeks in long time, with dismal $5,000 in sight. Last week, 'Dr. Ehrlich' (WB) and 'Blondie Budget' (Col), second week, good $7,000.

Four Star (UA-F-WC) (900; 30-40-55)—'Grapes' (20th) (3d wk.). One more week to go. Looks like $4,000 currently, after good $5,400 previous stanza.

Hollywood (WB) (2,756; 30-40-55)—'Three Cheers Irish' (WB) and 'Lone Wolf Strikes' (Col) dual. Irish failing to turn out for this one and brutal $4,500 best in sight. Last week, second stanza for 'Dr. Ehrlich' (WB) and 'Blondie Budget' (Col), good $7,500.

Pantages (Pan) (2,812; 30-40-55)—'Chickadee' (U) (2d wk) and 'Oh, Johnny' (U), dual. Holding firm on second week and with numerous previews should add okay $5,500. First week, okay $10,500.

Paramount (Par) (3,595; 30-40-55)—'Singapore' (Par) and stage show. With $21,500 in sight, house is raking biggest take of 1940. Will h.o. Last week, 'Light Failed' (Par) and vaude, $17,000, as expected.

RKO (RKO) (2,872; 30-40-55)—'Chickadee' (U) (2d wk.) and 'Honeymoon Deferred' (U), dual. Will add another good $9,500 on holdover after first week ended with profitable $9,800.

State (Loew-F-WC) (2,414; 30-40-55-65)—'Strange Cargo' (M-G) and 'Young Feel' (20th), dual. About on par with last week, so $15,000, probable answer. Last week, 'Northwest Passage' (M-G), good $15,800.

United Artists (UA-F-WC) (2,100; 83-1.10-1.65)—'Gone' (M-G) (12th wk.). Falling behind its day-dater, Carthay Circle, for first time, with $12,100 expected. Eleventh week accounted for $14,200. Closing still several weeks distant.

Wilshire (F-WC) (2,296; 30-40-55)—'Northwest Passage' (M-G). Biz perking here currently and big $7,200 in sight. Last week, 'Man Dakota' (M-G) and 'Congo Maisie' (M-G), on holdover, weak $2,600.

'Edison', $16,000, and 'Guy'-Vaude, $14,000, Best in Frisco; Others Dull

San Francisco, March 19.

'Young Tom Edison' heads the list of newcomers this week and is destined for a strong $16,000 session at the Fox. Next in line is the Golden Gate, with 'The Big Guy' and a substantial stage show titled 'La Conga Fiesta,' which should combine to draw a neat $14,000. Other offerings along Market Street are only so-so.

Orpheum has 'Black Friday' and 'House of Seven Gables'; United Artists offers 'Over the Moon,' and the Paramount is showing 'Brother Rat and a Baby' and 'A Child Is Born.' At the Warfield 'Gone with the Wind' is beginning to show signs of slackening and looks for only $20,000, which, for any other picture, would still be smash-o.

Estimates for This Week

Fox (5,000; 30-40)—'Tom Edison' (M-G) and 'Ghost Home' (M-G). Pointing toward $16,000 for the opening week, which is aces. Last week, 'Grapes' (20th), fell off slightly in second week to $10,000, still o.k.

Golden Gate (RKO) (2,850; 35-55)—'Big Guy' (U) plus unit titled 'La Conga Fiesta.' Clicking to tune of $14,000. Last week, picked up sharply and found 'Marines Fly High' plus vaude finishing with fairly strong $12,500.

Orpheum (F&M) (2,440; 30-40)—'Black Friday' (U) and 'Seven Gables' (U). Off to only fair start, even with impetus of p.a. of several Hollywood names opening day. Should do $9,000. Last week second frame of 'Chickadee' (U) and 'Lone Wolf Strikes' (Col), slightly under $9,000.

Paramount (F-WC) (2,740; 30-40)—'Rat and Baby' (WB) and 'Child Born' (WB). Set for not so good $9,500. Last week, 'Dr. Ehrlich's (WB) and 'Young Feel' (20th), strong $14,500.

St. Francis (F-WC) (1,470; 30-40)—'Dr. Ehrlich' (WB) and 'Young Feel' (20th). Moved over from Paramount and looks for good $5,000. Last week, 'Northwest Passage' (M-G) and 'Granny Gun' (WB), very nice $6,500 for third week in town.

United Artists (Cohen) (1,200; 35-55-75)—'Over Moon' (UA). Looks none too strong and indicates only $6,000. Last week, second of 'House Across Bay' (UA), good $7,000.

Warfield (F-WC) (2,680; 75-$1.10-$1.50)—'Gone' (M-G) (8th wk.). Beginning to show slackening of pace and looks toward $20,000 for eighth week. Last week $22,000.

TRACY, $18,000, NICE IN WASH.

Washington, March 19.

Only one bigtime bit of celluloid is bucking Holy Week bugaboo and it's only one paying off. Clicker is 'Northwest Passage,' which brings Palace, Loew's ace straight pic spot, back to normal prices after seven weeks of 'Gone'

Two vauders are wallowing. Capitol is best with 'Man From Dakota' and Blackstone's magic unit. Earle is trailing with 'Castle on the Hudson' and no-name revue.

Surprise angle last week was spurt of 'Gone' after final four days was announced, sending take $7,000 over estimate. Marathon flicker resumes downtown run Friday (22) at same policy at Columbia, Loew's second-run house.

Estimates for This Week

Capitol (Loew) (3,434; 25-35-40-66)—'Man Dakota' (M-G) and vaude. Blackstone's magic snagged enough kids over weekend to assure light $14,000. Last week, 'Raffles' (UA) and vaude, same figure.

Columbia (Loew) (1,234; 25-40)—'Broadway Melody' (M-G) (2d run). Back downtown after oke week at Capitol and will hit average $4,500. Last week, 'Light Failed' (Par), passable $4,000.

Earle (WB) (2,216; 25-35-40-66)—'Castle Hudson' (WB) and vaude. Garfield, who arrives in legit next week, and Ann Sheridan's oomph are only draws and won't beat light $12,000. Last week, 'Three Cheers Irish' (WB) pushed by Ted Lewis revue to solid $16,000.

Keith's (RKO) (1,830; 35-55)—'Seven Gables' (U) and 'Black Friday' (RKO). Sold as mystery-comedy week' and critics' backing of novelty idea holding it to adequate $7,500 for nine days. Last week, 'Vigil Night' (RKO) (2d wk), fair $2,800 for five days' milking.

Met (WB) (1,600; 25-40)—'Dr. Ehrlich' (WB) (2d run). Back on mainstem after oke week at Earle and will get good $7,000 for nine days. Last week, Philo Vance' (WB), fair $3,200 for five days.

Palace (Loew) (2,242; 35-55)—'Northwest Passage' (M-G). Spencer Tracy film only sock attraction in town and will see nice $18,000. Last week (75c-$1.10), 'Gone' (M-G) (7th wk), skyrocketed after final week announcement to hit startling $23,000.

Indpls. B.O. Brutal; 'Hell'-Vaude, 10½G 'Irish' N.G. $2,500

Indianapolis, March 19.

House managers in the downtown section need no ecclesiastical calendar to know that it's Holy Week. Biz is hitting its annual low spot, slipping below week-before-Christmas red ink tallies.

Three biggest film houses are dividing what coin is floating around, with Circle getting in on extra day with 'Seven Gables' and 'Black Friday.' Indiana is shuffling along with 'Dr. Ehrlich' and 'Double Trouble,' while Loew's is limping with 'Man from Dakota' and 'Blondie Budget.' Apollo, with first-run double feature for a change, feels the general lassitude with 'Three Cheers for the Irish' and 'Mad Empress,' with first pic not even pulling Hibernians on St. Patrick's Day.

'Lyric, with 'Green Hell,' and 'Flying Down to Rio' unit, will turn in some profit due to low nut of stage show.

Estimates for This Week

Apollo (Katz-Dolle) (25-30-40)—'Three Cheers Irish' (WB) and 'Mad Empress' (WB). So-so $2,500. Last week, 'Gone' (M-G) (75c.-1.10), showed wind gone out of boxoffice with poor $3,800.

Circle (Katz-Dolle) (25-30-40)—'Seven Gables' (U) and 'Black Friday' (U). Playing up horror angle strong and adding extra day to run, but still not exciting at $4,300. Last week, 'Grapes' (20th), second week, pulled after six days with poor $3,000.

Indiana (Katz-Dolle) (25-30-40)—'Dr. Ehrlich' (WB) and 'Double Alibi' (U). Weak $5,500. Last week, 'Abe Lincoln' (RKO) and 'Millionaire Playboy' (RKO), puny $4,000.

Loew's (Loew) (25-30-40)—'Man Dakota' (M-G) and 'Blondie Budget' (U). Also off with poor $5,000. Last week, 'Broadway Melody' (M-G) and '3-Mile Limit' (Col), good $8,000.

Lyric (Lyric) (25-30-40)—'Green Hell' (U) and 'Flying Down to Rio' on stage. Feeling the pressure with $10,500, which is under par but profitable. Last week, 'Slightly Honorable' (Ind) and Paul Whiteman orch on stage, okay $11,500.

'Singapore' Dual Good $5,800 in Portland

Portland, Ore., March 19.

'Road to Singapore,' dualled at Paramount, is pulling nice coin, as is the Joan Crawford-Clark Gable 'Strange Cargo,' in second week at United Artists. 'I Take This Woman' is also doing well, at Broadway.

H.o.s dominate the other spots.

Estimates for This Week

Broadway (Parker) (2,000; 30-35-40)—'Take Woman' (M-G) and 'Child Born' (WB). In for nine days and should get nice $6,000. Last week, 'Man Dakota' (M-G) and 'Double Alibi' (U), less than expected at $4,000. Withdrawn at end of five days.

Liberty (Hamrick-Evergreen) (2,000; 30-35-40)—'Blue Bird' (20th) and 'Chan Panama' (20th). Only fair at $4,000. Last week, 'Knights Range' (Par) and 'Farmer's Daughter' (Par), not so good at $3,500.

Mayfair (Parker-Evergreen) (1,500; 30-45-40)—'Northwest Passage' (M-G) and 'Granny Gun' (WB) (4th wk). Good at $3,000. Third week held up well at $3,000.

Orpheum (Orpheum Co.) (1,800; 15-30-40)—'Marines Fly' (RKO) and 'Son Is Guilty' (Col), with vaude. Fair-to-middlin' $4,000. Last week, 'Village Barn' (Rep) and 'Honeymoon Deferred' (U), not bad at $3,700.

Paramount (Hamrick-Evergreen) (3,000; 30-35-40)—'Singapore' (Par) and 'Married Love' (RKO). Plenty okay at $5,800. Last week, second of 'Grapes' (20th), fair $3,800.

United Artists (Parker) (1,000; 30-35-40)—'Strange Cargo' (M-G) and 'Ghost Home' (M-G) (2d wk). Up to standard at $4,300. Last week, very good $6,000.

2 Lincoln Houses Battle With Duals and Vaude

Lincoln, March 19.

Theatre row had a double dose of vaude this week, two stage shows playing day and date in an opposition brawl. Howard Federer spotted Joe Marcan's 'Sidewalks of Paris' unit in the Liberty, with a variety bill slapped into the J. H. Cooper-owned Nebraska. Both spots did well, but the short price on the latter kept it from making anything to speak of.

Snows and slush are making it poor going underfoot and it seems everybody is staying home. Best bet currently is 'Young Tom Edison,' which is booked into the Stuart for 11 days.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Cheyenne Kid' (Mono) and 'Fugitive Large' (Col), split with 'Cafe Hostess' (RKO) and 'Outpost Mounties' (Col). Slightly above average, $900. Last week, 'Ride Cowboy' (WB) and 'Fighting Thorobreds' (Rep), split with 'Danger Ahead' (Crit) and 'Gangster's Boy' (Mono), $800.

Liberty (Federer-Noble) (983; 10-25-35-55)—'Grey Walls' (Col) and 'Sidewalks of Paris unit, three days, split with 'Three Cheers Irish' (WB) combo totaling nice $4,300. Last week, 'Slightly Honorable' (UA), good $2,600.

Lincoln (Paramount-Cooper) (1,303; 10-25-40)—'Sidewalks London' (Par). Started Monday (18). Will only go five days, probably $2,000. Last week, 'Destry' (U), pretty fair $2,900.

Nebraska (Paramount-Cooper) (1,236; 10-20-25)—'Farmer's Daughter' (Par) and vaude, three days, split with 'Congo Maisie' (M-G) and 'Blue Grass' (WB). Good $2,700 total. Last week, 'Invisible Stripes' (WB) and 'Night Work' (Par), five days, fair $1,800, and 'Grapes' (20th), held over three days, slow $800, for $2,600 total.

Stuart (Paramount-Cooper) (1,884; 10-25-40)—'Swiss Family' (RKO). Very weak and ran five days to Saturday (16), replaced by 'Young Tom Edison' (M-G), which is in with the hope of 11 days. 'Family' got $1,000 on the five days, very bad, but Edison' looms as $5,000 first week, excellent. Last week, 'Vigil' (RKO), soggy, $2,300.

Varsity (Federer-Noble) (1,017; 10-20-25)—'First Offender' (Rep) and 'Human Monster' (Mono). Good weekend stuff, but throttled afterward. So-so $1,900. Last week, 'Jeepers Creepers' (Rep) and 'Outside 3-mile Limit' (Col), didn't do badly, $2,100.

'EDISON' NIFTY $17,000 IN DET.

(Best exploitation: Michigan)

Detroit, March 19.

Coming up to Lent's last and worst week, bills in town aren't as bad as expected. 'Gone with the Wind,' which staggered slightly, is continuing its eighth week in two theatres and may stretch out for another two with the Easter hypo.

'Grapes of Wrath' moved to the Adams for a third week after two big ones at the Fox. Latter paired up 'Green Hell' and 'Blondie on a Budget' and early indications are that it will come off with normal business.

Instead of sloughing off on the poor week, the Michigan brought in 'Young Tom Edison,' which got plenty of ballyhoo in these parts with its premiere in nearby Port Huron, Edison's home town. Reviving all the interest created here earlier with an extensive advertising campaign, the Michigan also got the Mayor to o. k. an 'Edison Appreciation Week.' More than that it got the City Council's o.k. to slap sheets—stipulation was that they couldn't exceed 11 by 14 inches—on all the light poles downtown. Gag was good, since Edison was a lifelong pal of Detroit's important Henry Ford. A few of the posters didn't fail to mention that the Michigan theatre was built on the site of For' a first workshop.

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'Grapes' (20th) (1st week; 2d run). Following two good weeks at the Fox it should pull down an average $6,000. Last week 'Black Friday' (U) and 'House Gables' (U), good $6,500.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Green Hell' (U) and 'Blondie Budget' (Col). Considering the week will do nice $15,000. Last week 'Grapes' (20) (2d wk), came through with neat $16,000 on top of a smashing $29,000 for first week.

Michigan (United Detroit) (4,000; 30-40-55)—'Tom Edison' (M-G) and 'British Intelligence' (WB). Bound for healthy $17,000. Last week 'Broadway Melody' (M-G) and 'Child Born,' okay $16,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Broadway Melody' (M-G) and 'Child Born' (WB) (both 1st wk; 2d run). Taking over Michigan's last week's bill should bring fair $7,500. Last week 'Dr. X' (WB) (2d wk) and 'Take Woman' (1st wk; 2d run), fair $7,000.

United Artists (United Detroit) (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (8th wk). Nights still solid, with the off biz on matinees. Probably hold up with reasonable $10,000. Last week $20,000.

Wilson (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (8th wk). Parallels companion house, with $17,000 probable. Last week $19,000.

Fields Orch Ups 'High School' To $11,000 in Cincy

Cincinnati, March 19.

Cinema center's general biz is surprisingly good for Lent's chaser week, when exhibs ordinarily mark time for arrival of Easter b.o. blooms.

Brightest sparkler currently is 'Young Tom Edison,' which is energizing an alright figure for the Palace. Keith's has a mildie in 'Blondie on a Budget,' and 'Chump at Oxford' is a no-dicer for the Lyric.

Shep Fields' band, heading the vaude array, and 'High School' are upping the Shubert for a fairly good mark. 'Northwest,' the only holdover, is racking up a good Capitol take.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Cheers for Irish' (WB). Dull $7,500. Last week, 'Northwest' (M-G), excellent $15,000.

Capitol (RKO) (2,000; 35-42)—'Northwest' (M-G). Moved over from Albee for second week. Good $5,500. Last week, 'Strange Cargo' (M-G) (2d run), fair $4,500.

Family (RKO) (1,000; 15-25)—'Chan Panama' (20th) and 'Honeymoon Deferred' (U), split with 'Human Monster' (Mono) and 'Chasing Trouble' (Mono). Okay $2,200. Same last week on 'Saint Double' (RKO) and 'Son Guilty' (Col), split with 'Submarine D-1' (WB) and 'Somewhere Sonora' (WB).

Keith's (Libson) (1,500; 35-42)—'Blondie Budget' (Col). Mild $4,000. Last week, 'Man Dakota' (M-G), fair $4,500.

Lyric (RKO) (1,400; 35-42)—'Chump Oxford' (UA). Poor $3,000. Last week, 'Grapes' (20th) (2d run; 2d downtown week), fair $4,000.

Palace (RKO) (2,600; 35-42)—'Tom Edison' (M-G), eight days. Alright $12,000. Last week, 'Swiss Family' (RKO), six days, poor $6,500.

Shubert (RKO) (2,150; 42-60)—'High School' (20th) and Shep Fields orch. Fairly good $11,000 for Jane Withers film and vaude. Last week, 'Farmer's Daughter' (Par) and Dave Apollon's 'Glamour Girls' unit, fair $10,000.

'Northwest' Dual Tops Denver With $11,500

Denver, March 19.

'Northwest Passage,' with 'Married and in Love,' at Orpheum, topping the town easily in money. 'Seventeen' did enough at Denham to be held three days over the week, while 'Grapes of Wrath' upped the usual gross at the Rialto enough to be held second week, after already having played the Denver and Aladdin a week each.

'Magic Bullet' and 'Green Hell,' top films at the Denver and Paramount, go to the Aladdin to make a double bill there. This house has been single-billed up to now, but will be on a double diet from now on, leaving the Denham the only first-run on a single bill program.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Take Woman' (M-G), after week at Denver. Average $3,500. Last week, 'Grapes' (20th), nice $4,000, after week at Denver.

Broadway (Fox) (1,040; 25-35-40)—'Vigil Night' (RKO) and 'Man Dakota' (M-G), after week at Orpheum. Poor $2,000. Last week, 'Broadway Melody' (M-G) and 'Saint's Double' (RKO), after week at Orpheum, good $3,000.

Denham (Cockrill) (1,750; 25-35-40)—'Seventeen' (Par). Nice $6,000. Last week, 'Dr. Cyclops' (Par), nice $8,000.

Denver (Fox) (2,525; 25-35-40)—'Dr. Ehrlich's (WB) and 'Blondie Budget' (Col). Fair $8,000. Last week, 'Take Woman' (M-G), nice $11,000.

Orpheum (RKO) (2,600; 25-35-40)—'Northwest Passage' (M-G) and 'Married Love' (RKO). Fine $11,500. Last week, 'Man Dakota' (M-G) and 'Vigil Night (RKO), okay $9,300.

Paramount (Fox) (2,200; 25-40)—'Green Hell' (U) and 'Lone Wolf Strikes' (Col). Fine $4,500. Last week, 'Rat and Baby' (WB) and 'British Intelligence' (WB), strong $4,500.

Rialto (Fox) (878; 25-40)—'Grapes' (20th), after week at each the Denver and Aladdin, and 'Legion Lost Flyers' (U). Fine $2,500. Last week, 'Chickadee' (U), after week at Denver, and 'Son is Guilty' (Col), good $2,000.

Mpls. Has Load of Alibis for Poor B.O.; '17' Big $4,200, 'Vigil' N.G. $4,500

Minneapolis, March 19.

Combination of adverse Holy Week influences, bad snowstorms, tough opposition and unimpressive lineup of new attractions is raising havoc with grosses currently. On top of the Shriners' indoor circus, which pulled $28,000 for its week stand the Builders' show in the Auditorium that drew 15,000 people a day and the Arena's 'Ice Follies,' which will land an estimated $100,000 in its home-town 12-day engagement, the Sportsmen's Show, another Auditorium contender, gets underway this week. It all makes for tough theatre going.

Newcomers include 'Seventeen,' 'Broadway Melody of 1940' and 'Vigil in the Night,' with the first-named, at the 25c. Gopher, making the comparatively best boxoffice showing. 'Melody' and 'Vigil' are tame.

Things are bound to perk up Friday (22), when Orrin Tucker and Bonnie Baker come into the Orpheum and Holy Week is in the discard.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—'Knights Range' (Par) and 'Young Feel' (20th), dual first-runs, split with 'Little Orvie' (RKO) and 'Outside Three Mile Limit' (Col), also dual first-runs. Good $2,100 indicated. Last week, 'Oh Johnny' (U) and 'Saint's Double' (RKO), dual first-runs, $1,800, okay.

Century (Par-Singer) (1,600; 25-35-40)—'Grapes' (20th). Recipient of some of most lavish praise ever heaped on a film here and giving a fine account of itself. Fine $6,000 in prospect, after big $13,000 in eight days at State, from where it moved here. Last week (75c.-1.10), 'Gone' (M-G (6th wk.), $6,500, fairish on top of $120,000 previously amassed in five weeks.

Esquire (Gillman) (290; 25-40)—'Chump Oxford' (UA) and March of Time (2d wk). Will bow out after fifth day of second canto, giving way to 'Bombs Over London' today (Tuesday). Returns considered very satisfactory. Looks like $700, after good $1,200 first week.

Gopher (Par-Singer) (998; 25)—'Seventeen' (Par). Well-liked picture nicely exploited. Each junior and senior highschool had its own night, with special efforts to attract big turnout and added events. Winner of local 'Seventeen' contest, who copped Hollywood trip and whose name has been linked with Jackie Cooper since the visit there, appeared in person on her school's night. Big $4,200 in sight. Last week, 'Strictly Honorable' (UA), $3,800, fine, but undoubtedly would have gone several hundred better except for near blizzards.

Orpheum (Par-Singer) (2,800; 25-35-40)—'Vigil Night' (RKO). Doesn't seem to mean much and will do well to reach light $4,500. Last week, 'Married Wife' (20th) and Martha Raye in person heading stage show, 10,000, light.

State (Par-Singer) (2,300; 25-35-40)—'Broadway Melody' (M-G). One of victims of unfavorable general conditions, heavy opposition and local public' apathy to most musicals. Will do well to stretch to mild $6,500. Last week, 'Grapes' (20th), $13,000 in eight days, very big.

Uptown (Par) (1,100; 25-35)—'Fighting 69th' (WB) and 'Swanee River' (20th), split. First nabe showings. Fair $2,000 indicated. Last week, 'Hardy Son' (M-G), split with 'Fighting 69th (WB), $2,500, good.

World (Steffes) (350; 25-35-40-55)—'Green Hell' (U). Critics not so favorably disposed toward this one. Looks like mild $1,500. Last week, 'Not Alone' (WB) (2d wk), $1,000 in five days, good.

FINE ARTS IN FACELIFTING

Hollywood, March 19.

Fine Arts studio, nee Grand National, is getting a facelift and general overhauling along with its new name. Plant was recently leased by Franklyn Warner, who is moving in new electrical, camera and other equipment to replace what was sold under the auctioneer's hammer.

Warner has five screen plays ready to shoot as soon as the studio is equipped.

Legit's War Themes Torpedoed

Australia Nixes Such Fare, in Startling Contrast to 1914-18

Sydney, Feb. 20.

From a legit viewpoint, this war means nix on shot-and-shell fare as compared with the conflict of 1914-18. In that pre-talker era, local legit was cluttered with war stuff to nifty box-office returns. Such shows as 'The Man Who Stayed at Home,' 'Under Fire' and 'Inside the Lines' all drew solid patriotic biz.

Today, no legit unit is prepared to risk staging a single war opus. Producers, mainly through the floppo of war pix, discovered that this war is no cinch for a bid with flag-waving or boom-boom material. What suited the folk of 1914-18 is looked upon with disfavor by the more sophisticated populace of 1940.

Amateur groups delve occasionally into the blood stuff, mainly with repeats of that after-the-war hit, 'Journey's End.' Regular legit units, however, knowing the current yen for laughs, prefer to unstore oldtime musicals and comedies rather than risk a loss with heavier fare.

It was first thought by theatre men that, with the outbreak of current hostilities, the war stuff would return to favor, but the quick zeroing of biz in the pic field with such material quickly wiped out any such plans.

'Gone's' Length, Rental Fee of 70% a Headache To Exhibs in Australia

Sydney, Feb. 29.

'Gone With the Wind' (M-G) looks like a major headache for Australian exhibs. Running time is one of the reasons for head pains, plus the fact that Metro is requesting 70% of the gross for the pic. Understood that the Motion Picture Exhibs' Association will be strongly against any percentage upping, and members may be asked not to play pic on such terms. 'Gone' may not be routed in Metro's own seers for at least another month or more.

City audiences favor mats starting at two o'clock and exiting at five, with nights kicking off at eight and exiting at 11. Believed that Metro execs do not intend cutting footage, thereby leaving the running time as set in U. S. (nearly four hours). Possibility is that film will be set on a two-a-day policy here at the St. James, or spotting may cover two of Metro's city houses, St. James and Liberty, at one time. Certain that admissions will be powerfully increased to offset sessions lost on usual four-a-day policy (75c for mats and $1.10 nights are being charged in the U. S. presently for 'Gone').

'Gone' Foreign Bow a Tossup

It's now a tossup between Australia and England as to which will get the foreign premiere of 'Gone With the Wind.' Both are slated to open within the next month, but Metro claims it is not certain whether the opening in three London theatres will be ahead of Sydney and Melbourne or not.

Metro will play 'Gone' in its seven own Aussie theatres first, with distribution deals in other theatres worked out on the same basis as done in the U. S. 'Gone' had been slated to hold its foreign preem in Sydney originally.

'BEYOND COMPERE' OK IN LONDON BOW

London, March 19.

'Beyond Compere,' Ronald Frankau's revue, which opened Friday night (15) at the Duchess theatre, gave indications of a successful stay at pop prices.

The other entrant last week was a weak revue, 'Moonshine,' which preemed at the Vaudeville Tuesday night (12).

Reisman Back in N. Y.

Phil Reisman, RKO foreign department chief, returns from Central America this week after a two-week visit to Havana and other C.A. offices.

He was accompanied on his tour by Gus Schaefer, brother of RKO prez George Schaefer and Central American supervisor.

FIVE PLAYERS KILLED IN MEX THEATRE FIRE

Mexico City, March 19.

Five players, three men and two women, were burned to death and two actresses dangerously injured in a fire during a performance at a stage during a performance at a wooden theatre in Villa Escalante, Michoacan state.

Coolness of the pitmen in playing marches while the flames lapped over them enabled the audience of 600 to escape without injury. The theatre was destroyed.

MAJORS COOL ON FILM PROD. IN SPAIN

Major company foreign distribution chiefs are huddling this week at the Hays office to work out a uniform stand against any proposal to launch film production in Spain. After hearing first hand reports on the situation by representatives who have visited Spain since the civil war ended, major companies are convinced that it would be extremely hazardous to try picture-making in Spain even if solely in an attempt to unfreeze American film rental coin.

Check shows that so little money actually could be transferred into American circulation that it would not be worth the bother. Another factor is the dubious value of money today under the Franco regime. Growing conviction with foreign executives is that it is fallacious to think that production in Spain actually would dislodge the rental money piled up in Spain during the civil warfare. As one official pointed out it is difficult enough to produce pictures in Hollywood that will make a profit in the world market without risking production in a distant foreign country.

Fact that production in Spain might easily set a precedent, likely to force producing plans in other foreign lands, also is being weighed. One foreign distributor explained that if U. S. companies went for production in Spain, it would be conceivable that other countries also would demand production by American companies.

BEN FULLER HAS HEAVY SHOW BIZ SKED AHEAD

Melbourne, Feb. 29.

Sir Ben Fuller is riding plans to bring him back into the vaude, legit and concert fields. Knight intends to operate a nabe vaude chain in this sector, later extending into the stix, with booking headquarters located at the Princess theatre here. He would first commence with local talent, later doing some importing.

In legit Sir Ben has secured the Aussie rights to 'Giving the Bride Away,' and Arnold Riches and Nora Peachley, from London, are playing the leads. After a tryout in the stix, play comes to Melbourne for a run try. From Honolulu for a Lenten opening comes the Hawaiian Troupe of 24 players, and this unit is being backed by Gogia Pasha, Indian illusionist, and a local ballet.

The Capital has been secured here by Sir Ben for a concert company to include the importation of notables, and the first attraction will be Utheliji, violinist, who boats here after a U. S. concert tour.

For the present, Sir Ben's main activities will take place in this zone, and later, if suitable arrangements can be made covering a theatre, will extend into New South Wales. Arrangements will also be made to route attractions through New Zealand, where the Fuller holdings are considerable.

Fictional Truth

Paris, March 19.

That truth is stranger than fiction is again emphasized in a story concerning Alexander Esway, Hungarian film director, and Cornigliom Molinier, French picture producer.

Esway, a flyer for Hungary in the last war, but now a volunteer pilot in the French air forces, recently learned that Molinier, his present commander, shot him down on the Italian front in April, 1917, in an air encounter.

Chevalier, Darrieux Head Names Signed for Heavy French Picture Schedule

Paris, March 5.

With French film production slowly getting back into some semblance of its former stride, producers are signing up important names for their comparatively heavy spring calendar. Maurice Chevalier, Danielle Darrieux, Viviane Romance, Gaby Morlay, Marta Eggert and Jan Kiepura head the list of important names set.

'Ca Fait de Bons Francais,' Chevalier's song hit at the current Casino de Paris musichall show, will be the title of a new pic with the French actor in the lead role. Speva is producing with the propaganda bureau's blessing. The underlying theme is that in time of war Frenchmen of different religions, political creeds, social ranks and economic status bury their differences and unite to form a winning, harmonious army.

Whether or not Viviane Romance completes the much-disputed 'La Tosca' in Rome under Jean Renoir's direction, she is slated to return to France to do a pic—title not yet selected—for Berchola Productions. As in her past pix, the understanding calls for Georges Flamant to carry the lead male role. The 'La Tosca' incident was caused by Miss Romance's withdrawal from the pic because Flamant would not be demobilized to finish the film.

Gregor Rabinovitch has announced seven picts for 1940, with Miss Darrieux appearing in 'Ce N'est pas pour les Enfants' ('It's Not for Children'), piloted by her husband Henri Decoin, and a second film with Marta Eggert and Jan Kiepura.

Miss Morlay will top the cast in 'Le Diamont Noir' (The Black Diamond'), with Charles Vanel, and Louise Carletti, megged by Jean Delannoy. Also slated are 'La Grand Lecon' ('The Big Lesson'), with Claude May, Roger Treville and Alerme, megged by Robert Peguy; 'Elles Etaient 12 Femmes' ('They Were 12 Women'), directed by Yves Mirande; the musical 'Faut Qu'Il Faut,' with music by Vincent Scotto.

There also are three propaganda films on the calendar, 'Finland, the Frontier of Liberty,' produced by Monde en Action, megged by Max Cassvan; 'Eux et Nous, 20 Ans d'Armistice' ('They and We, 20 Years of Armistice'), to be directed by Antoine Rasimi, and 'Le Monde en Armes' ('The World in Arms'), which will be done in English and French.

Lober En Route to U.S.

Cairo, March 19.

Louis Lober, Metro's managing director in Egypt, shoves off soon for New York on a periodical visit to the home office and conferences with Arthur Loew, foreign chief. He's been in service about 10 years for Metro in the Near East.

Lober recently opened the deluxe Metro, latest operation in the far-flung M-G foreign theatre chain.

London in Wartime

London, March 5.

Scarcity of chorus girls. They would rather take a steady $15 a week as Air Raid Precaution uniformed workers than get $20 a week wearing tights.

The Homeoffice has withdrawn the ruling limiting audiences in the central London area to 2,000 during blackout hours, but no standing will be allowed.

Arthur Jarratt, official rep of the West End film theatres, received a notice by the police on a Saturday morning that the restriction against seating more than 2,000 in any house had been rescinded. He was out-of-town, and didn't open the letter until the following Monday, so the big houses missed the Saturday and Sunday capacities.

British Exhibs Fear Yanks' Theatre Control With Frozen Coin, Seek Curb

London, March 5.

When revision of the quota law (Films Act) comes before Parliament probably later this month, exhibitors will seek a provision making cinema ownership or control illegal except by British subjects. They fear that American distribution companies may try to use frozen money for controlling theatres. Dubious if plea will get far because the government must approve the spending of frozen coin.

Biggest opposition to the monetary quota plan is coming from the labor group. They fear it will not spread out employment because the producing lineup would be concentrated on one or two films per company, for which there would be a heavy outlay, hence throwing laborers out of continuous work. Setup calls for a quota based on money spent instead of footage, as presently.

Another complaint from the exhibitor group is that American distribs here already are limiting either imports or releases and jacking up rentals. They charge that rentals have been upped around 10% in the last three months and that less than 100 films have been registered in that time.

'CHU CHIN CHOW' SET FOR LONDON REVIVAL

London, March 19.

'Chu Chin Chow,' the London musical hit of the last war, which ran for five years, is being revived in the West End by Reginald Fogwell and Joseph Fenston. Milton Rosmer staging.

Cast includes Lyn Harding, Jean Dolin, Dennis Noble, Margaret Rawlings and Jerry Verbo.

Opening is set for Glasgow Easter Monday (25), tours for six weeks, then comes to the West End.

ZUKOR FINDS U.S. PIX DO OK IN S. A.

American pix are doing about as well as can be expected on the Latin-American market, Adolph Zukor declared on his arrival in New York (18) from a two-months' inspection tour.

'The Latin-Americans enjoy and appreciate American films,' he said. 'We've done a pretty good job of meeting their tastes. However, like most people, they like pictures with plenty of action. They'd prefer their films with less dialog, and they're strongly partial to musicals.'

Purpose of the junket, according to Zukor, was to study audience reaction and to get to know distributors, public and officials. During the trip he was entertained by the presidents of Argentina, Brazil, Chile, Panama and Uruguay.

Paramount chief said he was pleasantly surprised by the size and progressiveness of the republics south of the border. 'They've got beautiful theatres which are well-managed by excellent showmen,' he stated.

'The exhibitors are shrewd buyers who know their public. They screen a picture once and know just what sort of exploitation, publicity and advertising campaigns will best sell it to their audience.'

Zukor said he would stay in N. Y. two months or more to 'see some shows and get acquainted with America again.' Later he will go to the Coast.

Arriving with Zukor was John W. Hicks, Jr., Paramount v.p. in charge of foreign operations. Hicks declared that the war had had no noticeable effect upon the South American market. French product, curtailed since the war, had never competed seriously for Latin-American bookings with American pix, he stated.

PINEWOOD OF LONDON FORMS U.S. SUBSIDIARY

Pinewood Ltd., English motion picture and television company, filed incorporation papers in Albany for the purpose of transacting business in the U. S. The company is a subsidiary of Pinewood Studios in England which last year produced six films, all distributed by major film companies.

Fitelson & Mayers are attorneys for the company here, and a representative from England is expected to arrive shortly for the opening of a N. Y. office. The reason for the opening of the office is to secure distribution of this season's product, which will be as many, if not more, than last year.

Listed as director and secretary respectively, are Spencer M. Reis and M. L. Axworthy, both of the English company.

'Crazy' Gang's Pic

London, March 5.

'Crazy' gang's picture for Gainsborough Films, 'The Siegfried Line,' goes into production at the end of next month.

During the film's making, the Palladium, where the troupe is playing in George Black's 'The Little Dog Laughed,' abandons its thrice-weekly matinees.

Stage Shows, Shorts Would Make Up Hoyts' Film Void in Australia

Sydney, Feb. 29.

While tightening of restrictions on importation of films from U. S., plus coin restrictions, may produce a product shortage in Australia, the Hoyts circuit would deal with the situation by playing stage shows plus newsreels and shorts. Because Hoyts controls some of the largest city and neighborhood theatres, move probably would result in the return of single-feature bills in this territory.

Hoyts' plan for stage shows is entirely unofficial as far and is contrary to a recent patron poll conducted by the circuit. This showed duals were favored nearly 100% and that stage presentations were not particularly favored.

Understood here that U. S. companies may decide to quit sending in lower-grade product, figuring the territory is unable to show a profit on 'B' films with new imposts, coin freezing and other restrictions. Absence of such films doubtlessly would force usage of stage shows, etc., to fill the time.

DAN MICHALOVE BACK FROM AUSSIE SURVEY

Hollywood, March 19.

Dan Michalove, special representative of 20th-Fox prez Sidney R. Kent, docked in Los Angeles yesterday (Monday) after the second survey in the past year on film conditions in Australia. He said business was good down under and little affected by the war.

Hoyts-Greater Union merger is progressing satisfactorily, Michalove stated, and he believes it will be consummated soon. He declared that if Australia puts into effect a threatened 50% embargo on export of coin, producers and distribs will take about 10% less out of the country than a year ago. In New Zealand each distrib is permitted to send to the United States 75% of average remittance in 1938.

Michalove leaves for New York later in the week to report to the homeoffice.

Riviera as Playground Pushed Despite War

Cannes, March 5.

War or no war, the French government has authorized the reopening of the Cannes and Nice casinos, and reestablished gambling licenses in the latest effort to attract foreign tourists to France and revive the Riviera as the Continent's deluxe playground.

Cannes is also attempting to liven up the spring season with a series of concerts, directed by well-known conductors.

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—Jimmy Starr, Los Angeles Evening Herald

VIRGINIA CITY

Warner Bros. production and release. Stars Errol Flynn and Miriam Hopkins. Features Randolph Scott, Humphrey Bogart, Frank McHugh, Alan Hale, Guinn Williams. Directed by Michael Curtiz. Story and screenplay by Robert Buckner; camera, Sol Polito; editor, George Amy; music, Max Steiner. Previewed in Projection Room (N. Y.) March 19, '40. Running time, 123 MINS.

Kerry Bradford	Errol Flynn
Julia Hayne	Miriam Hopkins
Vance Irby	Randolph Scott
John Murrell	Humphrey Bogart
Mr. Upjohn	Frank McHugh
Olaf Swenson	Alan Hale
Marblehead	Guinn 'Big Boy' Williams
Marshall	John Litel
Major Drewery	Douglass Dumbrille
Cameron	Moroni Olsen
Armistead	Russell Hicks
Cobby	Dickie Jones
Union Soldier	Frank Wilcox
Gaylord	Russell Simpson
Abraham Lincoln	Victor Kilian
Jefferson Davis	Charles Middleton

On the theory, perhaps, that one good western deserves another, Warner Bros. follows up last spring's 'Dodge City,' starring Errol Flynn, with another saga of the land of the blazing sunsets entitled 'Virginia City.' Flynn and Miriam Hopkins are co-starred, aided by a featured list including Randolph Scott, Humphrey Bogart, Frank McHugh, Alan Hale and Guinn 'Big Boy' Williams. With the impetus of a lively advance publicity campaign, film will draw well at first runs, and thereafter thrive on audiences who expect plenty of action on the screen and will have their expectations realized.

As a shoot 'em up, the picture is first class; as a bit of cinematic history telling, it is far short of the possibilities indicated by the title and cast. The road is still open for a melo-drama about Virginia City, at one time a spot full of romance, gold, silver and legend. Robert Buckner, who wrote the story and screenplay, merely skimmed the top of his material, although he did succeed in shaping an action story that is speedy.

It's about the cache of $5,000,000 in gold bullion which Confederate sympathizers are reported to have offered to the cause of the Southern states during the Civil War. The catch, of course, was how to get the gold out of Nevada and through Union scouting lines. It's an incident which has been used, with variations, in innumerable westerns.

In the new version, Flynn is first shown as a Union captive in Libby prison, from which he and companions escape, later to be assigned to travel across the plains and thwart the conspiracy by which the Confederacy hoped to come in possession of all that gold from the Nevada hills. Miss Hopkins is a singer in a Virginia City saloon and travels west on the stage with Flynn. She is a rebel spy, fresh from a meeting with Jeff Davis. There's the romance.

En route, the stage is held up by John Murrell, outlaw, who is really Humphrey Bogart behind a stick-waxed mustache. There's the chase.

And in Virginia City is Randolph Scott, secretly planning the removal of the gold, which is to be taken south in a wagon train. Scott also is much in love with Miss Hopkins, who leans heavily towards Flynn. She betrays Flynn into a trap, thus placing patriotism ahead of love. There's the drama.

Michael Curtiz, the director, has taken all this and steamed it up with some noisy trigger work, charging cavalry, dance-hall intimacies and the burning sands of the desert to concoct a bustling western, which is replete with action, although short on credulitiy. In the background are vistas of mountains and the rich beauty of canyons.

Performances of the two stars are right up to the conventional requirements of western character leads. Audiences would like to see more of Bogart than the script provides. Dickie Jones, who's grown to be a big boy, does a nice bit.

Film is beautiful photographically, in a sepia finish. Max Steiner's musical score aids the tempo.

Flynn gets Miss Hopkins at the finale. The Confederacy never got the gold. *Flin.*

PRIMROSE PATH

Hollywood, March 12.

RKO release of Gregory La Cava production, directed by La Cava. Stars Ginger Rogers and Joel McCrea; features Marjorie Rambeau, Henry Travers, Miles Mander, Queenie Vassar, Joan Carroll. Screenplay by Allan Scott and La Cava, from play by Robert L. Buckner and Walter Hart (as produced by George Abbott); camera, Joseph H. August; special effects, Vernon L. Walker; editor, William Hamilton; asst. director, Edward Killy. Previewed at Pantages, March 12, '40. Running time, 92 MINS.

Ellie May Adams	Ginger Rogers
Ed Wallace	Joel McCrea
Mamie Adams	Marjorie Rambeau
Gramp	Henry Travers
Homer	Miles Mander
Grandma	Queenie Vassar
Honeybell	Joan Carroll
Thelma	Vivienne Osborne
Carmelita	Carmen Morales

Immersed in a heavy caustic solution to clean it up for Hays office ok, Gregory La Cava's film version of the Robert Buckner-Walter Hart play is still far removed from general audience entertainment. Picture will catch on for little better than moderate biz in the metropolitan areas, and will have to depend on the starring duo of Ginger Rogers and Joel McCrea to get customers past the wickets in other spots.

Story of 'Primrose Path,' dramatized by Buckner and Hart from the novel, 'February Hill,' by Victoria Lincoln, is not a happy subject for the general run of film patrons. In the necessary cleaning and re-blocking for picture purposes, picture retains the main background of the play, without the latter's censorable lines and situations. The exposition of a woman living a life of easy virtue to provide sustenance for her drunken husband, unmoral mother, and two daughters, is a subject foreign to the concepts of the large majority of picture audiences. Concealed under the Hays code, the idea will get across with metropolitan audiences, but will not be tabbed in the hinterlands.

Picture's merit depends entirely on the deft handling and guidance of Gregory La Cava, and individual performances by a hand-picked cast that provides a substantial lift to some rather dull material. As in the play, the film version is episodic, and burdened with several lengthy passages of dialog.

The Adams family lives in shantytown, provided for by the mother, Marjorie Rambeau, who impresses as being a matronly 'call' girl. The preachment seems to be that easy virtue justifies the means. A husband who coddles the gin bottle, and two daughters, Ginger Rogers and little sister, Joan Carroll, plus the grandmother, are the others in the drab tribe.

Tomboyish Miss Rogers meets and falls in love with Joel McCrea, an upright youth employed at a beach hamburger stand. To escape the sordid home life, she inveigles him into marriage which develops into a happy stretch. But her concealment of family situations eventually brings about a separation, with the mother dying and Miss Rogers finally succumbing to the idea of the easiest way. But before she steps over the line, there's a happy reconciliation with McCrea to make things right at the finish.

Not a particularly happy subject for picture audiences, although social-conscience critics may give it attention as a graphic delineation of a daring subject.

Miss Rogers gives a straight dramatic portrayal in capable fashion, although the role provides her with little opportunity for light relief. McCrea is handicapped by restrictions placed on his part, and can only be tabbed as acceptable in the male lead. Highlight characterizations are provided, however, by four veterans of the legitimate stage—Marjorie Rambeau, Henry Travers, Miles Mander and Queenie Vassar (Mrs. Joseph Cawthorn). Picture is latter's first screen appearance, despite her Hollywood residence for years. Little Joan Carroll gets attention with a splendid portrayal as the kid sister being trained for the future by the grandmother.

In his direction, La Cava injects many angles that provide for human interest, but the subject matter is too far removed from general audience appeal to allow him the widest scope for his guidance. *Walt.*

VIVA CISCO KID

Hollywood, March 16.

20th Century-Fox release of Sol M. Wurtzel production. Features Cesar Romero, Jean Rogers, Chris-Pin Martin, Minor Watson, Stanley Fields. Directed by Norman Foster. Screenplay by Samuel G. Engel and Hal Long, suggested by character created by William Sydney Porter (O. Henry); camera, Charles Clarke; editor, Norman Colbert. Previewed at Uptown, March 15, '40. Running time, 70 MINS.

Cisco Kid	Cesar Romero
Joan Allen	Jean Rogers
Gordito	Chris-Pin Martin
Jesse Allen	Minor Watson
Boss	Stanley Fields
Moore	Nigel De Brulier
Gunther	Harold Goodwin
Proprietor	Francis Ford
Pancho	Charles Judels

The only viva this one can draw is in the title. Picture displays shoddy efforts in both writing and direction, with yarn concocted on series of wildly imaginative situations that provided sustenance for the quickie westerns of years ago. 'Viva Cisco Kid' will do the series no good, and if future entries in the group are patterned along similar lines, the Mexican bandit will have a shortened life on the screen. Cesar Romero does what he can to keep the Kid characterization within bounds, but his efforts are ineffectual.

Story is a hodgepodge of obvious situations, strung together in an endless series of familiar western episodes. Cisco and Chris-Pin Martin thwart a stagecoach holdup, and become involved in plans of bandit gang headed by Stanley Fields. Built on obvious lines, climax is finally reached when Cisco and the girl are sealed in a mine tunnel by Fields. Utilizing antiquated serial technique, there's a convenient cache of dynamite and an outlet for an escape.

'Viva Cisco Kid' will have to be satisfied with bookings in the lower brackets of the secondary dualers and action houses. It's too far-fetched for general consumption. *Walt.*

Miniature Reviews

'Virginia City' (WB). Errol Flynn and Miriam Hopkins co-starred in speedy western. Gold in the hills and boxoffice.

'Primrose Path' (RKO). Film version of heady play must depend on Ginger Rogers and Joel McCrea to draw.

'Viva Cisco Kid' (20th). Inadequate entry in Cisco Kid series for secondary dual support.

'Midnight Limited' (Mono). Crook meller's action takes place on a train; no marquee draw, but passable filler for duals.

'Forgotten Girls' (Rep). Poorly written tear-jerker with little appeal. Strictly dual.

'Danger Ahead' (Crit). This latest 'Renfrew' still has all the technical faults of those preceding. Kids sole hope.

'L'Entraineuse' (French). Okay for French and foreign audiences. Stars Michele Morgan.

'L'Homme Du Niger' (French). Harry Baur starred in colorful melo of French colonial life.

'Battements De Coeur' (French). Danielle Darrieux starred in amusing comedy slated for good returns in France and America.

'La Charrette Fantome' (French). All-star fantasy of limited appeal.

MIDNIGHT LIMITED

(ONE SONG)

Monogram release of T. R. Williams production. Features John King, Marjorie Reynolds, George Cleveland. Directed by Howard Bretherton. Screenplay, Harrison Carter, C. B. Williams; editor, Karl Zint; camera, Harry Neumann; special lyrics, Harrison Carter. At Central, N. Y., March 14, '40; dual. Running time, 61 MINS.

Val	John King
Joan	Marjorie Reynolds
Professor	George Cleveland
Harrigan	Edward Keane
Conductor	Pat Flaherty
Kruse	Monte Collins
Trainman	Herb Ashley
Frenchie	Stanford Jolley
Willy	Buck Woods

Crime-meller-on-wheels is a modest-budget effort with enough suspense to get by as a below-decks dualler. Nothing much about it for boxoffice draw, but it'll hold interest as a filler.

Yarn is the usual bit of romantic taffy about the gentlemanly gumshoe and the pretty victim of the criminals. In this case the series of robberies takes place on the 'Midnight Limited' out of Grand Central station, N.Y., to Montreal. It's not a whodunit, as the identity of the culprits is evident from the first, but the plot builds steadily (and without too glaring flaws) to a reasonably gripping climax.

Probably few spectators even in New York will notice the incongruity of a steam locomotive pulling the train out of Grand Central (when actually only electric engines are used in that station), but a more obvious mistake is the pointless song number which John King, as the moony detective, warbles at the heroine. That alien bit merely impedes the action, and the audience at the show caught at the Central, N.Y., gave it a deserved razzoo. Another mistake is the failure to capitalize on the picture's only really interesting character, an eccentric 'professor,' who is introduced but not given enough importance in the story.

Direction is routine and the playing is more or less standard. King is a passable hero, while Marjorie Reynolds is at least decorative as the girl. George Cleveland enlivens the part of the professor. *Hobe.*

FORGOTTEN GIRLS

Republic release of Robert North production. Features Louise Platt, Donald Woods, Wynne Gibson, Robert Armstrong, Eduardo Ciannelli. Directed by Phil Rosen. Screenplay, Joseph March and F. Hugh Herbert from original by Frank McDonald; adaptation, George Beck; editor, Ernest Nims; camera, Ernest Miller. Reviewed in Projection Room, N. Y., March 14, '40. Running time, 68 MINS.

Judy Wingate	Louise Platt
Dan Donahue	Donald Woods
Frances Wingate	Wynne Gibson
Grover Mullins	Robert Armstrong
Gorno	Eduardo Ciannelli
Nolan	Jack LaRue
Eve	Barbara Pepper
Linton	Charles D. Brown
Miss Donaldson	Sarah Padden
Jackie	Ann Baldwin

Loosely written fare of secondary value. Based on the kicking around given the mouse-like character played by Louise Platt, almost the entire running time will offer opportunity for femme patrons to turn on the weeps. It's a mildly interesting turnout destined for support roles only.

Weep angle is its strongest point, the story showing up as crazily illogical at times, the direction allowing many important slants in the unfolding to slip away without explanation. It makes feminine prison life an attractive thing, decorating cells in frilly fashion and giving the whole the aura of a college dormitory. Louise Platt is the gal who enjoys such surroundings after being jugged for a murder actually committed by her stepmother, played by Wynne Gibson.

Donald Woods is the reporter assigned to cover the trial and the obvious happens. He falls for the gal. His portrayal is no more than adequate. Story pictures him fighting and figuring for a way to force the stepmother to confess in order to spring the girl. Whole central portion of the film is dedicated to an elaborate plan, instigated by the stepmother and carried out by gangster friends, to forcibly release the girl and substitute a dead body in her bed. A dynamite explosion is intended to make identification impossible. For want of a better way of figuring out a tough problem, the writers make the real culprit confess by having her thrown out of a moving car and 'fess up on her deathbed.

Whole thing is so transparent that it creates wonder why it was made at all. Anyway, it gives screen opportunity to Woods and the demure, sad-faced Miss Platt, who carries her part well; Robert Armstrong, who hasn't much to do as Miss Gibson's confederate; Jack LaRue, okay as the guy who starts the whole thing by getting knocked off; Eduardo Ciannelli, the properly sinister gangster leader who engineers the break for the girl's insurance; and the inadequate Barbara Pepper, who plays Miss Platt's roommate in prison. *Wood.*

DANGER AHEAD

Criterion production of Monogram release. Features James Newill, Dorothea Kent, Guy Usher, Dave O'Brien. Directed by Ralph Staub. Story, Laurie York Erskine; screenplay, Edward Halperin; camera, Mack Stengler; editor, Martin Cohn; song, Johnny Lange and Lew Porter. Reviewed at Colonial, Lincoln, March 11, '40; dual. Running time, 57 MINS.

Renfrew	James Newill
Genevieve	Dorothea Kent
Inspector	Guy Usher
Kelly	Dave O'Brien
Mrs. Hill	Maude Allen
Hatch	John Dilson
Vergerson	Al Shaw
Maxwell	Dick Rich
James	Harry Depp
Gimpy	Bob Terry

With the makings of a very popular series, Criterion still hauls back on the reins and lets the 'Renfrew' films come one after another in successively poor shape. Photography is misty and production generally slipshod.

James Newill, for instance, as Renfrew, appears to have enough to step out if a script were provided him, but he has to toy along with the sides at hand—and they're not much. His singing voice is likewise good, but the ditties he gets aren't even up to the par of those tossed to the horse opera he-men of tuneful tonsils. So the Renfrews continue to hit the same low average at the boxoffice and do very little in the way of new fans.

Dorothea Kent, who got better camera breaks and parts when with Universal as a feature player, takes care of herself. Newill is at home all the time, even when straining to put over 'Spare the Rod,' a twice-time used number. John Dilson, the banker, and Dick Rich, the gang head, are next in amount of talk, and Al Shaw, vet vauder, dialects for a couple of laughs as the bank janitor. *Art.*

L'ENTRAINEUSE

('Nightclub Hostess')

(FRENCH-MADE)

Paris, March 8.

Alliance Cinematographique Europeene (Ufa) release of Raoul Ploquin production. Stars Michele Morgan; features Tramel, Frehel, Gilbert Gil, Giselle Preville, Georges Lannes, Andrex, Jimmy Gaillard. Directed by Albert Valentin. Scenario and dialog, Charles Spaak; camera, Rittau. At the Apollo, Paris. Running time, 90 MINS.

'L'Entraineuse,' starring Michele Morgan, serves to introduce Albert Valentin, Rene Clair protege. In his first full length reeler since breaking away from Clair, Director Valentin clearly shows the master's influence. He also gives promise of more than ordinary future.

Cast is first-rate, while Charles Spaak has done magnificently with the scenario and dialog. The German Rittau, Ufa cameraman, lifts the pic several more notches with excellent photography throughout. Story is pleasant, smooth and appeals through its almost whimsical theme and realistic finish. With the impressive list of marquee names it should reap a good harvest in the sticks and do well abroad as a dualer.

Miss Morgan, young, disillusioned nightclub hostess, has 15 days vacation and dashes off to the Riviera. She passes off as a well-bred, respectable girl from a good family, is absorbed by the bourgeois group about her and swept off her feet by the kindness and friendship of one particular family. A son, Gilbert Gil, and two cousins fall in love with her, while the daughter, Giselle Preville, makes an intimate of her. She is taken with Gil, a university student, and for the first time in her drab life she flirts with the idea of a future as the wife of a reputable citizen. However, the vista of a new life crashes to the ground by a series of developments which include the arrest of Miss Preville, who has been flirting with Andrex, a gangster, and Miss Morgan's acquaintance.

The portrayal of the bourgeois group with its narrow conception of life is psychologically sound, and Tramel turns in one of the best performances as the head of this group. Mostly in comical roles to date, he establishes himself as a dramatic actor of class. Miss Morgan turns in a creditable performance although she is wooden and not very proficient at expressing emotions. Frehel is top rate as the night club singer. Gil Preville Andrex and minor characters do a thoroughly workmanlike job and help to give the pic its sincere atmosphere and proper balance. *Rero.*

L'HOMME DU NIGER

('The Man from the Niger')

(FRENCH-MADE)

Paris, March 3.

S.R.I.F. release of S.P.F.F.H. production. Stars Harry Baur, Victor Francen; features Annie Ducaux, Jacques Dumesnil. Directed by Jacques de Baroncelli; scenario, Albert [illegible], from J. Paillard's story; dialog, Joseph Kessel; camera, L. H. Burel; music, Henri Tomasi. At Olympia, Paris. Running time, 88 MINS.

With Harry Baur's presence in any film goes the assurance that even should the pic fail to make cinematographic history, at least the spectator is sure to see a polished and sophisticated piece of acting. What has been true in the past holds true in 'The Man from the Niger.'

Baur's characterization of a colonial doctor considerably adds to the pic's stature. Added to this are effective all-around acting by a top cast, deft direction by Jacques de Baroncelli, solid and convincing theme to work on and neat photography, all contributing to put across the best French film to be released since Sept. 1. It should have a long, successful run in this country, and has exploitation possibilities abroad, but will have to be shaved somewhat to speed the tempo for foreign audiences.

Most of the action is set in the Sudan and gives a rather creditable cross-section of French colonial life. Propaganda on French enterprise and welfare work here is interwoven into the story, but it is subtly and discreetly done and is not in the least objectionable.

Three inseparables live the life of French colonial officers in the Sudan. They are Baur, the doctor; Victor Francen, the commander, and Jacques Dumesnil, his subordinate. Francen's ambition is to construct a dam to redirect the waters of the Niger to the desertlands of the Sudan. Annie Ducaux, a Parisian, visits the Sudan, and both Francen and Dumesnil fall hard for her, she responding to the former. But the discovery by Baur that Francen has leprosy snags the romance, and so Francen disappears. Heartbroken by his unexplained disappearance, Miss Ducaux eventually marries Dumesnil. Francen's return three years later to fulfill his ambition, construction of the dam; his meeting with Miss Ducaux and the revival of their undimmed love form the focal point of the remainder. Finish upholds French rep of weak endings. Struggle between the commander and his subordinate over the mutually loved girl deserves a better and more cleverly thought-out solution than destruction of one to assure happiness of the other.

Francen backstops Baur in splendid fashion. Miss Ducaux and Dumesnil turn in workmanlike performances. *Rero.*

Battements De Coeur

('Heart Throbs')

(FRENCH-MADE)

Paris, March 3.

Osso release of Cine Alliance [illegible] production. Stars Danielle Darrieux, Andre Luguet; features Claude Dauphin, Junie Astor, Julien Carette, Saturnin-Fabre, Jean Tissier and Charles Dechamps. Directed by Henri Decoin. Story and adaptation by Jean Villeme and Max Colpet; dialog, Michel Duran; music, Paul Misraki; camera, Robert le Febvre. At the Madeleine, Paris. Running time, 100 MINS.

Hollywood alumna Danielle Darrieux's coming out appearance for the war season in 'Battements de Coeur' is a most entertaining if not so original effort. Although the theme has a different setting and some variations, the film vividly recalls 'The Girl from Paris,' in which the French femme starred with Doug Fairbanks, Jr. In both, the underlying theme is Miss Darrieux's hounding and harassing her man until she gets him.

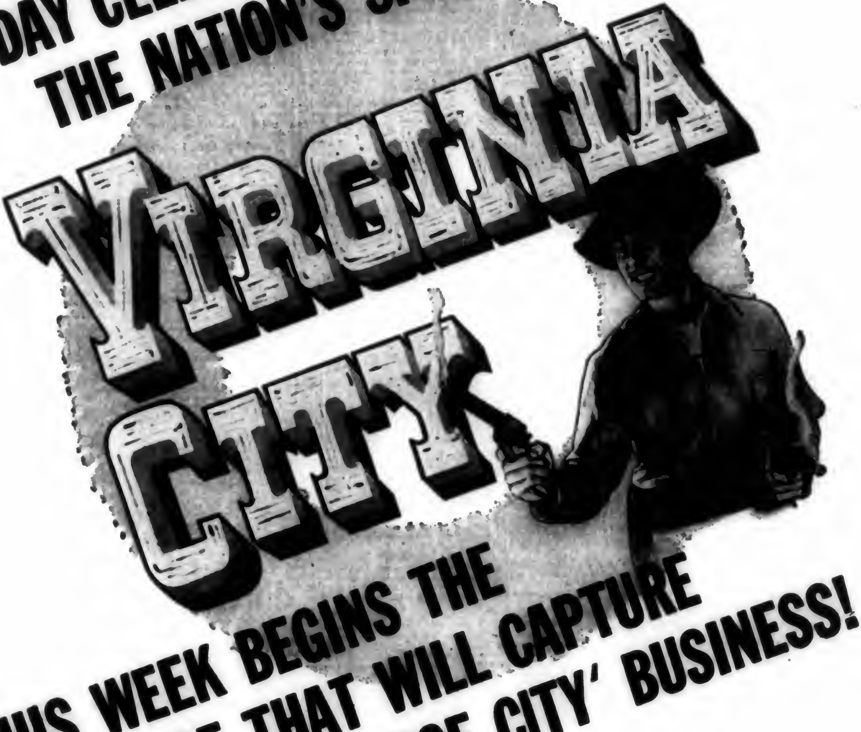
For all that it is slated to have long life both in the capital and in the sticks. This is her third effort since her break with the West Coast—and her best. The reels are full of action, although overlong—100 minutes—and loaded with amusing situations and droll climaxes. Miss Darrieux's name in a marquee still means something in the States and consequently this should make Yankee b.o. turnstiles spin for some worthwhile returns.

Added to the lack of originality is the unfortunate choice of Claude Dauphin as leading man. For some unfathomed reason he has been

(Continued on page 24)

VIRGINIA CITY

AFTER THE SPECTACULAR 2-DAY CELEBRATION THAT CAPTURED THE NATION'S SPOTLIGHT


VIRGINIA CITY

THIS WEEK BEGINS THE RELEASE THAT WILL CAPTURE LAST EASTER'S 'DODGE CITY' BUSINESS!

WARNERS'
PRODUCED IT WITH SHOWMANSHIP!
and
LAUNCHED IT WITH SHOWMANSHIP!
WB

ERROL FLYNN · MIRIAM HOPKINS
in
"VIRGINIA CITY"
with
RANDOLPH SCOTT · HUMPHREY BOGART
FRANK McHUGH · ALAN HALE · GUINN "BIG BOY" WILLIAMS
Directed by MICHAEL CURTIZ
Original Screen Play by Robert Buckner · Music by Max Steiner
A Warner Bros.-First National Picture

Advance Production Chart

Hollywood, March 19.

Studios currently have 33 pictures facing the cameras, as of March 14, and are scissoring another 65 features as production keeps up a normal pace for the season of year. Aiming at total of 519 for 1939-40, so far 296 have either been released or previewed, leaving only 123 to go before commitments are filled. Warners and 20th-Fox have both put last of their season's product, totaling 48 and 52 respectively, before the cameras and will launch shooting shortly on features tagged for next season. Paramount still has two to go, while Metro needs another six before completing 52 promised.

Columbia

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	40	20	1	3	16	16
Westerns	16	8	1	0	7	7
Serials	4	1	1	0	2	2
Totals	60	29	3	3	25	25

Pictures now in the cutting rooms or awaiting release are:

'THE DOCTOR TAKES A WIFE,' comedy-drama; produced by William Perlberg; director, Alexander Hall; screen play, George Seaton and Ken Englund; original by Aleen Leslie; photography, Sid Hickox. Cast: Loretta Young, Ray Milland, Gail Patrick, Reginald Gardiner, Edmund Gwenn, Gordon Jones, Hal K. Dawson, Frank Sully, Chester Clute, Stanley Brown, Frank Orth, Frank Darien, Charles Halton, Don Beddoe, Charles Lane, Olin Howland, Emma Tansey, Sumner Getchel, Renie Riano, Dix Davis, Gertrude Sutton, Eddie Laughton.

'THE MAN WITH NINE LIVES,' formerly titled **'THE MAN WHO WOULD NOT DIE,'** meller; produced by Wallace MacDonald for the Irving Briskin unit; directed by Nick Grinde; no writing credits released; photographed by Benjamin Kline. Cast: Boris Karloff, Joan Sayres, Roger Pryor, Stanley Brown, Hal Taliaferro, Byron Foulger, Walter Soderling, John Dilson, Ernie Adams, Lee Willard.

'OFFENDERS OF THE LAW,' meller; produced by Larry Darmour; directed by Lewis D. Collins; original screen play, Albert DeMond; photography, James S. Brown, Jr. Cast: Jack Holt, Marion Marsh, Philip Terry, Robert Barrat, Dennis Moore, Russell Hicks, Jack LaRue, George Offerman, Jr., John Hamilton.

Columbia Pix Now in Production

'DEAD MAN'S ISLE,' meller; produced by Wallace MacDonald for the Irving Briskin unit; directed by Charles Barton; no writing credits released; photographed by Benjamin Kline. Cast: Peter Lorre, Rochelle Hudson, Charles Middleton, Bruce Bennett, Earl Gunn, Stanley Brown, Sam Ash, Richard Fiske, John Tyrrell, Eddie Laughton, Robert Wilcox, George E. Stone, Don Beddoe, Al Hill, Kenneth McDonald.

'BILL ELLIOTT NO. 2,' western; producer, Leon Barsha for the Irving Briskin unit; director, Joe Lewis; no writing credits released; photography, George Meehan. Cast: Bill Elliott, Iris Meredith, Walter 'Dub' Taylor, Al Hill, Ernie Adams, Stanley Brown, Ed LeSaint, Eddie Laughton, Ed Cobb.

'TERRY AND THE PIRATES,' 15-chapter serial; producer, Larry Darmour; director, James W. Horne; screen play, Mark Layton, Joseph Levering and George Morgan; based on cartoon strip by Milton Caniff; photography, James S. Brown, Jr. Cast: William Tracy, Sheila Darcy, Granville Owens, Joyce Bryant, Dick Curtis, John Paul Jones.

Metro

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	51	31	7	7	0	6
Selznick-Int'l	1	1	0	0	0	0
Totals	52	32	7	7	0	6

Pictures now in the cutting rooms or awaiting release are:

'FLORIAN,' romantic-drama; produced by Winfield Sheehan; directed by Edwin L. Marin; original novel by Felix Salten; photographed by Karl Freund. Cast: Robert Young, Helen Gilbert, Reginald Owen, Rand Brooks, Lee Bowman, Irina Baronova, Lucille Watson, Joe Yule.

'NEW MOON,' Sigmund Romberg operetta; produced by Robert Z. Leonard; directed by W. S. Van Dyke II; no writing credits released; photographed by Oliver Marsh. Cast: Jeanette MacDonald, Nelson Eddy, Billie Burke, Bunty Cutler, Buster Keaton, Nat Pendleton, Mary Boland, Richard Purcell, John Miljan, Grant Mitchell, Claude King.

'FORTY LITTLE MOTHERS,' comedy-drama; produced by Harry Rapf; directed by Busby Berkeley; no writing credits released; photographed by Charles Lawton, Jr. Cast: Eddie Cantor, Ralph Morgan, Rita Johnson, Bonita Granville, Diana Lewis, Martha O'Driscoll, Charlotte Munier, Louise Seidel, Margaret Early.

'DR. KILDARE'S GIRL,' drama; no production credit; director, Harold Bucquet; no writing credits released; photography, John Seitz. Cast: Lionel Barrymore, Lew Ayres, Laraine Day, Shepperd Strudwick, Samuel S. Hinds, Emma Dunn, Nat Pendleton, Alma Kruger, John Eldredge, Walter Kingsford, George Reed, Frank Orth, Paul Porcasi, Marcia Mae Jones.

'TWO GIRLS ON BROADWAY,' drama with music; producer, Jack Cummings; director, S. Sylvan Simon; no writing credits released; photography, George Folsey. Cast: George Murphy, Lana Turner, Joan Blondell, Richard Lane, Wallace Ford, Kent Taylor.

'EDISON, THE MAN,' biographical drama; producer, John Considine; director, Clarence Brown; no writing credits released; photography, Hal Rosson. Cast: Spencer Tracy, Rita Johnson, Lynn Overman, Henry Travers, Felix Bressart, Charles Trowbridge, Peter Godfrey, Arthur Aylsworth, Regis Toomey.

'AND ONE WAS BEAUTIFUL,' drama; produced by Frederick Stephani; directed by Robert Sinclair; no writing credits released; photographed by Ray June. Cast: Jean Muir, Laraine Day, Robert Cummings, Billie Burke.

Metro Pix Now in Production

'PRIDE AND PREJUDICE,' drama; producer, Hunt Stromberg; director, Robert Z. Leonard; from novel by Jane Austin; photography, Karl Freund. Cast: Greer Garson, Laurence Olivier, Maureen O'Sullivan, Heather Angel, Ann Rutherford, Frieda Inescort, Karen Morley, Mary Boland, Marsha Hunt, Edward Ashley, E. E. Clive.

'WATERLOO BRIDGE,' drama; producer, Sidney Franklin; director, Mervyn LeRoy; from play by Robert Sherwood; photography, Joseph Ruttenberg. Cast: Robert Taylor, Vivien Leigh, Virginia Field, Maria Ouspenskaya, Steffi Duna, Eleanor Stewart.

'THE MORTAL STORM,' meller; produced by Sidney Franklin; directed by Frank Borzage; based on novel by Phyllis Bottome; photographed by William Daniels. Cast: Margaret Sullavan, James Stewart, Frank Morgan, Robert Young, Dan Dailey, Jr., Scotty Beckett, Gus Glassmire.

'SUSAN AND GOD,' drama; producer, Hunt Stromberg; director, George Cukor; from play by Rachel Crothers; photography, Robert Planck. Cast: Joan Crawford, Fredric March, Rita Hayworth, Ruth Hussey, Rita Quigley, Bruce Cabot, John Carroll, Rose Hobart, Nigel Bruce.

'ANDY HARDY MEETS A DEBUTANTE,' family comedy-drama; no production credit; director, George Seitz; screen play, Annalee Whitmore, Tom Cellers; photography, Sid Wagner. Cast: Mickey Rooney, Judy Garland, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford, Sara Haden.

'20-MULE TEAM,' western drama; producer, J. Walter Ruben; director, Richard Thorpe; no writing credits released; photography, Clyde De Vinna. Cast: Wallace Beery, Leo Carrillo, Arthur Hohl, Noah Beery, Jr., Douglas Fowley, Anne Baxter, Clem Bevans.

'BOOM TOWN,' meller; producer, Sam Zimbalist; director, Jack Conway; no writing credits released; photography, Hal Rosson. Cast: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan, Chill Wills.

Monogram

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	32	17	0	4	11	11
Westerns	16	5	1	2	8	8
Totals	48	22	1	6	19	19

Pictures in the cutting room:

'MIDNIGHT LIMITED,' meller; produced by R. T. Williams; directed by Howard Bretherton; original screen play by Charley Williams and Harrison Carter; photographed by Harry Neumann. Cast: John King, Marjorie Reynolds, Edward Keane, Pat Flaherty, Herb Ashley, George Cleveland, Monte Collins, Warren Jackson, Stanford Jolley, Rita Chevret, Ray Bennett, Buck Woods.

'COVERED WAGON TRAILS,' western; producer, Harry Webb; director, Raymond K. Johnson; original screen play, Tom Gibson; photography, Edward A. Kull. Cast: Jack Randall, Sally Cairns, Steve Clark, Glenn Strange, John Elliott, Ken Duncan, Dave Sharpe.

'SON OF THE NAVY,' drama; producer, Grant Withers; director, William Nigh; screen play, Marion Orth and Joseph West; original by True Boardman and Grover Jones; photography, Harry Neumann. Cast: James Dunn, Jean Parker, Martin Spellman, William Royle, Selmer Jackson, Dave O'Brien, Sarah Padden, Craig Reynolds, Charles King, Gene Morgan.

UNTITLED RENFREW OF THE ROYAL MOUNTED POLICE, meller; Criterion production for Monogram release; directed by Ralph Staub; original screen play by Edward Halperin; photography by Max Stengler. Cast: James Newill, Dave O'Brien, Louis Stanley, William Pawley, Dewey Robinson, Dwight Frye, Snub Pollard, Ted Adams, Ken Duncan, Earl Douglas.

'TOMBOY,' comedy-drama; produced by W. T. Lackey; directed by Robert McGowan; original story and screen play by Marion Orth and Dorothy Reid; photography by Harry Neumann. Cast: Marcia Mae Jones, Jackie Moran, Grant Withers, Charlotte Wynters, George Cleveland, Clara Blandick.

'PALS OF THE PURPLE SAGE,' formerly titled **'COLORADO TRAIL,'** musical western; produced by Edward Finney; directed by Al Herman; original screen play by George Martin; photography by Marcel A. Le Picard. Cast: Tex Ritter, Sugar Dawn, Slim Andrews, Clarice Curtis, Glenn Strange, Warner Richmond, Carleton Young, Chester Gann, Harry Harvey, Fred Parker, John McGinn.

Monogram Pix Now in Production

'COWBOY FROM SUNDOWN,' western with music; producer, Edward Finney; director, Spencer Bennett; screenplay, Rolland Lynch and Robert Emmett; original story, Roland Lynch; photography, Marcel A. LePicard. Cast: Tex Ritter, Pauline Haddon, Roscoe Ates, Carleton Young, George Pembroke, Dave O'Brien, Patsy Moran, James Farrar, Chick Hannan, Slim Andrews, Bud Osborne, Glenn Strange.

Paramount

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Studios	43	26	3	13	2	8
Harry Sherman	9	0	0	5	0	0
Totals	52	26	3	18	2	8

Pictures now in the cutting rooms or awaiting release are:

'BUCK BENNY RIDES AGAIN,' comedy; produced and directed by Mark Sandrich; no writing credits released; photographed by Charles Lang. Cast: Jack Benny, Virginia Dale, Eddie Anderson, Phil Harris, Andy Devine, Merriel Abbott Dancers, Ellen Drew, Lillian Cornell, Kay Linaker, Theresa Harris, Dennis Day, George Guhl, Billy Bletcher, Allen Wood, Monte Collins, Harry Baldwin, James Burke, Edgar Deering, Eddie Acuff, Marte Faust, Eddie Chandler, Dick Rush, Roger Gray, Willie Fung, Sonny Cherre.

'SAFARI,' drama; GMO production; directed by Edward H. Griffith; no writing credits released; photographed by Ted Tetzlaff. Cast: Douglas Fairbanks, Jr., Madeleine Carroll, Tullio Carminati, Lynn Overman, Muriel Angelus, Fredrik Vogeding, Clinton Rosemond, Thomas Louden, Fred Godoy, Jack V. Carr, Billy Gilbert, Hans Von Morhart, Darby Jones, Henry Rowland, George Melford, James Davis, Al Duval, John B. Washington, Ben Carter, Hassan Said, Major Sam Harris, Jesse Graves, Ernest Whitman.

'GOLDEN GLOVES,' drama; GMO production; associate producer, William C. Thomas; directed by Edward Dmytryk; no writing credits released; photographed by Henry Sharp. Cast: Robert Ryan, Jean Cagney, Richard Denning, Robert Paige, William Frawley, Edward Brophy.

'STAGE COACH WAR,' formerly titled **'HOLD YOUR HORSES,'** western; produced by Harry Sherman; directed by Leslie Selander; screen play by Norman Houston, based on a story by Clarence E. Mulford; photographed by Russell Harlan. Cast: William Boyd, Russell Hayden, Britt Wood, Harvey Stephens, J. Farrell MacDonald, Julie Carter, Rad Robinson, Frank Lackteen, Edward Waller, Jack Rockwell.

'OPENED BY MISTAKE,' drama, produced by GMO; associate producer, Stuart Walker; director, George Archainbaud; screen play by Stuart Palmer and Garnett Weston; based on a story by Hal Hudson and Kenneth Earl; photography by Theodor Sparkuhl. Cast: Charles Ruggles, Janice Logan, Robert Paige, William Frawley, Florence Shirley, Byron Foulger, Cy Kendall, Sam Ash, C. L. Sherwood, Walter Soderling, John Hartley, Lawrence Grossmith, James Burke, George McKay, Lloyd Corrigan, Al Stewart, James T. Mack, Jack Norton, Edward Marr, Scotty Groves, Kay Deslys, John Gallaudet, Dick Rush, Douglas Kennedy.

'UNTAMED' (Technicolor); produced by Paul Jones; directed by George Archainbaud; screen play by Frederick Hazlitt Brennan and Frank Butler; based on 'Mantrap' by Sinclair Lewis; photographed by Leo Tover. Cast: Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley, Esly Malyon, J. M. Kerrigan, Esther Dale, Jane Darwell, Babe Denetdeel, Charlene Wyatt, Gertrude Hoffman, J. Farrell MacDonald, Sibyl Harris, Clem Bevans, Fay Helm, Darryl Hickman, Roscoe Ates.

'DOWN WENT McGINTY,' drama; produced by Paul Jones; directed by Preston Sturges; no writing credits released; photographed by William Mellor. Cast: Brian Donlevy, Muriel Angelus, Akim Tamiroff, William Demarest, Allyn Joslyn, Harry Rosenthal, Libby Taylor, Thurston Hall, Steffi Duna, Esther Howard, Donnie Kerr, Mary Thomas, Walter Soderling, Harry Hayden, William Edmunds, Dorothy Vernon, Sylvia Andrew, Kay Stewart, Jean Phillips.

'THE BISCUIT EATER,' drama; produced by Jack Moss; director, Stuart Heisler; screen play by Stuart Anthony and Lillie Hayward; based on a story by James Street; photography by Leo Tover. Cast: Billy Lee, Helene Millard, Richard Lane, Lester Mathews, Snowflake, Gordell Hickman.

'THE WAY OF ALL FLESH,' drama; GMO production; associate producer, Eugene Zukor; directed by Louis King; no writing credits released; photographed by Theodor Sparkuhl. Cast: Akim Tamiroff, William Henry, Gladys George, Muriel Angelus, Norma Nelson, James Seay, Roger Imhof, Berton Churchill, Douglas Kennedy.

'THOSE WERE THE DAYS,' formerly titled **'AT GOOD OLD SIWASH,'** drama; produced and directed by Ted Reed; screen play by Don Hartman; based on the stories by George Fitch; photographed by Victor Milner. Cast: William Holden, Bonita Granville, Ezra Stone, Vaughan Glaser, Judith Barrett, Phillip Terry, Richard Denning, James Seay, John Laird,

(Continued on page 26)

Legalist's Fear

Continued from page 5

representing 20th, who declared that if the last two weeks in April were spent in taking depositions, it would be impossible to be ready for a May 1 trial. Other counsel also requested the names of those to be examined, before they granted their consent. It was believed that several of the Coast executives, notably Darryl Zanuck and L. B. Mayer, might then be included.

Farnsworth wired back to Williams, and on Thursday (14) received a reply stating that in view of the attitude of major counsel, he Williams, would cancel the taking of depositions, and bring these witnesses to N. Y. during the trial to secure their testimony. The rapidity with which Williams backtracked at the suggestion of a delay in the start of the trial indicates how strongly the Government will fight any move to further delay proceedings.

Sears on Exploitation

Sears was questioned on a variety of subjects, including some questions on company records, and revenue from affiliated and unaffiliated theatres. Then followed a long boring session in which the examiner, Robert L. Wright, went over the 36 key cities, seeking facts as to who received Warners' first runs, etc. An interesting point was developed, by the witness, who told of having received a call from Y. Frank Freeman, head of Paramount's theatre department, bewailing business conditions and seeking reductions in rentals in Detroit. Sears declared he offered his condolences, and refused the reduction. He also told of being unable to get together with Paramount's Sparks circuit for a product deal for Florida.

Sears also testified on split product, saying that he makes no adjustments if the deal should be an uneven one, but in the long run it evens out over a period of years. He testified that Warners' policy lately was to sell away from Fox-West Coast theatres. The examination was continually interrupted by Caskey's objections, which included statement that Wright was asking many questions already answered in the defendant's answers to the Government's interrogatories.

The last question put to the witness was, 'What benefits to Vitagraph (WB) receive from its theatres?' The answer was that the benefits are innumerable in the exploitation and presentation of pictures, and the ability to gauge the public demand for material and stars. It also constitutes a releasing arrangement which would not be possible without a common interest. The advertising the pictures receive also enhances their value to other exhibitors, Sears concluded.

Milgram

Continued from page 6

ther destroy the value of the films at the time of exhibition at the Walton.'

Because of these tactics, Milgram charged, the Walton has suffered a severe loss of patronage.

Actual damage at the Walton was set at 'excess of $30,000' and at the Rialto at 'excess of $80,000.' The sums asked are tripled as provided under the anti-trust laws.

In addition to damages the plaintiffs asked for an injunction preventing the defendants from carrying out existing contracts and restraining them from making new agreements until the question was adjudicated.

Plaintiffs in the suit are the Affiliated Theatres Circuit, Inc., the M. F. S. Corp. (operators of the Walton) and the Rialto Theatre Co. Milgram is listed as president of all three companies.

Defendants in this action are Warner Bros. Pictures, WB Circuit Management, WB Theatres, Vitagraph, Paramount, 20th-Fox, Loew's, RKO, Columbia, Universal, and United Artists.

The previous high in damage suits was the $225,000 claim of the Admiral theatre, North Philly indie, against the same defendants.

Both exhibs and distributors are watching with interest the hearing on the Landis theatre case skedded before Federal Judge William H. Kirkpatrick next Monday (25). The judge originally ruled in favor of the Landis against the majors, but was overruled by the Circuit Court of Appeals, which declared the decision was 'too premature' and ordered the case sent back for a final hearing.

"NORTHWEST PASSAGE"

HELD OVER 3rd WEEK!

at the big Capitol, N. Y.

Yes, indeed—
March came in
like an M-G-M Lion
bringing a worthy
successor to
"Gone With The
Wind" at the
Capitol Theatre.
And now they're
packing Broadway's
big show-shop
all over again!
It's a Hold-Over
picture if ever
there was one
because Tom tells
Dick and Dick tells
Harry and every-
body flocks over
to enjoy the
Technicolorful
Thrills! Have you
arranged for
Extra Time yet?

"NORTHWEST PASSAGE" Book I—Rogers' Rangers in Technicolor • Starring **SPENCER TRACY** with Robert Young, Walter Brennan, Ruth Hussey, Nat Pendleton Screen Play by Laurence Stallings and Talbot Jennings Based on the Novel by Kenneth Roberts • Directed by King Vidor • Produced by Hunt Stromberg • An M-G-M Picture

Advance Production Chart

(Continued from page 18)

John Hartley, Douglas Kennedy, John Arledge, Jean Phillips, Audrey Maynard, Kay Stewart, Paula De Cardo, Kathleen McCormick, Jimmy Dodd, Harry C. Bradley, Dick Winslow, Michael Gale, Lane Allen, William Orr, Dave Dunbar, Aldrich Bowker, Kent Rogers, Frank Coghlan, Jr., Robert Scott, Alan Ladd, Gaylord Pendleton, James Flavin, Stanley Blystone, Lux McBride, Hal Brazeale, Richard Clayton, Bradley Clark, Billy O'Brien.

'HIDDEN GOLD,' formerly titled **'THE MAN FROM BAR-20,'** western; produced by Harry Sherman; directed by Lesley Selander; no writing credits released; photographed by Russell Harlan. Cast: William Boyd, Russell Hayden, Ruth Rogers, Britt Wood, Roy Barcroft, Minor Watson, Lee Phelps, Ethel Wales.

'THE LIGHT OF WESTERN STARS,' western, produced by Harry Sherman; director, Leslie Selander; screenplay by Norman Houston, original by Zane Gray; photographed by Russell Harlan. Cast: Victor Jory, Jo Ann Sayers, Russell Hayden, Morris Ankrum, Noah Beery, Jr., Ruth Rogers, J. Farrell MacDonald, Esther Estrella, Alan Ladd, Georgia Hawkins, Earle Askam, Tom Tyler.

'DESTINY,' drama; producer, George Arthur; director, Tim Whelan; no writing credits released; photography, Ted Tetzlaff. Cast: Basil Rathbone, John Howard, Martin Kosleck, Ellen Drew, Barbara Jo Allen, Ralph Morgan, Kitty Kelly, Hugh Sothern, Howard Mitchell, Charles McAvoy, Billy Benedict, Henry Victor, Douglas Kennedy, Frances Raymond, Harry Hayden, Harry Bailey, John Laird, James Seay, Ben Taggart, Ned Norton, Max Wagner, Edward Earle.

'TYPHOON,' meller (Technicolor); GMO production; directed by Louis King; screen play by Allen Rivkin; based on story by Steve Fisher; photographed by William Mellior. Cast: Dorothy Lamour, Robert Preston, Lynne Overman, J. Carrol Naish, Paul Harvey, Norma Gene Nelson, Jack Carson, Al Kikume.

'QUEEN OF THE MOB,' formerly titled **'THE WOMAN FROM HELL,'** meller; GMO production; associate producer, Edward T. Lowe; director, James Hogan; screen play, Horace McCoy and William R. Lipman, from J. Edgar Hoover's 'Persons in Hiding'; photography, Theodor Sparkuhl. Cast: Ralph Bellamy, Richard Denning, Paul Kelly, William Henry, J. Carrol Naish, Jean Cagney, James Seay, John Miljan, Jack Carson, Paul Stanton, Blanche Yurka, Tommy Conley, Charles Moore, Raymond Hatton, Mary Treen, Frank M. Thomas, Ed Gargan, Howard Mitchell, John Laird, Neil Hamilton, Robert Ryan, Hedda Hopper, Mary Gordon, Leona Roberts, Harry C. Bradley, Lloyd Corrigan, Betty McLaughlin, Laura Treadwell, Roy Gordon, Charles Lane, Charlotte Wynters, Hobart Naish, James Flavin, Sonny Bupp, Walter Fenner, Bruce Mitchell, Edward Cooper, Hilda Plowright, May Beatty.

Paramount Pix now in Production

'THE GHOST BREAKERS,' comedy-mystery; producer, Arthur Hornblow, Jr.; director, George Marshall; no writing credits released; photography, Theodor Sparkuhl. Cast: Bob Hope, Paulette Goddard, Paul Lukas, Richard Carlson, Anthony Quinn, Pedro de Cordoba, Willie Best, Tom Dugan, David Durand.

'NORTH WEST MOUNTED POLICE,' meller in Technicolor; produced and directed by Cecil B. DeMille; no writing credits released; photography by Victor Milner and Duke Green. Cast: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston, Akim Tamiroff, Lynne Overman, George Bancroft, Lon Chaney, Jr., Francis McDonald, Montagu Love, Regis Toomey.

'HENRY ALDRICH NO. 1,' comedy-drama; produced and directed by Theodore Reed; no writing credits released; photography by Leo Tover. Cast: Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper, Fred Niblo, Kay Stewart, Etta McDaniel.

RKO-Radio

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Studios	31	15	0	4	12	12
Westerns	6	2	0	0	4	4
Sol Lesser	3	2	0	0	0	0
The Play's the Thing	4	1	1	0	2	2
Plays & Pix Corp.	3	1	0	0	1	1
Major Pictures (English)	1	0	0	1	0	0
Harold Lloyd	1	0	0	0	1	1
Stephens-Lang	2	1	0	1	1	1
Boris Morros Prod.	1	1	0	0	0	0
Walt Disney	1	1	0	0	0	0
Totals	52	24	1	6	21	21

Pictures now in the cutting rooms or awaiting release are:

'MY FAVORITE WIFE,' drama; produced by Leo McCarey; directed by Garson Kanin; screen play by Sam and Bella Spewack; photographed by Rudolph Mate. Cast: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Ann Shoemaker, Scotty Beckett, Mary Lou Harrington, Donald MacBride.

'THE COURAGEOUS DR. CHRISTIAN,' drama (Stephens-Lang Prod.); producer, William Stephens; director, Bernard Vorhaus; no writing credits released; photography, John Alton. Cast: Jean Hersholt, Dorothy Lovett, Robert Baldwin, Tom Neal, Vera Lewis, Maude Eburne, Reginald Barlow, Sylvia Andrew, Earle Ross, Barlow Borland, Bobette Bentley, Dick Rush, Frank LeRue, Mary Arden.

'IRENE,' romantic comedy with music; produced and directed by Herbert Wilcox; screen play by Alice Duer Miller from the James Montgomery play; photographed by Russell Metty. Cast: Anna Neagle, Ray Milland, Roland Young, Alan Marshal, May Robson, Billie Burke, Arthur Treacher, Isabel Jewell, Doris Nolan, Tommy Kelly, Ethel Griffies, Marsha Hunt, Stuart Robertson, Juliette Compton.

'CURTAIN CALL,' romantic drama; producer, Howard Benedict; director, Frank Woodruff; screen play, Dalton Trumbo; original, Howard J. Green; photography, Russell Metty. Cast: Barbara Read, John Archer, Alan Mowbray, Helen Vinson, Donald MacBride, Effie Parnell, Frank Faylen, Tom Kennedy, Ralph Forbes, Ann Shoemaker, J. M. Kerrigan, Tommy Kelly.

'YOU CAN'T FOOL YOUR WIFE,' formerly titled **'THE ROMANTIC MR. HINKLIN,'** comedy-drama; producer, Cliff Reid; director, Ray McCarey; original by Ray McCarey and John McClain; adapted by Jerry Cady; photography, Roy Hunt. Cast: Lucille Ball, James Ellison, Robert Coote, Emma Dunn, Virginia Vale, Elaine Shepard, Ferike Boros, Charles Lane.

'THE SAINT TAKES OVER,' mystery-meller; produced by Howard Benedict; directed by Jack Hively; based on the Leslie Charteris character. Cast: George Sanders, Wendy Barrie, Morgan Conway, Paul Guilfoyle, James Burke.

RKO Pix Now in Production

'TOM BROWN'S SCHOOL DAYS,' a The Play's The Thing production; produced by Gen Towne and Graham Baker; directed by Robert Stevenson; story by Thomas Hughes; adaptation by Walter Ferris; photography by Nick Musuraca. Cast: Sir Cedric Hardwick, Freddie Bartholomew, Jimmy Lydon, Josephine Hutchinson, Ernest Cossart, Gale Storm, Billy Halop, Hughie Green, Polly Moran, Alec Craig.

Republic

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	26	11	1	3	9	9
Westerns	24	11	1	3	11	11
Serials	4	3	0	0	1	1
Totals	54	25	2	4	21	21

Pictures now in the cutting rooms or awaiting release are:

'THE DARK COMMAND,' meller; associate producer, Sol C. Siegel, directed by Raoul Walsh; no writing credits released; photographed by Jack Marta. Cast: John Wayne, Claire Trevor, Roy Rogers, Walter Pidgeon, Porter Hall, Joseph Sawyer, Marjorie Main, George Hayes.

'GRANDPA GOES TO TOWN,' comedy; produced and directed by Gus Meins; no writing credits released; photographed by Reggie Lanning. Cast: James Gleason, Lucile Gleason, Russell Gleason, Lois Ranson, Tommy Ryan, Harry Davenport, Arturo Godoy, Ledda Godoy, Douglas Meins, Maxie Rosenbloom.

'IN OLD MISSOURI,' comedy; produced by Armand Schaefer; directed by Frank McDonald; no writing credits released; photographed by Ernest Miller. Cast: Weaver Brothers and Elviry, Loretta Weaver, Thurston Hall, Marjorie Gateson, Allan Ladd, June Storey, Mildred Shay, Earle S. Dewey, Willis Claire, Forbes Murray, Ed Mortimer, Maurice Costello, Leonard Carey.

'YOUNG BUFFALO BILL,' western; produced and directed by Joe Kane; no writing credits released; photographed by William O'Connor. Cast: Roy Rogers, George 'Gabby' Hayes, Hugh Sothern, Pauline Moore, Trevor Bardette, Chief Thundercloud, Wade Boteler, Gaylord Pendleton, Estelita Zarco, Bill Kellogg.

Republic Pix Now in Production

'WOMEN IN WAR,' drama; producer, Sol C. Siegel; director, John H. Auer; original screen play, Doris Anderson and F. Hugh Herbert; photography, Jack Marta. Cast: Elsie Janis, Wendy Barrie, Mae Clarke, Patrick Knowles, Dennie Moore, Pamela Randell, Barbara Pepper, Dorothy Peterson, Gwen Gaze, Peter Cushing, Stanley Logan, Colin Tapley, Lawrence Grant, Estelle Etterre, Marjorie Benedict, Doris Stone, Anne Donoghue, Jean Murray, Wels Davies, Lester Matthews.

'COVERED WAGON DAYS,' western; producer, Harry Grey; director, George Sherman; original screen play, Earle Snell; photography, William Nobles. Cast: Bob Livingston, Raymond Hatton, Duncan Renaldo, Kay Griffith, Ruth Robinson, Reed Howes, Paul Marion, George Douglas, John Merton, Al Taylor, Lee Shumway, Edward Earle, Jack Kirk, Barry Hays, Elias Gamboa.

20th Century-Fox

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Totals	52	40	4	3	0	0

Pictures now in the cutting rooms or awaiting release are:

'I WAS AN ADVENTURESS,' drama; produced by Nunnally Johnson, directed by Gregory Ratoff; no writer credits released; photographed by Leon Shamroy. Cast: Zorina, Richard Greene, Erich von Stroheim, Peter Lorre.

'SAILOR'S LADY,' drama; producer, Sol M. Wurtzel; director, Allan Dwan; no writing credits released; photography, Ernest Palmer. Cast: Nancy Kelly, John Hall, Joan Davis, Katharine Aldridge, Dana Andrews, Wally Vernon, Gladys Blake, Charles D. Brown, Selmar Jackson.

'EARTHBOUND,' drama; producer, Sol M. Wurtzel; director, Irving Pichel; screen play by John Howard Lawson and Samuel J. Engle; based on a story by Basil King; photography, Lucien Andriot. Cast: Warner Baxter, Andrea Leeds, Lynn Bari, Henry Wilcoxon, Charley Grapewin, Elizabeth Patterson, Russell Hicks.

'CHARLIE CHAN'S CRUISE,' mystery-meller; producer, John Stone; director, Eugene Forde; no writing credits released; photography, Virgil Miller. Cast: Sidney Toler, Marjorie Weaver, Lionel Atwill, Sen Yung, Robert Lowery, Charles Middleton, Claire Du Brey, Leo Carroll, Don Beddoe.

'ON THEIR OWN,' Jones Family drama; producer, John Stone; director, Otto Brower; no writing credits released; photography, Arthur Miller. Cast: Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Henry Armetta.

'STAR DUST,' formerly titled **'TWINKLE, TWINKLE, LITTLE STAR,'** drama; producer, Kenneth Macgowan; director, Walter Lang; screen play, Robert Ellis and Helen Logan; based on a story by Jesse Malo, Kenneth Earl and Ivan Kahn; photography, Peverell Marley. Cast: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood, William Gargan, Harry Green, Mary Beth Hughes, Mary Healy, Donald Meek, Robert Lowery, George Montgomery, Jessie Ralph, Joan Valerie.

'LILLIAN RUSSELL,' drama; producer, Gene Markey; director, Irving Cummings; no writing credits released; photography, Leon Shamroy. Cast: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Lynn Bari, Nigel Bruce, Una O'Connor, Helen Westley, Ernest Truex, Weber and Fields, Eddie Foy, Jr., Miles Mander, Dorothy Peterson.

'JOHNNY APOLLO,' formerly titled **'DANCE WITH THE DEVIL,'** drama; produced by Harry Joe Brown; directed by Henry Hathaway; no writing credits released. Cast: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan, Charley Grapewin, Lionel Atwill.

20th-Fox Pix Now in Production

'MARYLAND,' drama in Technicolor; producer, Gene Markey; director, Henry King; no writing credits released; photography, George Barnes and Ray Rennahan. Cast: Walter Brennan, John Payne, Brenda Joyce, Fay Bainter, Marjorie Weaver, Charlie Ruggles, Hattie McDaniel, Sidney Blackmer, Ben Carter, Zack Williams, Robert Lowery.

'THE YOUNG PEOPLE,' drama with music; producer, Harry Joe Brown; director, Allan Dwan; no writing credits released; photography, Arthur Miller. Cast: Shirley Temple, Arleen Whelan, George Montgomery, Charlotte Greenwood, Jack Oakie.

'MILLION DOLLAR DIAMOND,' drama; producer, Sol M. Wurtzel; director, Ricardo Cortez; no writing credits released; photography, Edward Cronjager. Cast: Kent Taylor, Florence Rice, Joan Valerie, Elyse Knox, Katharine Aldridge, Dorothy Dearing.

'CISCO NO. 2,' western; produced by John Stone; directed by H. Bruce Humberstone; no writing credits released; photography by Lucien Andriot. Cast: Cesar Romero, Evelyn Venable, Mary Beth Hughes, Chris-Pin Martin, Dana Andrews, Willard Robertson.

United Artists

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Samuel Goldwyn	4	3	0	1	0	0
Selznick	4	0	0	0	2	2
Walter Wanger	6	4	0	0	2	2
Chaplin	1	0	1	0	0	0
Roach	5	2	1	1	1	1
(Laurel-Hardy)	4	1	0	1	2	2
Alexander Korda	5	1	0	0	4	4
Edward Small	6	3	1	0	2	2
Lesser-Lubitsch	3	0	0	1	2	2
Douglas Fairbanks	1	0	0	0	1	1
David L. Loew	1	0	0	0	1	1
Totals	40	15	3	4	18	18

Pictures now in the cutting rooms or awaiting release are:

'THE WESTERNER,' western drama; produced by Samuel Goldwyn directed by William Wyler; no writing credits released; photographed by Gregg Toland. Cast: Gary Cooper, Walter Brennan, Fred Stone, Doris Davenport, Dana Andrews, Tom Tyler, Virginia Gilmore, Paul Hurst, Lupita Tovar, Forrest Tucker, Chill Wills, Charles Halton.

'CRACKPOTS,' formerly titled **'TWO'S COMPANY,'** feature-length comedy; produced by Hal Roach; directed by Gordon Douglas; no writing credits released; photographed by Arthur Lloyd. Cast: Laurel and Hardy, Jimmy Finlayson, Eddie Conrad, Claire James.

'OUR TOWN,' drama; producer, Sol Lesser; director, Sam Wood; no writing credits released; based on play by Thornton Wilder; photography by Bert Glennon. Cast: William Holden, Martha Scott, Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee, Stuart Erwin, Frank Craven, Ruth Toby, Douglas Gardiner.

'1,000,000 B. C.,' produced by D. W. Griffith; directed by Hal Roach screen play by Mickell Novak and George Baker from an original by Eugene Roche; photographed by Norbert Brodine. Cast, Victor Mature.

(Continued on page 24)

Stoki-Disney

Continued from page 1

will from customers who have been led to expect the added starter.

Exchangemen have also been an influence in the change. They declare that permitting 'Pinoch' to be double-billed will increase grosses. It is said that 'Snow White,' despite its $10,000,000 take, did not fully realize its possibilities because of the restriction on duals.

Despite deviation on the one point, there will be no other switches in sales policy, Hal Horne, Disney's eastern rep, declared Monday (18). He said no flat rental deals will be accepted, that the cartoon must be exhibited everywhere on percentage. Indies in Minneapolis and St. Paul had been balking on this. L. E. Goldhammer, RKO district manager, in the meantime, has closed with the entire circuit of the Minnesota Amus Co. (Par), the picture being guaranteed Saturday and Sunday time in every house.

Disney Oversubscribed

Except for a small share reserved for employes the entire lot of Disney stock which the Securities & Exchange Commission was last week requested to permit is already understood to have been subscribed. It will be taken up by the financial group which is floating it, meaning that none will become available to the public. Kidder, Peabody & Co. and Harriman, Ripley & Co. are handling 150,000 shares, with 5,000 additional held out for the staff.

Papers filed in Washington last Wednesday (13) disclosed the issue will be 6% cumulative convertible preferred, estimated to raise between $3,575,000 and $4,030,000. Stock is valued at $25 a share and must be marketed at a price not exceeding $26.

Statement to the SEC showed Disney received the company's highest salary in 1939, $108,296. That was topped, however, by payments to Kay Kamen, Ltd., of $136,407 for services in connection with commercial licensing. Kamen of Canada got another $14,774. Other salaries were Stokowski $80,000; Roy C. Disney, v.p., $48,185; Gunther R. Lessing, v.p., $14,335; George E. Morris, secretary, $9,711, and Edward M. Francis, treasurer, $8,000. Contracts of Walt and Roy Disney were renewed last week by Disney Productions for seven years and a $1,000,000 life insurance policy taken on Walt.

Previews

Continued from page 3

theatres after it went into general release, has cited the comment cards as his or her alibi. 'Well, the sneak preview reports said it was the best talker in 10 years,' is an old, old song in this town.

Houlgate-Musgrave report its also being put into pamphlet form by Roach for mailing to theatre circuit buyers and indie exhibs.

Deke Houlgate's Survey

Houlgate has been known for a decade as the statistician specializing in reducing the worth of the nation's grid teams to mathematical form, while Musgrave is a psychologist on the faculty of the University of Southern California. In checking the views of cinema-goers they are nothing if not thorough. They use the guest book scheme as a ruse for obtaining the 'victim's' name and address as he or she enters the theatre for the preview.

Day after the screening, they set out with a staff of trained aides to call on every man, woman and child whose place of abode they have listed. They pour questions at their quarry for 10, 15 or even 30 minutes, and by the time they get through they have a pretty general idea of what that person honestly thought of the picture.

Next, the investigators make a check of the customer's neighbors. They find out what word the spectator has passed along regarding the film. Houlgate and Musgrave want to know whether he or she recommended that the neighbors see it when it goes into distribution, and they want to know the grounds on which the recommendation was based.

Mimeographed forms listing every question asked the patron and giving his answer in the exact language in which it was made are submitted to the producer covering every individual interviewed. More than 250 persons were 'seen' following the 'B. C.' screening.

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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 reviews as given in* VARIETY *and the running time of prints are included.)*

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Rev. in Var.—Reviewed in Variety
Key to Type Abbreviations
R. T.—Running Time
M—Melodrama; C—Comedy; CD—Comedy-Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical

WEEK OF RELEASE	Rev. in Var.	TITLE AND COMPANY	TYPE	TALENT	R. T.
1/19/40	1/10	HIS GIRL FRIDAY (Col)	CD	C. Grant-R. Russell	92
	1/17	CONGO MAISIE (M-G)	C	A. Sothern-J. Carroll-R. Johnson	70
	1/17	THE FATAL HOUR (Mono)	M	Boris Karloff	67
		HIDDEN ENEMY (Mono)	D	W. Hull-K. Linaker	
	1/10	REMEMBER THE NIGHT (Par)	RD	B.Stanwyck-F.MacMurray-B.Bondi	94
	2/7	MARRIED AND IN LOVE (RKO)	RD	A. Marshal-B. Read-P. Knowles	59
	1/17	HE MARRIED HIS WIFE (20th)	C	J. McCrea-N. Kelly-R. Young	83
		WEST OF CARSON CITY (U)	W	J. M. Brown-B. Baker-F. Knight	
	1/31	LION HAS WINGS (UA)	D	M. Oberon-R. Richardson	76
	2/14	BRITISH INTELLIGENCE (WB)	M	M. Lindsay-B. Karloff	62
1/26/40	1/24	LONE WOLF STRIKES (Col)	M	W. William-J. Perry	57
		LAMBETH WALK (M-G)	C	L. Lane-S. Gray-S. Hicks	
	2/7	PIONEER DAYS (Mono)	W	Jack Randall	51
	1/24	WOLF OF NEW YORK (Rep)	M	E. Lowe-R. Hobart-J. Cowan	69
	2/14	SAINT'S DOUBLE TROUBLE (RKO)	M	G. Sanders-H. Whitney-J. Hale	68
	1/10	HIGH SCHOOL (20th)	C	J.Withers-J.Brown,Jr.-C.Edwards	74
	1/24	GREEN HELL (U)	D	D. Fairbanks, Jr.-J. Bennett	87
	1/10	FIGHTING SIXTY-NINTH (WB)	D	J. Cagney-P. O'Brien	89
2/2/40	2/28	CONVICTED WOMAN (Col)	M	R. Hudson-G. Ford-F. Inescort	65
	1/31	I TAKE THIS WOMAN (M-G)	RD	S. Tracy-H. Lamarr-W. Pidgeon	96
	1/31	CHASING TROUBLE (Mono)	D	Frankie Darro	64
	2/7	PAROLE FIXER (Par)	M	W. Henry-V. Dale-R. Paige	57
	1/31	VILLAGE BARN DANCE (Rep)	RD	R. Cromwell-D. Day-G. Barbier	65
	2/6	THE MARINES FLY HIGH (RKO)	D	R. Dix-C. Morris-L. Ball	67
	1/17	MAN WHO WOULDN'T TALK (20th)	M	L. Nolan-J. Rogers-R. Clarke	72
		DANGER ON WHEELS (U)	D	R. Arlen-A. Devine	
	2/14	CALLING PHILO VANCE (WB)	M	J. Stephenson-M. Stevenson	62
2/9/40	2/6	LITTLE PEPPERS AT HOME (Col)	C	E. Fellows-C. Kolb	67
	2/7	BROADWAY MELODY OF '40 (M-G)	MU	F. Astaire-E. Powell-G. Murphy	102
	2/21	EAST SIDE KIDS (Mono)	M	Vince Barnett	62
	12/27	LIGHT THAT FAILED (Par)	D	R. Colman-W. Huston	97
	2/7	VIGIL IN THE NIGHT (RKO)	D	C. Lombard-B. Aherne-A. Shirley	96
	2/7	LITTLE OLD NEW YORK (20th)	RD	A. Faye-F. MacMurray-R. Greene	99
	2/14	MY LITTLE CHICKADEE (U)	C	M. West-W. C. Fields	83
	1/10	GRANNY GET YOUR GUN (WB)	CD	M. Robson-H. Davenport	56
2/16/40	2/21	MAN FROM DAKOTA (M-G)	RD	W. Beery-D. Del Rio-J. Howard	75
		MURDER ON THE YUKON (Mono)	M	James Newill	
	1/24	SIDEWALKS OF LONDON (Par)	D	C. Laughton-V. Leigh	84
	2/7	SWISS FAMILY ROBINSON (RKO)	D	T. Mitchell-F. Bartholomew	93
	2/6	YOUNG AS YOU FEEL (20th)	C	J. Prouty-S. Byington-J. Valerie	60
	2/21	HONEYMOON DEFERRED (U)	D	E. Lowe-M. Lindsay-E. Risdon	59
	2/21	A CHUMP AT OXFORD (UA)	C	S. Laurel-O. Hardy	63
	2/28	CASTLE ON THE HUDSON (WB)	RD	J. Garfield-A. Sheridan-P. O'Brien	76
2/23/40	2/28	BLONDIE ON A BUDGET (Col)	C	P. Singleton-A. Lake	72
	2/14	NORTHWEST PASSAGE (M-G)	D	S. Tracy-R. Young-W. Brennan	125
	2/21	KNIGHTS OF THE RANGE (Par)	W	R. Hayden-J. Parker-R. Humphrey	70
	1/31	PINOCCHIO (RKO)		Cartoon	87
	2/13	THEY CAME BY NIGHT (20th)	M	W. Fyffe-A. Hulme-P. Calvert	72
		FRAMED (U)	C	C. Moore-J. Downs	
3/1/40	2/14	BULLETS FOR RUSTLERS (Col)	W	C. Starrett-L. Gray	57
	2/21	SEVENTEEN (Par)	C	J. Cooper-B. Field-O. Kruger	76
	3/6	STRANGE CARGO (M-G)	D	J. Crawford-M. Douglas-C. Gable	111
		LITTLE ORVIE (RKO)	CD	J. Sheffield-E. Truex-D. Tree	
		EARTHBOUND (20th)	RD	W. Baxter	
	2/21	CHARLIE CHAN IN PANAMA (20th)	M	S. Toler-J. Rogers-L. Atwill	67
	2/13	DOUBLE ALIBI (U)	M	W. Morris-M. Lindsay	60
	2/28	HOUSE ACROSS THE BAY (UA)	RD	J. Bennett-G. Raft-L. Nolan	85
	2/7	DR. EHRLICH'S MAGIC BULLET (WB)	D	E. G. Robinson-R. Gordon-M. Love	103
3/8/40	3/13	OUTSIDE 3-MILE LIMIT (Col)	M	J. Holt-I. Ware	64
	2/28	GHOST COMES HOME (M-G)	C	A. Rutherford-F. Morgan-B. Burke	78
		HUMAN MONSTER (Mono)	M	B. Lugosi	
		SHOWDOWN (Par)	W	W. Boyd-R. Hayden-B. Wood	
		ISLE OF DESTINY (RKO)	D	W. Gargan-W. Ford-J. Lang	
		ZANZIBAR (U)	D	J. Craig-L. Lane	
3/15/40		MEN WITHOUT SOULS (Col)	D	R. Hudson-J. Litel-B. MacLane	
	2/14	YOUNG TOM EDISON (M-G)	RD	M. Rooney-F. Bainter-G. Bancroft	86
	3/20	MIDNIGHT LIMITED (Mono)	M	J. King-M. Reynolds	61
	2/14	WOMEN WITHOUT NAMES (Par)	M	E. Drew-R. Paige-J. Barrett	62
	3/6	MILLIONAIRE PLAYBOY (RKO)	C	J. Penner-L. Hayes	64
	2/13	PIONEERS OF THE WEST (Rep)	W	R. Livingston-R. Hatton-N. Beery	56
	1/31	GRAPES OF WRATH (20th)	D	H. Fonda-J. Darwell-J. Carradine	87
		MAKING EYES AT ME (U)	MU	C. Moore-T. Brown-R. Carle	
		REBECCA (UA)	M	J. Anderson-L. Olivier-J. Fontaine	
	3/13	3 CHEERS FOR IRISH (WB)	CD	P. Lane-T. Mitchell-D. Morgan	100
3/22/40	3/6	TOO MANY HUSBANDS (Col)	C	J. Arthur-F. MacMurray	86
		FLORIAN (M-G)	RD	R. Young-H. Gilbert-R. Owen	
	2/28	ROAD TO SINGAPORE (Par)	MU	B. Crosby-D. Lamour-B. Hope	84
	3/20	PRIMROSE PATH (RKO)	D	G. Rogers-J. McCrea-M. Rambeau	92
	3/20	FORGOTTEN GIRLS (Rep)	D	L. Platt-D. Woods-W. Gibson	68
	1/24	THE BLUEBIRD (20th)	RD	S. Temple-S. Byington-N. Bruce	83
		IT'S A DATE (U)	RD	D. Durbin-K. Francis-W. Pidgeon	
	3/20	VIRGINIA CITY (WB)	W	E. Flynn-M. Hopkins	125
3/29/40		SON OF THE NAVY (Mono)	C	J. Parker-J. Dunn-M. Spellman	
	2/14	THE FARMER'S DAUGHTER (Par)	C	M. Raye-C. Ruggles-R. Denning	60
		IRENE (RKO)	MU	A. Neagle-R. Milland-R. Young	
		GHOST VALLEY RAIDERS (Rep)	W	D. Barry-L. Andre-L. Mason	
		RANCHO GRANDE (Rep)	W	G. Autry-S. Burnette-J. Storey	
		FREE, BLONDE AND 21 (20th)	C	L. Bari-J. Davis-H. Wilcoxon	78
	11/8	OVER THE MOON (UA)	C	M. Oberon-R. Harrison-A. Seyler	78
4/5/40	3/13	BLAZING SIX SHOOTERS (Col)	W	C. Starrett-I. Meredith	61
		NEW MOON (M-G)	MU	J. MacDonald-N. Eddy-M. Boland	
		TWO GIRLS ON BROADWAY (M-G)	CD	L. Turner-J. Blondell-G. Murphy	
	1/24	ADVENTURE IN DIAMONDS (Par)	M	G. Brent-I. Miranda-J. Loder	72
		COURAGEOUS DR. CHRISTIAN (RKO)	D	J. Hersholt-D. Lovett-T. Neal	
		THE DARK COMMAND (Rep)	W	C. Trevor-J. Wayne-W. Pidgeon	
		STAR DUST (20th)	CD	L. Darnell-J. Payne-R. Young	
		HALF A SINNER (U)	D	H. Angel	
		1,000,000 B. C. (UA)	D	L. Chaney, Jr.-V. Mature-C. Landis	
		IT ALL CAME TRUE (WB)	CD	A. Sheridan-J. Lynn	
4/12/40		GAMBLING ON HIGH SEAS (WB)	M	W. Morris-J. Wyman	
		MAN WITH NINE LIVES (Col)	M	B. Karloff-R. Pryor-J. Sayres	
		DR. KILDARE'S STRANGE CASE (M-G)	RD	L. Barrymore-L. Ayres-L. Day	
		COVERED WAGON TRAILS (Mono)	W	J. Randall-S. Cairnes	
	3/6	DR. CYCLOPS (Par)	D	A. Dekker-J. Logan-T. Coley	71
		MY FAVORITE WIFE (RKO)	CD	I. Dunne-C. Grant-R. Scott	
	3/20	VIVA CISCO KID (20th)	RD	C. Romero-J. Rogers-S. Fields	70
	3/13	HOUSE OF SEVEN GABLES (U)	D	M. Lindsay-G. Sanders-V. Price	87
4/19/40		I MARRIED ADVENTURE (Col)	D	Mrs. Osa Johnson	
		AND ONE WAS BEAUTIFUL (M-G)	D	J. Muir-L. Day-R. Cummings	
		TOMBOY (Mono)	C	J. Moran-M. Jones	
		FRENCH WITHOUT TEARS (Par)	C	E. Drew-R. Milland	
		AND SO GOODBYE (RKO)	CD	C. Winninger-C. A. Smith-B. Barnes	
		DANCE WITH THE DEVIL (20th)	RD	T. Power-D. Lamour-E. Arnold	
		SAPS AT SEA (UA)	C	S. Laurel-O. Hardy	
		SKI PATROL (U)	D	L. Deste-P. Dorn-K. Adams	
		TILL WE MEET AGAIN (WB)	RD	M. Oberon-G. Brent	

Skouras On the Stand

Continued from page 6

ments and specific theatre acquisitions. In many cases here, Skouras had not actually participated in the deals, and his counsel refused to let him testify on hearsay evidence. After several squabbles over theatres, Skouras let his attorney interpose the same objections in the discussion of the acquisition of the United Artists theatre in Los Angeles, and then softly informed those present, that this was one deal he had negotiated personally. After the gales of laughter had subsided, the witness told of the negotiations which led to the taking over of that theatre.

Skouras testified that he has 3,000 shares of common of 20th-Fox and some television and radio stock. The question, 'Is it necessary for a theatre operator to be affiliated with producers to be successful,' was objected to by counsel as being the ultimate issue of the suit. Skouras finally concluded the argument by answering, 'I don't speak English.'

Asked if he was indebted to any of the film companies, defendants in this action, he concluded his examination by declaring, 'Thank God, no.' Y. Frank Freeman of Paramount will be examined today, with Neil Agnew of the same company scheduled to go on next week.

An effort will be made to secure Nicholas M. Schenck, J. Robert Rubin and L. B. Mayer next week also.

Joe Schenck Also A Genial Witness

Joseph M. Schenck, chairman of the board of 20th Century-Fox, as well as chairman of the board and president of United Artists Theatre Circuit, Inc., was examined Monday (18) by Wright. He too was a genial witness, ready at all times to answer questions, and frequently interrupted the examination by going into long explanations of a point, so that there could be no doubt as to his answers or views.

Schenck traced his career from general manager of Loew's in 1911 to date, to start the ball rolling. In the early days of his producing career, he declared, having only Constance and Norma Talmadge under contract as his stars, he did not borrow or lend. The first important borrowing was Joan Crawford in 1930 from Metro for 'Rain'. He paid $45,000 for the actress which did not represent anything above what she was then receiving. Schenck then explained that a method of borrowing players, in effect now for over 15 years, consists of paying the salary that player ordinarily receives plus three weeks additional. The three weeks are to consume idle time. This method was the result of mathematics, and not a pre-conceived arrangement.

The same method does not hold true of stars. Here Schenck illustrated with an example of a star receiving $5,000 weekly for three films a year, if borrowed, would have to be paid $100,000 for the film, based on earnings of $300,000 yearly for three pictures. Directors, writers and cameramen are on a week-to-week basis, as they do not lose time. The executive then corrected himself, and added with a grin that much time is lost with writers for, 'If writers don't feel like writing, they don't write.'

Sets are the only physical part of a studio loaned, and usually at 10% of their cost. The borrowing company must change the sets a bit to avoid duplication. There is no restriction in lending sets, Schenck went on to say, but stars are a different story. They are rarely loaned and only if the story and the picture will add to the star's prestige at the boxoffice.

Lending Stars

The reputation of the producing company, plus the director and story, all play an important feature in the lending of a star. Schenck also declared that an important factor would be if the borrowing studio had a star to lend to Fox. A Spencer Tracy for a Tyrone Power deal, he mentioned, as an example.

Then the question of theatres playing these films arose, and Schenck declared that the best pictures are exhibited in the best theatres because those theatres can afford to pay the best price. On top 'A' pictures, whether a producer is affiliated or not makes no difference. On the lesser films, affiliation is an aid, as the exhibitor will expend more effort and money in pushing the film than ordinarily.

Schenck was then asked what benefits Fox secures through the affiliation with it of National Theatres Corp. He declared, 'A number of benefits. A good picture can be benefited greatly by the proper type of exploitation. National Theatres in exploiting Fox films gives them maximum exploitation. They will hold a picture longer in a first run theatre, thus adding to its revenue and prestige in the territory. This will convince other exhibitors of the film's importance and result in increased boxoffice all along the line. Also we may have a young budding star or possibility. National Theatres will help us push this artist along and develop him as a boxoffice attraction. We also receive dividends from National Theatres as money consideration.'

Just 'Kicks'

Schenck said that he takes no part in formulating the policy of National Theatres. He meets with Spyros Skouras about 20 times yearly, and frequently registers a kick as to exploitation. 'The more you kick, the more you get,' the executive remarked smilingly. Schenck then told of the history of United Artists Theatre Circuit from its inception in 1926.

The reasons behind it were the desire of UA to receive longer playing time than the one week, which was then customary to hold a picture. The first year saw 15 theatres in the circuit, and 10-year franchises issued. An amusing point developed was that Charles Chaplin, while joining in spirit with other owners, refused to place anything in writing. He had no reason, Schenck said, only that he had been gyped once by signing something, and never would sign thereafter. Schenck denied an interest in any other companies, other than Fox and UA. He declared that he had made some personal loans to various defendants in the action including Samuel Goldwyn, Darryl Zanuck, Al Lichtman and (the late) Irving Thalberg. The latter was loaned $100,000 in 1930. All monies have been repaid.

Schenck's examination concluded with some questions regarding his brother, Nicholas. He said that he did not see him as often as he would like to, and his film discussions with the Loew president usually consisted of each criticizing the other's expenditures in production. They both usually agree, the executive concluded, that costs are beyond their control, and are increasing constantly.

Prosecutor Confabs With Reps on Coast

Los Angeles, March 19.

Paul Williams, prosecutor in the Government's anti - trust action against the majors, set for trial in New York May 1, spent several days here last week, conferring with Albert Law and Harold Collins, special assistants to the U. S. attorney general, who have been delving into alleged anti-trust violations here for past two years. He returns to Washington later this week.

Plan of Williams to interrogate number of Government witnesses here, by securing depositions from them, was suddenly abandoned, evidently through reluctance of the Government prosecutor to divulge names of Coast indie exhibs whom he plans to take to New York when trial gets under way.

Williams during his sojourn here refused to comment on the anti-trust case, simply stating, to all inquiries, that he was here on Government business.'

Belief prevails locally that Government's contempt of court case against Fox West Coast and major distributors, for alleged violations of the 1930 and 1932 consent decrees, will be sidetracked until after anti-trust trial is completed in the east.

Approximately 40 Pacific Coast independents have been listed by the Government as probable witnesses in the New York proceedings. Few of these are anxious to be summoned east, as they contend such a trip will be made at heavy financial loss. Government, it is believed, will now raise ante of $3 per diem for sustenance, and will be niggardly on transportation fees.

BOYER'S PAIR FOR PAR

Hollywood, March 19.

Charles Boyer closed a deal to star in two Paramount pictures, the first to be 'The Golden Door,' with Mitchell Leisen directing.

Second assignment has not been decided.

2 Conventions in Denver at Same Time; Theatre and Exchange Shifts

Denver, March 19.

March 20 will be a busy day for film men in this area. On that day will be held the Founders' Day celebration of the Rocky Mountain Screen Club, with a banquet in the Lincoln room at the Shirley Savoy hotel, and a midnight showing of 'Abe Lincoln in Illinois' at the Broadway. Banquet charges will be $1.50 a plate, film showing another $1. Proceeds to the club's charity fund.

On the same date, in the rooms of the Screen club, will be held a convention of theatre owners and Managers of the Rocky Mountain region, with Charles R. Gilmour, president, in charge.

Bern Mariner, office manager UA, made salesman, succeeding Fred Lind, resigned to devote full time to his theatres at Rifle, Colo. George H. McCool, late with UA, Omaha, gets Denver office manager job.

Tom Robinson, Columbia booker, again a father, this time a daughter.

With N. Cornett putting a theatre in Mora, N. M., the town will have a cinema for the first time. Will seat 300.

Frank Maloof sold his Kiva at Las Vegas, N. M., to Fox Intermountain, again putting this company exclusive there.

Two theatre holdups establish some sort of record here. The Orpheum lost $130 to a holdup who menaced Phil Douglass, assistant manager, and Maureen Dowes, cashier, in the boxoffice; and the Alpine lost $300 to safecrackers.

H. F. Loinsone bought the theatre at Manzanola, closed for some time, and will reopen.

Schwartz Re

Canton, O., March 19.

Ben Schwartz has resigned as managing director of the Mozart, State and McKinley theatres, operated by the Reinhart Amus. Co.

Cowboy Band for Dallas Variety

Dallas, March 19.

In line with policy of making Variety Club's April convention here a real westerner, they've signed the entire Hardin-Simmons University Cowboy band for the three-day date.

Band is a colorful, stunt-pulling outfit of much renown over southwest. Included in their stand here will be an appearance at the public Twilight Fiesta April 10 at the Dallas Athletic Club. Wallace Walthall and R. I. Payne have been named local tent's official delegates to shebang with J. B. Underwood and Jake Lutzer, alternates.

Interstate made several changes in posts last week with Lou Bray, made city manager of Wichita Falls houses, vacating a Brownwood spot. Oscar Dooley leaves Waco to take over Bray's old job, and George Watson leaves Wichita Falls to become regional manager of the Valley theatres through Brownsville, Harlingen, McAllen, Weslaco, Mercedes and San Benito.

Basil Co. Adds

Buffalo, March 19.

Construction of new 1,800-seater on site of present Liberty will be started this month by Basil Bros. Dipson-Basil will erect a new 1,200-seat house on site of present Star, Tonawanda.

Johnson Reopening

Lincoln, March 19.

Wallace Johnson, manager of the Friend, Friend, Neb., and the Fil-Mor, in Exeter, Neb., intends to open the latter house April 12. It seats 325, and has been shut since Christmas week.

Horn-Morgan & Co., in Hay Springs, Neb., does not believe in single operations. Besides the Star it has a telephone exchange, filling station, real estate office, and conducts a loan company.

W. M. Miller, formerly exhibitor at the Neu, Ashland, Neb., running for public office. Woodrow Simek, who now has the theatre, took over March 1.

Empress, K.C., No More

Kansas City, March 19.

The Empress, former vaude, legit and inter burlesque landmark, is being razed to clear a site for a parking lot. House was built in 1910 by Sullivan & Considine on a 99-year lease at a cost of $100,000. Theatre seated 1,300 and was last opened in 1936 with burlesk.

Ownership of the lease caused considerable litigation, and at one time a suit that had been on court dockets for 14 years was settled by the payment of $33,000 by Fred Bonfils to Albert Schoenberg in 1930.

The present fee-owner, Keppel-Cravens-Babcock Real Estate Co. of St. Louis, has leased the site to Harry Rubin, park lot operator. McGee street location is outside the intense shopping center, but said to be ideally situated for a parking site.

Al Rosen OK Again

Recovered from a long siege of illness following operation last summer, Al Rosen is back managing Loew's State, N. Y. Eddie Burke, manager of the Melba, Brooklyn, who was pinch-hitting for Rosen, has returned to the Melba.

Philipson-Cooper's Tour

Joe Philipson, in charge of the J. H. Cooper interests at the Paramount home office, plans making a tour of the Cooper-Par territory (Nebraska-Oklahoma) shortly after Easter. Cooper may go along.

The Par-Cooper partnership, on a permanent basis, is still in work but nothing reported on it at this time.

Drive-In Suit

Park-In Theatres, Inc., of Camden, N. J., has started an infringement suit against M. A. Rogers and Thomas Burgess, operators of a drive-in at Colton, Cal., basing it on patents covering this type of theatre. An injunction and accounting for damages are asked.

General's Radio-Pix Merger

Cleveland, March 19.

Tri-State Motion Picture Co., producer of industrial and commercial films here, taken over last week by General Broadcasting System of Cleveland and Detroit, renamed General Broadcasting & Motion Pictures, Inc., by Donald C. Jones, new prez and g.m. of new combo. Studios to remain in Cleveland while GBS radio, recording and slide film facilities will operate in Detroit.

M. B. Horwitz's 1,400-seat Heights, nabe, sold to newly formed corporation headed by H. J. Ochs. Latter, recently let out by Warners as exchange manager after 17 years, signed 10-year lease at approximately $1,000 monthly rental. Ochs remodeling it.

Resignation of Larry Kreuzer as WB exchange city booker, to enter father's specialties supply house in New York, moved up three men on staff. Thomas Felice assuming his job, Zenville Greenstan made assistant booker, and Harold Bein city and head booker's desk.

Outdoor Theatre Corp. of Boston leasing four acres in west side suburb for another Drive-In, its second in Cleveland.

Moore's Post

Los Angeles, March 19.

Rupert Moore moved in as manager of the Fox West Coast's Egyptian, Long Beach, replacing J. D. L'Esperance, resigned. Marty Schwartz took over Moore's old post as manager of the United Artists theatre, same town.

Von Schwartz named manager of the Fox Tower, Pasadena, and Earl Lewy manager of Studio City theatre.

Bob Sprowl purchased the Glendora theatre, Glendora, Calif., from Howard E. Brookings.

Technicians

Continued from page 1

through telephone calls received from IA vice-presidents in Los Angeles. These communications of emergency were assertedly exchanged between Browne in New York and John Gatelee and Frank Stickling in California.

Local 37 attacked the authenticity of Browne's phone and wire messages which were supposed to create an emergency. Affidavits were submitted, setting forth that Browne had sent no wires to Gatelee or Stickling, and that his only telephone talks to California on the dates in question were with Willie Bioff, and his ranch in Canoga Park.

Charge Funds Distributed

The affidavit, filed by the 10 plaintiffs, further stated that a complete agreement was entered into by Gatelee and Stickling, showing that $41,900 belonging to Local 37 was distributed among certain attorneys. It also alleged an agreement that Local 37 should remain in existence and that members should enjoy all the consequent rights and privileges.

Contrary to these promises, the affidavit continued, Local 37 was dissolved by and with the consent of IATSE, Gatelee and Strickling, and such dissolution was brought about by their active guidance and instructions. To accomplish this dissolution, the action recites, the defendants fraudulently expelled certain members of Local 37, so that the number of members would be less than seven, thereby denying them a charter.

The action recited that 'appeals have been made by expelled members, both to Browne and the executive board of the IATSE, and up to the present time they have refused to take any action, ruthlessly ignoring the pleas of those expelled members, all of whom are denied the opportunity to work their employment in which they have for years past supported their families.'

Judge Willis' ruling throws the suit back where it was a year ago.

Wage Boosts Refused

Labor committee of the Producers association answered 'no' to wage and hour demands of three film worker groups—the art directors, set designers and readers. Studio representatives explained that war conditions in Europe make pay raises inadvisable.

Set designers asked a 42-hour week with the same money they were getting for 44 hours, plus overtime at the rate of one-and-a-half for all work beyond the seven-hour day.

International Sound Technicians, Local 695, have demanded a closed shop on indie production companies, with a 42-hour week and time-and-a-half for all work beyond seven hours. Employers were given a week to reply. Demand calls for the same conditions in vogue at the major studios.

New sliding scale of initiation fees in the Screen Writers Guild, which went into effect Friday (15), calls for a minimum of $10 to a maximum of $200. Fee is based on the writer's picture earnings for the 12 months
Dramatists Guild has already moved
prior to the date of application. New writers, without feature credits or at least 12 weeks of consecutive work in studios, get in for $10 a year.

Samuel Goldwyn signed the Screen Publicists Guild contract, with only one man left in his flackery—Jock Lawrence. Two former employes, John Miles and Oliver Hoppe, profited by the deal. Miles drew $100 in added pay for location work, and Hoppe collected $300 in retroactive and severance coin.

IA's Lab Drive

Detroit, March 19.

First additions of the laboratory workers to be organized by the IATSE outside of Hollywood and New York are being made here. Signing up in the group are the 60 lab workers in the Jam Handy and Wilding studios. They have been employed since Jam Handy added a laboratory two years ago and Wilding a year later. Both are commercial outfits with a good play from the automobile industry.

Roger M. Kennedy, IATSE v.p., is in charge of the organization which probably will take another month. Stagehands, cameramen and other workers at the two studios have long been organized by the IATSE.

Buffalo's Labor Accord

Buffalo, March 19.

All Shea theatres have entered into a two-year collective bargaining contract with about 200 cleaners, porters and maintenance union employees. Similar contracts have been signed by Dipson-Basil circuit covering 20th Century (downtown) and Bailey theatres.

Agreements also provide for minimum weekly wages and yearly vacations.

Authors League

Continued from page 1

to draft desired changes in the pact. Contract committee has been named and will soon begin deliberations on the present agreement and proposed revisions. Idea is to coordinate the various viewpoints within the organization's membership so a united front can be presented to the managements when the actual negotiations for a new contract are undertaken.

As outlined at present, some of the changes advocated by various Guild members include stiffening of the rules regarding importation of foreign plays, regulations covering the proposed working agreements with the French (and possibly the British) dramatists, certain clarifications of the arbitration clauses, and settlement of the issue of the dormant 'Wharton-Wilk' plan.

Latter, which was finally drafted last fall after more than a year of negotiations between representatives of the Guild and the film companies, would have amended the existing minimum basic agreement to cover Hollywood financing of plays. It was passed by the Guild council and membership, but was never voted on by the legit managers. Guild leaders are satisfied with the way the existing regulations have worked out in regard to film financing, particularly in view of the upsurge in picture buys this season. But with the studios and a few managers still complaining about the present rules, it's hoped that adoption of the 'Wharton-Wilk' plan or something closely akin to it may and the bickering.

Meanwhile, Edward Childs Carpenter, former Guild president and current chairman of the board, has been sounding out various studio officials regarding their views on revision of the rules governing Hollywood financing and picture buys of plays. Not known whether he is a member of the Guild's new contract committee.

ANOTHER EXHIB ADDS BOWLING ALLEYS

Minneapolis, March 19.

Franklin Amus. Co., owners and operators of 17 large indie theatres in the territory, will expend $200,000 for a large addition to its Boulevard, de luxe nabe here, to house 18 bowling alleys and a tearoom, according to W. R. Frank, the company's head.

Frank exploded fireworks at the recent independents' convention in Minneapolis when, in urging exhibitors to get behind the Neely bill vigorously, he asserted few independents are able to make any money today, that he lives in constant fear that his theatres will be taken away from him, and that he and other indies are at the none-too-tender mercies of the few who control the industry.

Paul Mans, independent circuit operator, and a number of other indie theatre owners, recently have launched elaborate bowling alley ventures. Because of the fact that so many exhibitors are embarking in bowling as a result of the sport's growing hold on the public, as a sideline or in conjunction with their theatres, the indies failed to discuss ways and means of combating this new opposition, although the matter had been announced as a topic for consideration.

New Neufeld Outfit Via Judell Exchanges

Hollywood, March 19.

New indie outfit, Sig Neufeld Productions, Inc., starts producing early in April, with a schedule of 20 pictures to be distributed through most of the territory formerly covered by Ben N. Judell's Production Pictures Corp.

At a recent meeting in New York, approximately 85% of the Judell franchise holders signed up with a new distribution layout for which Neufeld will supply product. Harry Rathner, former eastern representative for Judell, is president of the new distributing outfit. Pathe Laboratories is understood to be bankrolling.

EDITH FELLOWS

In a Personal Appearance at the
STATE, New York, with JIMMIE FIDLER

"PENNIES FROM HEAVEN"
"SHE MARRIED HER BOSS"
"PRIDE OF THE BLUE GRASS"
"LITTLE MISS ROUGHNECK"
"5 LITTLE PEPPERS" SERIES

UNDER CONTRACT TO
COLUMBIA PICTURES

Personal Management
BYER and MacARTHUR

'easily the tops'
Said 'VARIETY' Issue Feb. 28, 1940

PETER LIND HAYES

NOW AT LOEW'S STATE, New York

PETER LIND HAYES
Impersonator
10 Mins.
Stanley, Pittsburgh

Son of Grace Hayes, former singing star in vaude, is a mimic who can give the current crop of impersonators a running start and still beat the pack of 'em to the tape. Young fellow is easily the tops in a field that's been over-run by a flock of lightweights in last few seasons, restoring some dignity to the trade of vocal caricature and getting it out of the Major Bowes class.

Hasn't come by his present accomplishments without a lot of hard work either. That's obvious to anybody who saw him five years ago when, as just Lind Hayes touring the picture house circuits in a turn with his mother, he was merely one of many. Currently under contract to Paramount, the studio having recently triple-decked his name.

A pleasant chap with an easygoing, likeable manner and a wealth of personality, Hayes, however, doesn't have to preface his takeoffs with an apology to the subjects under his uncanny microscope. That may be a wise precaution in Hollywood, where any one of them may be in the audience at the time, but it isn't necessary so far away. While he covers the usual radio lineup of Vallee, Fred Allen, Arthur Tracy, Bernie, Richman, Crosby and Calloway, it's when Hayes moves to the singing elite 'with gestures' that he's superb. His impressions of Nelson Eddy, Allan Jones, Skinnay Ennis and Carmen Lombardo are cruel, accurate and side-splitting.

The Barrymores, of course, are legion with impersonators and so is Laughton, but the Hayes versions are just a shade better than the rest, and his Colman and Boyer, two seldom imitated celebs, are perfect. What's more, Hayes has outfitted himself with some corking material, flip without being too wise cracky and all of it fits neatly to whomever he is peppering. Takeoffs aren't simply vocal reproductions, either, but they're just as clean-cut facially and physically, too.

Mimicry has seldom been as high-class or as devastating either as it is in young Hayes' hands. He's made an art again of a show biz staple that's been in pretty reduced circumstances lately. Cohen.

March 22nd, Capitol, Washington
March 29th—RKO Palace—Cleveland

Thanks to Grace Hayes' Lodge
Thanks to Paramount
Thanks to Jimmie Fidler
Thanks to 'Variety'

Advance Production Chart

(Continued from page 20)

Lon Chaney, Jr., Carole Landis, John Hubbard, Mamo Clark, Jacqueline Dahlia, Inez Palange, Edgar Edwards, Gale Fisher.

UA Pix Now in Production

UNTITLED COMEDY; production, direction and screen play by Charles Chaplin; photography by Karl Struss and Rollie Totheroh. Cast: Charles Chaplin, Paulette Goddard, Henry Daniell, Emma Dunn, Maurice Moscovitch, Max Davidson, Nellie V. Nichols, Esther Nicholson.

'PAGO PAGO,' drama; producer, Edward Small; director, Alfred E. Werker; no writing credits released; photography, Russell Harlan. Cast: Victor McLaglen, Jon Hall, Frances Farmer, Gene Lockhart.

'TURNABOUT,' comedy; producer-director, Hal Roach; based on the Thorne Smith novel; photography, Norbert Brodine. Cast: John Hubbard, Carole Landis, Adolphe Menjou, William Gargan, Verree Teasdale, Mary Astor, Franklin Pangborn, Donald Meek, Polly Ann Young, Inez Courtney, Joyce Compton, Margaret Roach.

Universal

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Features	40	26	5	6	5	5
Arlen-Devine Actions	7	5	0	0	2	2
Westerns	7	5	0	0	2	2
Serials	4	4	1	1	0	0
Famous Productions	3	1	0	0	2	2
Totals	61	41	6	7	11	11

Pictures now in the cutting rooms or awaiting release are:

'BLACK FRIDAY,' meller; produced by Burt Kelly; directed by Arthur Lubin; no writing credits released; photographed by Elwood Bredell. Cast: Boris Karloff, Bela Lugosi, Stanley Ridges, Anne Nagel, Murray Alper, Ellen Lowe.

'FLASH GORDON CONQUERS THE UNIVERSE' (1940-41 release), serial; produced by Henry MacRae; directed by Ford Beebe and Ray Taylor; screen play by George H. Plympton, Basil Dickey and Barry Shipman, based on the Alex Raymond cartoon strip; photographed by Jerry Ash and William Sickner. Cast: Larry 'Buster' Crabbe, Carol Hughes, Anne Gwynne, Charles Middleton, Frank Shannon, Roland Drew, Shirley Dean, Victor Zimmerman, Don Rowan, Donald Curtis, Michael Mark, Sigurd Nilssen, Lee Powell, Edgar Edwards, Ben Taggart, Ray Mala, Chief Yowlachie, Harry C. Bradley.

'LA CONGA NIGHTS,' drama with music; producer, Ken Goldsmith; director, Lew Landers; original screen play, Jay Dratler, Harry Clork and Paul Gerard Smith; photography, Elwood Bredell. Cast: Hugh Herbert, Constance Moore, Dennis O'Keefe, Eddie Quillan, Armida, Joe Brown, Jr., Ferike Boros, Frank Orth, Sally Payne, Richard Keene.

'SANDY IS A LADY,' drama; produced by Burt Kelly; directed by Charles Lamont; original story and screen play by Charles Grayson; photography by Milton Krasner. Cast: Baby Sandy, Mischa Auer, Nan Grey, Billy Lenhart, Kenneth Brown, Eugene Pallette, Billy Gilbert, John Sutton, Edgar Kennedy.

'THE HOUSE OF SEVEN GABLES,' drama; producer, Burt Kelly; director, Joe May; screen play, Lester Cole; photography, Milton Krasner. Cast: Margaret Lindsay, George Sanders, Vincent Price, Nan Grey, Dick Foran, Alan Napier, Gilbert Emery, Cecil Kellaway, Miles Mander, Margaret Fealy, Ruth Rickaby, Russ Powell, Harry Cording, Robert Dudley, P. J. Kelly, Colin Kenny.

'ALIAS THE DEACON,' comedy; front office production; director, Christy Cabanne; screen play, Nat Perrin and Charles Grayson; photography, Stanley Cortez. Cast: Bob Burns, Peggy Moran, Dennis O'Keefe, Mischa Auer, Virginia Brissac, Spencer Charters, Bennie Bartlett, Thurston Hall, Guinn Williams, Ed Brophy, Mira McKinney, Jack Carson, Janet Shaw, Aileen Carlyle.

'MA! HE'S MAKING EYES AT ME,' drama; producer, Joseph Sanford; director, Harold Schuster; screen play, Harry Clork and Paul Gerard Smith; original by Ed Sullivan and Charles Grayson; photography, Elwood Bredell. Cast: Tom Brown, Constance Moore, Richard Carle, Anne Nagel, Fritz Feld, Elisabeth Risdon, Frank Mitchell, Peggy Chamberlain, Vivien Fay, Jerome Cowan, Larry Williams, Henry Rocquemore.

Universal Pix Now in Production

'IF I HAD MY WAY,' musical drama; producer-director, David Butler; original story and screen play, William Conselman; photography, George Robinson. Cast: Bing Crosby, Gloria Jean, El Brendel, Claire Dodd, Nana Bryant, Donald Woods.

'I CAN'T GIVE YOU ANYTHING BUT LOVE BABY,' formerly titled **'TROUBLE IN B FLAT,'** drama; porducer, Ken Goldsmith; director, Al Rogell; screen play, Arthur T. Horman and Paul Gerard Smith; original story, James Edward Grant; photography, Elwood Bredell. Cast: Johnny Downs, Peggy Moran, Broderick Crawford, John Sutton, Gertrude Michael, Horace McMahon, Virginia Sale, Jean Carol, Harry Stafford, Hobart Cavanaugh, Dewey Robinson, Robert Emmett Keane, Jessie Ralph, Ed Chandler, Murray Alper, Heinie Conklin, Jeni Le Gon, Ernest Morrison, Frank Sully, Charles Lane, Ed Gargan, Fred Santley.

'WINNERS OF THE WEST' (1940-41 serial); producer, Henry MacRae; directors, Ford Beebe and Ray Taylor; original screen play, Charles R. Condon, George H. Plympton, and Basil Dickey; photography, Jerry Ash. Cast: Dick Foran, Anne Nagel, James Craig, Tom Fadden, William Desmond, Harry Woods, Ed Keane, Charles Stevens, Charles Morrison, Edgar Edwards, Edmund Cobb, Roy Barcroft, Bill Hunter, Slim Whitaker, Robert Long, Grace Cunard.

'Ski Patrol,' drama; producer, Ben Pivar; director, Lew Landers; original screen play, Paul Huston; photography, Milton Krasner. Cast: Luli Deste, Philip Dorn, Kathryn Adams, Samuel S. Hinds, Stanley Fields, Ed Norris, Hardie Albright, John Qualen, Henry Brandon, John Ellis, John Arledge.

Warners

(1939-40)

	Number of Pix Promised	Number Completed	Now Shooting	Now in Cutting Rooms	Balance to Be Placed Before Cameras	Stories in Preparation
Totals	46	38	5	5	0	0

Pictures now in the cutting rooms or awaiting release are:

'ANGEL FROM TEXAS,' comedy; produced by Robert Fellows; directed by Ray Enright; screen play by Wally Klein and Bertram Millhauser from original by Klein; photography by Arthur Todd. Cast: Eddie Albert, Wayne Morris, Rosemary Lane, Ronald Reagan, Jane Wyman, Ruth Terry, Ann Shoemaker, Hobart Cavanaugh, John Deering.

'IT ALL CAME TRUE,' produced by David Lewis; directed by Lew Seiler; from the Lewis Bromfield novel; photographed by Ernest Haller. Cast: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, ZaSu Pitts.

'TILL WE MEET AGAIN,' formerly titled **'WE SHALL MEET AGAIN,'** drama; produced by David Lewis; directed by Edmund Goulding; no writing credits released; photographed by Tony Gaudio. Cast: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald, Binnie Barnes, Jane Gilbert, Frank Wilcox, Marie Wrixon, John Ridgeley, Marjorie Gateson, Herbert Anderson, George Reeves.

'SATURDAY'S CHILDREN,' formerly titled **'MARRIED, PRETTY AND POOR,'** comedy-drama; produced by Henry Blanke; directed by Vincent Sherman; based on a play by Maxwell Anderson; photographed by James Wong Howe. Cast: John Garfield, Anne Shirley, Claude Rains, Una Merkel, Dennie Moore, Frank McHugh, Elisabeth Risdon, Gertrude Nils.

'FUGITIVE FROM JUSTICE,' meller; produced by Bryan Foy; director, Terry Morse; original story by Leonard Neubauer, screenplay by Alex Gottlieb; photographed by Arthur L. Todd. Cast: Roger Pryor, Lucille Fairbanks, Don Douglas, Morgan Conway, Sheila Bromley, Eddie Foy, Jr., John Gallaudet, Lottie Williams, Joe Devlin, Stevan Darrell, John Harmon, Robert E. O'Connor, Thomas Jackson, Eddy Chandler, Ed Keane, Willis Claire, Gus Glassmire, Bernice Pilot, George Lloyd.

Warners Pix Now in Production

'THE SEA HAWK,' drama; producer, Henry Blanke; director, Michael Curtiz; from novel by Rafael Sabatini; photography, Sol Polito. Cast: Errol Flynn, Brenda Marshall, Flora Robson, Claude Rains, Henry Daniell, Alan Hale, Una O'Connor, Montagu Love, Donald Crisp, Ian Keith, James Stephenson, William Lundigan, Ian MacLaren, Guy Bellis, Francis McDonald, Frank Wilcox, Halliwell Hobbes.

'ALL THIS AND HEAVEN, TOO,' drama; producer, David Lewis; director, Anatole Litvak; based on Rachel Field novel. Cast: Bette Davis, Charles Boyer, Jeffrey, Lynn, Barbara O'Neill, Virginia Weidler, June Lockhart, Ann Todd, Phyllis Hamilton.

'TORRID ZONE,' drama; produced by Mark Hellinger; directed by William Keighley; screen play by Richard Macaulay and Jerry Wald; photography by James Wong Howe. Cast: James Cagney, Pat O'Brien, Ann Sheridan, Andy Devine, Jerome Cowan, George Reeves, George Tobias.

'FLIGHT EIGHT,' drama; producer, Edmund Grainger; director, Lew Seiler; original screen play, Jerry Wald and Richard Macaulay; photography, Lou O'Connell. Cast: Wayne Morris, Virginia Bruce, Ralph Bellamy, Dennis Morgan, Jane Wyman, Jane Clayton.

'BROTHER ORCHID,' meller; producer, Mark Hellinger; director, Lloyd Bacon; screen play, Earl Baldwin from magazine story by Richard Connell; photography, Tony Guido. Cast: Edward G. Robinson, Ann Sothern, Humphrey Bogart, Allen Jenkins, Ralph Bellamy, Donald Crisp, Morgan Conway, Richard Lane, Paul Phillips, Don Rowen.

New York Theatres

THERE'S A BETTER SHOW AT THE
RKO
THEATRES

GONE WITH THE WIND
will not be shown except at advanced prices ... at least until 1941.
ASTOR B'way & 45th St.
[illegible]

Coming Friday!
ERROL FLYNN
AND
MIRIAM HOPKINS
IN
"VIRGINIA CITY"
A New Warner Bros. Success
In Person GEORGE OLSON and His Orchestra
STRAND B'way and 47th St., New York

RADIO CITY MUSIC HALL
HELD OVER
"YOUNG TOM EDISON"
Spectacular Stage Productions

LOEW'S State
Thurs., Mar. 21
"The House Across the Bay"
In Person
George Jessel
Kitty Carlisle
Others
Last Times Wed.
"REMEMBER THE NIGHT"
In Person
JIMMIE FIDLER and Stars

STARTING FRI. 22
"IT'S A DATE"
with DEANNA DURBIN
Last 2 Days
"GRAPES OF WRATH"
UNITED ARTISTS RIVOLI Broadway at 49th St.
Doors Open 9:30 A.M. MIDNITE SHOWS

HELD OVER
3rd BIG WEEK!
Capitol Broadway and 51st Street
"NORTHWEST PASSAGE"
In Technicolor
Starring SPENCER TRACY
A Metro-Goldwyn-Mayer Picture

PARAMOUNT
2nd WEEK
Bing CROSBY
Dorothy LAMOUR
Bob HOPE
"ROAD TO SINGAPORE"
In Person
TOMMY DORSEY
and Band
RED SKELTON
Midnite Screen Shows

'Pago' at Studio

Hollywood, March 19.

Indoor shooting on Edward Small's 'South of Pago Pago' starts next Monday (25) after three weeks of background filming in the Hawaiian Islands.

Alfred Werker is directing.

BETTE DAVIS-CAGNEY DUALED FOR 'CONQUEST'

Hollywood, March 19.

Warners is juggling its production schedule to co-star Bette Davis and James Cagney in 'City for Conquest,' slated for production as soon as Cagney winds up his current job in 'Torrid Zone.'

Aben Kandel is revamping the script to build up the femme angle.

Otto Lederer Back In Distrib; Heads Merit

Otto Lederer, onetime partner of Harry Thomas in First Division Exchanges, has re-entered the distribution field as president of Merit Pictures Corp., N. Y. Lederer has recently been operating the Arcadia theatre, Manhattan, and will continue to run it in addition to the distribution company.

Other officers of Merit are former employees of the old outfit: Jerry Wilson, v.p. and salesman; Etta V. Segall, treasurer, booker and office manager, and Samuel Brown, secretary and cashier.

Film Reviews

Continued from page 16

Battements De Coeur

pushed rapidly forward in a series of recent pics and always in the role of the hero. Dauphin fails to rate in such parts, and should continue in those he previously starred, such as the cad in 'Conflicts' with Corinne Luchaire. He lacks personality, is short of stature and dresses like a bank clerk.

The story is quite simple. Miss Darrieux is poor, starved and maltreated by life. She becomes a student in Saturnin-Fabre's co-ed pickpocket school. Escaped from a reform school where she had been sent for some minor pecadillo, and afraid of the twist her life is about to take, Darrieux decides to exploit her new training just once. In her own words, 'I am going to be dishonest once so that I can be honest for the rest of my life.' Her ultimate object is to find a husband in order to regularize her social status.

She picks an ambassador's tiepin, but he catches her. This misstep is the key to the following amusing sequences and gives birth to a very complicated romance.

Henri Decoin piloted the film, which he began before the war's start and completed during several leaves from the front. He handles his subject with subtley and his wife (Miss Darrieux) with skill. Excellent gowns, good profile shots, a very seductive one in a bathing suit while singing a catchy number, excellent dialog by Michel Duran all add to Miss Darrieux's natural vivaciousness to put her over with a bang.

Andre Luguet is very sophisticated as the ambassador and adds considerably to the film's entertainment. He towers over the entire cast on acting skill alone. Fabre, who is getting more and bigger roles, shows his caliber as a supporting actor, as the head of the pickpocket school. Junie Astor, Jean Tissier, Charles Deschamps and Julien Carette, as pickpocket buddies, round up a classy cast. Photography is top rate in spots while music by Misraki is catchy. *Rare.*

La Charrette Fantome

('The Phantom Cart')
(FRENCH-MADE)

Paris, March 5.

Columbia release of Transcontinental production. Stars Pierre Fresnay, Louis Jouvet; features Valentine Tessier, Micheline Francey, Marie Bell, Mila Parely, Jean Mercanton, Robert le Vigan, Alexandre Rignault, Ariane Borg. Directed by Julien Duvivier. Adapted by Duvivier from Selma Lagerloff's 'The Death Cart'; dialog, Alexandre Arnoux; camera, J. N. Kruger; music, Jacques Ibert. At Marivaux, Paris. Running time, 90 MINS.

Julien Duvivier's effort to screen an ancient Swedish legend about death—and having a Dickens 'Christmas Carol' ending—falls wide of the mark. In spots, the French director's deft hand leaves its unmistakable imprint, but for the most part the finished product is strained and unconvincing.

Fantasy on the screen, always difficult to handle, more often backfires, and this is exactly what has happened here, with familiar-faced phantoms drawing audience snickers instead of causing an unpleasant chill to race down the spine.

Local directors have a tendency to transplant foreign stories against French backgrounds to facilitate understanding and give them a touch of genuineness. In this case this expedient had the opposite effect and detracted from the original. A mystic, Scandinavian setting as seen with author Lagerloff's eyes would have been far better suited to this type of story than the easier, familiar, domestic scene.

Further faults mar the plot and the technical handling of the pict. Comedy relief is generally poor, coincidences stumble over each other by their sheer number, goodness is far too rampant and eventually triumphal, cutting is not up to par, and better effect would have been obtained through the elimination of some inconsequentials. Finally, the pic is guilty of staginess.

Despite the big buildup and a cast which looks like a who's who of the French screen world, it is not headed for any new b.o. records. Most of the features have roles far below their talents, and their presence seem to have been dictated to dress up domestic and foreign marquees. Realistic French audiences will not react to this type of fantasy, which should limit its domestic appeal, while Columbia, which underwrote the film, will probably be left holding the bag, as Hollywood has done this type of film with more understanding and better technical skill.

Death, according to an ancient Scandinavian legend, comes to him who hears the harsh, uneven grating of the phantom cart's rusty wheels. The strange legend also has it that whoever dies on the stroke of midnight on the final day of the year after hearing the weird grating must succeed the phantom carter and go the unearthly rounds, collecting souls until he in turn is succeeded by another the following yearend. The film deals with these soul-collectors and their victims.

Early in the story Duvivier wisely evokes the cart by the grating sound. At the end he superimposes the cart and phantoms on a realistic background. He undoubtedly felt that since all this could be interpreted as the wanderings of a delirious mind, he could legitimately reproduce it. The effect is disastrous. Jouvet, the phantom, remains Jouvet, the person, and draws snickers—as it did from a first-night audience.

Pierre Fresnay gives an excellent characterization as the obstinate brute. His quickly-changing moods, his emotional outbreaks, his fear of the supernatural and his final repentance are handled with feeling and understanding. Louis Jouvet gives him excellent support early in the film as his cynical companion, although he is put on the spot at the end as the phantom. Micheline Francey is too attractive, too saintly, too good to be true, although her acting is excellent. Mary Bell, Valentine Tessier, Robert le Vigan, Jean Mercanton, Mila Parely and Alexandre Rignault, one of the repentants during the revival meeting, all make too brief appearances, giving the film some foundation. Anne Borg, formerly of Hollywood, merely supplies her type of beauty as background, having about a dozen words in all to say as Mercanton's fiancee. Some of the photographic shots are above average, while musical score is top rank. *Rare.*

ASCAP RADIO TERMS P. D. Q.

KIRBY HAWKES CUES B&B CHANGES

Entry of Kirby Hawkes as supervisor of daytime programs has been accompanied by several changes in the executive setup in Benton & Bowles' radio department. William Fagen, who has been the agency's time buyer for the past four years, washes up with B&B March 31 and returns to CBS as assistant salesmanager, specializing on service. Earl McCracken won't function any more as continuity supervisor but he will remain with the agency to do a script.

Hawkes, who recently joined the agency, takes over the newly organized radio division. He's from Blackett-Sample-Hummert, Chicago. B&B plans to do considerable expansion in the daytime field. One move anticipated is the use by General Foods of four contiguous daytime quarter-hours on a spot basis. Two of these serials have already been set, namely, 'Kate Hopkins, Angel of Mercy' (Maxwell House Coffee) and 'Portia Blake' (Post Toasties). If these two programs and the pair to be selected click the foursome, it is understood, will be transferred to a daytime hour on one of the networks.

Paul Sullivan's Earlier Time Will Avoid Clash With Local News Shows

Brown & Williamson will, with the advent of daylight saving time (April 28), get its news commentator, Paul Sullivan, away from his present 11 p.m. spot on CBS. It has been found that this late period contains too many handicaps for him. In some spots Sullivan's broadcasts comes on the heels of other late news summaries by locally well-known commentators, while in other towns on the hookup he has to compete with much older news programs with established local commentators.

Sullivan's new schedule will bring him into the eastern zone at 6:30 p.m. and the central area 5:30 p.m. On the westcoast he will still have some tough competition. It will be 10 p.m. out there, and spotted against him he'll have the Richfield Reporter (NBC-red) and the Alka Seltzer News (Don Lee).

DOING A PYGMALION

WQXR Has Piece of Dialect-Guesser Show Going to WOR

'Where Are You From?', program currently conducted on WQXR, N.Y., by Dr. Henry Lee Smith, professor at Columbia University, N.Y., moves over to sustaining spot on WOR-Mutual April 3. It will occupy a 6:30-8 p.m. Wednesday slot on WOR and Mutual. Smith, Maurice C. Dreicer, co-producer of the show, and WQXR own a share of it, and the latter station will retain its piece when it shifts.

Smith bases the show on his ability to name what part of the country a guest comes from by speaking manners. Humphrey Doulens of Columbia Concerts Corp. will be among guests on the first WOR airing.

Joe Donahue Leaves Esty

Hollywood, March 19.

Joe Donahue, Coast radio head for William Esty, leaves the agency April 1 and will be succeeded by Bill Moore, formerly with a private publicity outfit here. Donahue has been with Esty for past four years and looked after the Burns and Allen and 'Blondie' programs.

He expects to make another agency tieup here shortly.

Disobedient Audience

Hollywood, March 19.

Recently hired agency producers staged a rough cut rehearsal of a show soon to take off. At the last minute he decided he wanted a live reaction and sent network attaches to the street to round up an audience. After around 50 were seated, producer went into one of his stalling routines and an hour later told the auditors to go out and take a breather and incidently bring back some friends.

Less than a handful came back and it was around midnight before the rehearsal got under way.

'BETTY AND BOB' LIKELY TO RESUME

'Betty and Bob,' veteran daytime serial that went off the air last week, being replaced Monday (18) by 'Light of the World,' is still owned by General Mills but may be picked up by some other sponsor. Young & Rubicam has it under option, with N. W. Ayer also set to option it if the Y. & R. franchise expires next Wednesday (27). William Esty and Ward Wheelock have also expressed interest. C. D. Morris, who produced it for General Mills, is the selling agent on the show.

The next-to-oldest daytime serial on the air ('Little Orphan Annie' preceded it by a couple of months), by a paradox 'Betty and Bob' reached its all-time top national CAB rating only two weeks before it folded, the figure being 6.7. Nevertheless, General Mills felt it had exhausted its audience (for that sponsor), so it was allowed to drop. Program's strongest following is in the south and far west, as the idea is now to record it and sell it for those regions, possibly for different sponsors.

ALL-RADIO LITERARY AGENCY NOW OPERATES

Radio Script Service, believed to be the first agency devoted exclusively to radio scripts, has been opened in New York by William Hawes, former actor and writer. Handles single program and series scripts, as well as program ideas. Several of the leading play brokers have made brief tries in the radio script field, but nearly all have abandoned it. Most now merely handle the radio output of their regular authors in other fields.

Some talent agents and radio producers also act as radio script agents, one of the more active being Leggett Brown, associated with the John Moses office. Ed Wolf office is likewise active in that manner. Such offices as Brandt & Brandt, Leland Hayward, A. & S. Lyons, William Morris, etc., handle radio scripts only incidentally.

Mallinson Time Buying For Browning & Hersey

H. W. Mallinson, Jr., who was for three years with the Chicago office of Paul Raymer & Co., has joined the staff of Browning & Hersey. His duties with the agency will include the buying of radio time.

Mallinson had previously been in the magazine and newspaper field.

HI-SPEED ADDS WLOK, LIMA

Detroit, March 20.

Hi-Speed Gasoline has added WLOK, Lima, O., to network of 12 stations now handling sponsor's 'Factfinder' program originating at WXYZ here.

Fifteen-minute program goes out live over WXYZ and its state web, and hits other outlets, mostly in Ohio, via wax.

RUSH TO GET IN BEFORE BMI

April 1 Date for Pledged Cash to N.A.B. Music Pool Influences Performance Society to Call Broadcasters Together Tomorrow (Thursday)

IGNORE N.A.B.

American Society of Composers, Authors and Publishers will release its new licensing plan for the broadcasting industry tomorrow (Thursday). A preview of the plan will be given to a group of broadcasters, including the networks, that ASCAP has invited to meet at its Radio City headquarters earlier in the day. Despite the Society's complete and sudden switch in intended strategy, the invitation list will not include spokesmen for the National Association of Broadcasters.

The Society claims that it is rushing to make the plan available to broadcasters long before it had intended because of the plans of 120 station operators. The cash pledged to Broadcast Music, Inc., is due April 1 and these station men, according to ASCAP, have urged that ASCAP let them in on the plan before that date so that they can decide whether to go through with their commitments to BMI.

The reversal in ASCAP tactics came as a surprise not only to the invited broadcasters but to ASCAP members themselves. One faction on the special ASCAP committee that had been working on the plan had been urging that no preliminary discussions be held with broadcasters but when the new agreement was ready the form be mailed simultaneously to every station licensee.

ASCAP Meets Tonight

The ASCAP board of directors meets tonight (Wednesday) to go over the report of this special radio committee for analysis and approval. The report will include recommendations as to the general theory of the new license for the broadcasting industry and suggest the basic structure of the contract whereby the fees on network commercial programs will be collected at the source. Report will also recommend sharp reductions in the sustaining fees of the smaller stations.

Another reason given by ASCAP for its radical change in strategy is that it wants to avoid charges of studied delay and last minute pressure.

Ehret's Beer Sponsors Corum, Adams, Considine In Sportscast on WMCA

Trio of New York columnists begin a program of sports news and comments on WMCA, N. Y., Monday (25) sponsored by Ehret's Beer. Bill Corum, of the Journal-American, Cass Adams, of the Herald-Tribune, and Bob Considine, of the Daily Mirror, will alternate six times weekly, at 6:30-6:45 p. m.

It's to be tagged 'Sports Extra.' Contract is for 52 weeks. Ferry-Hanly agented.

CBS LAUNCHING COMIC

Danny Kaye Liked After 'Pursuit' Showcasing

Columbia is lining up some writers for a new comic, Danny Kaye, preliminary to launching him on a buildup. He has appeared on a couple of the network's installments of 'Pursuit of Happiness.'

Kaye is currently working at a N. Y. nitery, La Martinique, and recently was seen on Broadway in 'Strawhat Revue.'

Famous Already

Subject of kidding among the program agents currently is the limited price that a major New York advertising agency is offering for a summer replacement show. It's got so that if one agent calls up another to tell him that he knows where a show can be sold the callee retorts, 'I know. It's the agency that's got only $1,081 a week left in the budget for talent.'

The program agents say that the ad agency concerned may be able to put together a pinchhitting half-hour program for that amount but there's no profit for them if they have to sell a package show at that price.

CAMEL SIGNS PEARCE, TRIED FOR BENNY

Camel has bought the Al Pearce stanza and placed an order with CBS for a half-hour in which to spot the show. Pearce winds up for Dole Pineapple March 27, and his starting date with the cig account depends on how soon a period can be made available. His present Wednesday niche on CBS is being taken over by Ben Bernie (Half-n-Half tobacco).

William Esty Co., agency for Camel, is reported to have sought to bring Jack Benny into the cig company's fold, offering him even more than the new price, $18,500, that he asked from General Foods under his new contract. According to Benny's intimates, the comic didn't want the added coin for himself but rather to make up for the increases he has been paying to members of his cast.

6 A.M. TIME (PCT) CHILLED MacQUARRIE

Hollywood, March 19.

Haven MacQuarrie could have had the Shinola spot, which is on the NBC-red Saturday mornings, if he wanted to move his 'Marriage Club, Inc.,' to New York. Benton & Bowles, agency on the account, figured that it would be awkward for a show of that type to originate out of Hollywood that early in the a. m. The program clears over the network at 10 o'clock EST, which with daylight savings would have made it 6 a.m. on the Coast. MacQuarrie could have got himself around $2,000 a week. Program is now on NBC as a sustainer.

Married couples, MacQuarrie figured, wouldn't like the idea of getting to the studio around daybreak. Shinola later bought 'Lincol Highway' (reviewed in current issue of VARIETY).

Spargrove Spiels Esso News on Television

NBC introduces the Esso Television Reporter over W2XBS today (Wednesday), with William Spargrove on the announcing assignment. Series' routine will consist of news dispatches, news photos, maps and graphic diagrams. It will be a weekly event, 8:50-9 p.m.

Unlike Esso's radio programs, the television stanza will have a musical background, supplied by an organist. The plug will include demonstrations of the various Esso products. Marschalk & Pratt is the agency.

HARNESS WITH FOREMAN

Chicago, March 19.

Ed Foreman bringing Robert Harness into his station rep offices here, as of April 15.

Harness for the past five years has been western ad chief in Chicago for the Woman's Home Companion for the Crowell-Collier company, with which Harness had been associated for 17 years.

CAL KUHL QUITS DON AMECHE CHORE

Cal Kuhl has resigned as producer of the as yet undebuted Don Ameche show for Old Gold with the declaration that the deal was 'too hot for comfort.' Kuhl was to have handled the program on loanout from J. Walter Thompson.

With several agencies, including Thompson, constantly sniping for the Lorillard tobacco account during the 18 years that Lennen & Mitchell has had it, Kuhl said it was embarrassing both to himself and the agencies for him to take the show. He feared a wrong interpretation would be placed on his producing another agency's program while still attached to JWT.

No Claire Trevor

It is reported that Lennen & Mitchell has obtained the radio rights to Mark Hellinger's short stories for the dramatic portion of the Ameche show. Tom McKnight will do the adaptations. It is also said that the agency was unable to get Claire Trevor for the series and that it used Ida Lupino for the record that is to be auditioned to Lorillard. Robert Orr, executive on the account, is back in New York with the disc.

Lennen & Mitchell also tried to get Glenhall Taylor, currently with Young & Rubicam, to do the Ameche show but Y & R talked him out of it during a conference in New York 16 days ago.

Announcer Ralph Edwards The Whole Works Behind Experimental P.&G. Show

Procter & Gamble adds another to its string of shows next Saturday night (23), when 'Truth or Consequences,' a 30-minute weekly audience participation stanza, debuts over WABC, New York, and four CBS stations in New England. Other outlets are WDRC, Hartford; WPRO, Providence, and WROC, Worcester. If the series clicks it will be extended to the whole network.

Show was sired, scripted and will be directed and emceed by Ralph Edwards, announcer on several other P. & G. programs. Only other professional talent will be Bill Meeder's organ accompaniment. Series will push Ivory soap. Columbia Artists sold the show through the Compton agency. Gilbert Ralston will supervise it.

REINSCH'S DENIAL

Cox Stations Not Now Setting Up Own Sales Offices

Atlanta, March 19.

Leonard Reinsch, general manager of WSB, denied yesterday (Monday) the report that the James M. Cox interests was at this time setting up its own national sales offices for WSB, WIOD, Miami, and WHIO, Dayton, in New York and Chicago.

Reinsch stated that the 'sales problem was being seriously considered but no consideration has been given to starting our own sales offices in New York or Chicago.'

Ramona to WOR, N. Y.

Ramona, singer-pianist formerly with Paul Whiteman and for the last two years leader of a male band of her own, will join WOR, N. Y., soon to head a program on which she will lead a 28-piece band. Starting date of the program is not yet set.

Ramona gave up her band about a month ago after it had completed a second stand at Leon & Eddie's, N. Y.

KNOX'S CBS NEWS

Knox Gelatine has contracted for the early a.m. news strip on the CBS Pacific Coast network, starting April 22. Bob Garred will be the announcer.

2 High-Volt Crime Dramas Occupy 8-9 P.M. Thursday on NBC Red

NBC red will have two high-powered crime shows following each other early Thursday nights when 'District Attorney' replaces the George Jessel variety stanza and 'I Love a Mystery' in half-hour form is substituted for 'Those We Love' next month. It will be a case of trip-hammer drama from 8 to 9 p.m. and two hours of variety thereafter, with the latter represented by the Maxwell-Good News Sealtest-Rudy Vallee and the Kraft-Bing Crosby shows.

'I Love a Mystery' (Fleischmann) as a daily serial (7:15 p.m.) has been drawing a heavy bombardment of protests from mothers on the ground that the stories enacted are far too exciting for their children. Suggestions have come from the same source that for the benefit of the impressionable youngsters the show ought to be moved to a much later hour.

Andrews Sisters' Dates Conflict With Miller's, So Off Chesterfield

Andrews Sisters drop off the Glenn Miller Chesterfield show after tomorrow night's (Thursday) broadcast, the last in the program's initial 13 weeks. Sponsor would have liked to renew the trio but Miller leaves his current Pennsylvania Hotel, N. Y., stand the first week in April and heads for a road tour. Girls do likewise on a theatre tour and General Amusement Corp., which books both, found it too tough to rearrange bookings so that the trio could work along a route similar to Miller's, enabling them to join him three nights a week for the airings.

The renewal then would have meant that the sisters would have to cancel out of the theatre bookings, which were made before they were committed to Chesterfield. Under that arrangement a prohibitive salary would have had to be paid them for the money lost on the cancelled theatre dates.

Author Awards Made

Detroit, March 19.

'Words of Golgatha,' by Walter McGraw, grabbed first place ($25) in the second annual Wayne U. Broadcasting Guild script contest. Arch Oboler, author-producer of NBC's 'Arch Oboler's Plays,' was final judge in contest, prizes for which were provided by WWJ. Second-place winner in undergraduate division was Max Weinsweig's 'Dr. Crane's Operations.'

In graduate division, with similar prizes offered by Guild, first spot went to Richard Stein's 'Before God;' second to Ralph Nottingham's 'Bomber' and third to Martha Jane Barber's 'Scoop.' Judges in this division were Mel Wissman, production director, and Myron Golden, educational director, WWJ.

WFAA'S PENTHOUSE

Moves Into Former Roof Nite Club Around September

Dallas, March 19.

New studios to be built immediately for WFAA will move station away from Baker hotel.

There will be five studios, an auditorium seating 200 persons, recording lab, music library and office on two floors. The penthouse into which the studios will be built recently was the home of Chez Maurice, now zippered nitery.

Occupancy is expected about Sept. 1.

WNEW Men Strawhatting

Trio of staff men at WNEW, N.Y., will take a stab at running a summer strawhat theatre at Roslyn, L. I., during the coming hot months. News commentator Dick Brooks, comedian Alan Courtney, and film commentator David Lowe will take over the Theatre of the Four Seasons and rename it the Millpond Playhouse.

Three are at the head of a cooperative group which will open with 'Springtime for Henry' tentatively set for May 17. Brooks and his cohorts will do no acting, confining themselves to directing, etc. . .

Those Daytime Titles

Assignments meted out to the actors playing in daytime sob serials are getting to be as funny as the billings for double features on theatre marquees.

Bill Quinn, veteran actor in the hearts and flowers stuff, is currently drawing paychecks from the following trio: 'When a Girl Marries'; 'A Woman of Courage'; and 'Against the Storm.'

5:30-6 SUNDAY PRIZED BY GENERAL MILLS

Chicago, March 19.

General Mills through Blackett-Sample-Hummert agency here, has renewed with NBC-red for the 30-minute period of 5:30-to-6 p.m. CST on Sundays until March 2, 1941.

Both client and agency deem this an important time period regardless of program content. It is currently occupied by a musical quiz show tagged 'Beat the Band,' with Ted Weems orchestra, which replaced the 'Grouch Club' show.

BETWEEN TRAINS

Edmund Abbott Pauses for 60 Days at KSL, Salt Lake City

Salt Lake City, March 19.

Edmund Abbott, formerly with WCCO, Minneapolis, is here at KSL for 60-day period, working with Glenn Shaw, production manager. Aim is to correlate production units and production procedure.

After his KSL assignment, Abbott will join the staff of KNX, Hollywood.

Edgar Kobak Resigns

Edgar Kobak has withdrawn from the Lord & Thomas agency payroll after three years. Temporarily with the Greater New York Fund.

He handled new biz contacts.

RUTH CHILTON

Every week-day afternoon "Ruth Chilton's Matinee" is a listening "must" for thousands of women in WSYR's service area.

Miss Chilton blends music, household hints, shopping advice and other ingredients into one of WSYR's most popular programs, and also capably handles the "feminine angles" of special events.

ALLEN TWITTED Y&R'S 'YALE BOYS'

Fred Allen's crack on last Wednesday's (13) program about the 'Yale boys' at his agency contact, Young & Rubicam, hasn't contributed any balm to the strained relations that have been existing between himself and the Y. & R. radio staff for some time. The 'Y boys' say now they're not anxious whether he stays with the account (Bristol-Myers). As far as they're concerned he can take that offer from Texaco or any other sponsor but still confident that when new contract time comes around Allen will append his signature to a Bristol-Myers binder.

What is reported to be the stumbling block in the Texaco proposition is that the refiner won't guarantee more than 13 weeks, even though it stays on the air for 39 weeks each season.

Improving Radio's Scripts

By ORIN TOVROV
Writer of 'Ma Perkins'
Sponsored by Procter & Gamble

Radio is moving away from melodrama and into emotional stories. I think it's simply a matter of radio growing up. In its infancy radio played at cops and robbers. Now, like any nice little girl of 10 it's playing with dolls. It's dimly finding out how to handle sex, and it's discovering that listeners are more interested in stories that seem real than in mere excitement. When a story like 'Against the Storm' with its fresh writing slants makes its debut, it's welcomed. 'Ma Perkins,' with which I am identified, has stayed on top, in my opinion, because the program was shaken up, kept abreast of the improving taste. There are fewer villians. The menace now comes from such things as children's mistakes, the incommunicability between two generations, small town standards versus big town standards, differences in viewpoints. This is hard to express but I believe it's what's happening all through the daytime field.

In all this I naturally feel Procter & Gamble policy, and Bill Werner and Bill Ramsey personally lead the way in pulse-taking the public.

Five years ago a writer like Sandra Michael probably couldn't get a job. Today everybody wants another Sandra Michael. She writes from the heart. Maybe I can express it this way. Three years ago we might have had a situation in which a bandit wants to shoot Ma Perkins. Today we'd have the bandit threatening to shoot Ma's best friend, with Ma standing by and suffering. The accent, you see, has become emotional, as distinct from melodramatic. In another couple of years we'll get rid of the bandit completely.

The whole of daytime writing is now I think a promising and little developed market for good young writers who used to starve trying to publish novels. The chief reason literary qualities have been absent in radio scripts heretofore is that few writers or sponsors tried to put literary qualities into them.

Closer to Literature

No new programs that are downright bad are succeeding anymore as in the past, new ones are far closer to literature—or at least they have some semblance of literary standards. As time goes on, the weary listener will turn to the programs that have freshness, plausibility, enthusiasm, the courage of style. (If that last sounds far-fetched nevertheless I'm convinced listeners begin to respect style.) For instance, there is no program on the air today written in the Booth Tarkington style, or the Katherine Brush style, or the styles of Kathleen Norris or Mary Roberts Rinehart. All of these writers are enormously popular. Their material might not be great art but millions of readers have found them engaging, year after year—and certainly they're miles above 90% of the radio writers.

'If I were just starting out and wanted to be a professional writer and set my gods a little lower than Thomas Mann or Paul Valery, I'd think up the most honest story I could and send it to Bill Ramsey of P. & G. If he doesn't buy it, it won't be because it's too good—it'll be because it's not good enough. The way things keep up he'll be getting Sinclair Lewis to do 'Houseboat Hannah.'

I dispute that the success of 'Ma Perkins' (it's bettered 10 in C. A. B.) is due to corniness. I say it's due to considerations. My 'Manhattan Mother' series pioneered in this sort of treatment and Procter & Gamble put me on 'Perkins' a year and a half ago to provide the same thing.

Picking Phonograph Discs An Art

Sponsored Bands Particularly Troublesome to Wax Marathons—Admen Protest

Running a program of recorded popular brands on an indie station is becoming a tough struggle. It's not only necessary to know which record labels can or cannot be used on the air, but to know which bands are sponsored by what product on live major net shows is a prime requisite for keeping out of trouble. Currently Glenn Miller, Sammy Kaye, Bob Crosby and Ben Bernie are backed on live programs by ciggie or tobacco sponsors.

Of the indie recorded sessions quite a number weekly are backed by lesser known ciggie manufacturers. Fastest way to start the telephone jangling with advertising agency squawks is to slip a Glenn Miller or Sammy Kaye platter into a 15-minute session the time for which is bought by one of the aforementioned lesser known manufacturers, who is opposition to the same band's paying sponsors on major time.

Attention: Writers

Story on the proposed new scale of assessments for Authors League of America members, and its angles in regard to radio writers, appears on Page 7 of the pictures section of this issue.

GILLETTE WILL SPONSOR CBS' DERBY DESCRIPTION

Louisville, March 19.

The 66th running of Kentucky Derby from Churchill Downs on May 4 will again hit the air over a coast-to-coast network of the Columbia Broadcasting System. Sponsor will be Gillette, whose president, J. P. Spang, Jr., is making all arrangements.

Setup will be approximately identical with last year's airing, with Bryan Field calling the actual running, and Ted Husing on hand for color, preliminaries, etc. Technical staff of WHAS will work with the CBS technicians in handling the race, and WAVE, local NBC outlet, will again be permitted to carry the broadcast over its facilities, as a neighborly gesture of WHAS, the local originating station.

Usual pre-Derby festivities will again be on tap, including Colonels dinner on Friday, May 3, and a broadcast from My Old Kentucky Home, at Bardstown, Ky., from which place Postmaster General Farley will dedicate a new Stephen Foster stamp. Celebs from Hollywood, including several of the 'Swanee River' principals, are stated to be on hand for the ceremonies and broadcast.

Ann Perkins Becomes WNEW's Own Sugar-Drip

After trying and failing to hire away the southern belle that started feminine emceeing of recorded sessions on WBT, Charlotte, N. C., and clicked big, WNEW, N.Y., last night (midnight to 1 a.m.) started Mary Ann Perkins on a program of her own to run at that time each night except Sunday. WHN, N.Y., recently started a similar program with a gal it has tagged 'Cinderella.'

WNEW's feminine Martin Block has had no radio experience except participation in a couple of dramatic writings on WAIR, Winston-Salem, N.C.

Fess Plans Campaigning With Hillbilly Background

Yellow Springs, O., March 19.

Lowell D. Fess, mayor of Yellow Springs, O., and one of the three sons of the late Senator Simeon D. Fess, says he's planning to hire a three-piece Hillbilly band to use in his campaign for one of Ohio's two Republican congressman-at-large nominations in the May primary.

This clicked in Texas for W. Lee O'Daniel.

L. A. Music Terms Near

Los Angeles, March 19.

Musicians Protective Association, Local 47, American Federation of Musicians, is negotiating new wage deals with all major broadcasting stations in the Los Angeles area, pacts to take the place of wage agreements that have just expired.

Most of the details have been ironed out harmoniously, with slight pay tilts and improved working conditions virtually agreed upon.

Now It's 'Sporto'

Fort Wayne, March 19.

WGL has a new bingo game, 'Sporto,' with Harvey Bros., men's clothers, doing the underwriting. It's a half-hour show and John Hackett and Neal Searles, sports announcers, are the m.c.'s. Listeners are asked to check off on their cards sports celebs suggested in the continuity and by sound effects.

Those offering cards with five correct answers are rewarded with merchandise.

GRANDMA'S BIOGRAPHY CUES AUTHOR SANGSTER

Margaret Sangster, mag short story writer currently scripting 'Arnold Grimm's Daughter' for General Mills, has deal with Bernard L. Schubert, of the Phillips Lord office, to do a new strip show.

Tabbed 'Eyes of the Soul,' the series will be based on the author's grandmother, a noted novelist who many years ago went blind. Schubert will agent it.

Roberts' Squawk

Continued from page 2

reports of the adaptation and is dissatisfied in that case also. As regards 'Passage,' however, his peeve is that a few minor events in the story were altered, apparently for dramatic effect. He takes the ground that the yarn was sufficiently dramatic in itself to make it a best-seller and that the changes may only serve to confuse audiences as to actual U. S. history. Major part of the value of any good historical novel, he believes, is its historical accuracy.

Didn't Have Okay Right

In the cases of both 'Rabble' and 'Passage,' the author failed to retain the right to approve the adaptation. Since Metro used only the first half of the novel in making 'Passage,' the studio can presumably suit itself in its announced sequel, which will be based on the latter half of the story. Roberts' only other disposal of any of his works was the 10-year lease of the rights to 'Captain Caution' to Hal Roach. In that case he has complete say-so on the adaptation.

Only reason for attaching importance to the author's attitude regarding future use of his works is that they are regarded as such promising material for films or radio. All his yarns are based on American history, which is particularly applicable now, but will never be out of date. What's more, they're all stories of adventure, with lots of rugged action. Most important, they've all had big sales and therefore have a running start toward popularity in an adapted form.

'Passage' was sold before it became a best-seller. Only the one-time rights to 'Rabble' were sold, so the novelist still controls that. Others never adapted in any form include 'Lively Lady,' a sea story; and 'Arundel' and 'March to Quebec,' Colonial war yarns.

Jack McManus to P.M.

Jack McManus, radio editor of Time magazine, will leave that post April 1 to join 'P.M.' the new New York daily, as its radio editor. Sheet is scheduled for a June 1 debut. It's said it will have one of the most extensive radio sections of any paper in the country.

Prior to the Time mag connection McManus was film critic on the staff of the N. Y. Times.

Tex France Group at WFAA

Dallas, March 19.

The Golden Westerners, cowboy band, have been added to the staff of WFAA here, Tex France heads the outfit. Included are Gar Austin Smoky Maddux and Curly Hart.

Scheduled three nights a week

HOW TO APPLY N.A.B. CODE

Moonbeams on the Potomac

Or, You, Too, Can Be a Broadcaster

(Dedicated as it is to public service, convenience and necessity, VARIETY will, as the spirit moves it or as material accumulates, deposit in this department scattered notes and observations on the state of broadcasting with special reference to how to get a license, how to hold a license, and what to wear on the witness stand.)

Podunk, March 19.

Editor, VARIETY:

Is it true that you know everything?

If so, perhaps you can tell me if I am crazy. My knees seem to kick all right when tapped but the goings-on in this so-called business of broadcasting occasionally make me seem as if I was just looking on and it wasn't really happening. For example I note:

1. A small station was sold for exactly the cost, no profit nor loss. After three months no FCC approval was in sight, but the station was ordered to complete another inventory of every nut, bolt, screw, paper clip, etc., on hand. This job consumed five or six weeks. Then the birthdays of the principals were checked. Along with other trivial queries. The personal financial statement of the seller was required, besides one from the purchaser. Is this because they're looking for German bonds?

2. A block of station stock was transferred at par from one member of the family to another, with nobody controlling the station as a result. There could be no question over the sale price. After checking birthplaces, birthdays and other trivia for eight to 10 weeks, no action was taken. Meantime the directors were made to pass a resolution authorizing the individual stockholders to make this private deal among themselves. Is this because it's a Presidential year?

3. After WMCA received such a terrific scolding from FCC it got an increase in power. Meantime other stations on the channel have been waiting months to get approval of identical applications. Is this because the FCC is WMCA's severest critic and best pal?

4. No existing station can claim economic inquiry if a new one is granted in the same city and cannot now even enter the case. In order to be heard, the older station must file application for a new station, which it doesn't want but can't get into the case any other way. The station that has rendered good public service for 10 or 15 years is persona non grata to FCC, and has no rights as against some new opportunist. Is this because late-comers are smarter than got-there-firsts?

5. Comparatively simple cases have taken years to settle. Meantime there are sizeable cities left without any station whatever, while others are being crowded with too many to survive. One city of over 100,000 is just now getting its first station, while little cities are getting an over-dose of radio. Is this because the FCC allocates stations according to astrological signs?

(Signed)

Perplexed.

Postal Clerk Denies Charge He Pilfered Radio Religious Funds

Buffalo, March 19.

Alleged theft of letters intended for two religious institutions who maintain radio hours brought arrest Tuesday (12) to James J. Purtill, 47, postal clerk. Money in letters was for upkeep of Father Growney's novena over WBNY and program of St. Christopher's Inn, Garrison, N. Y. Latter formerly was carried by WBNY.

Purtill pleaded innocent and will get a hearing March 22.

Mennen's Early Summer

Mennen folds its 'Quixiedoodle' stanza (Friday 8-8:30 p.m.) on Mutual April 19 but figures on bringing the quizer back to the air in the fall. Col. Stoopnagle is the program's m.c. Kiesewetter is the agency.

New Radio Chic

Washington, March 19.

WJSV, Washington, will landscape couple of acres surrounding its new 50,000-watt transmitter tower and install a one-hole golf course.

Any tourist making a hole-in-one will receive an exclamation of surprise from Jess Willard.

AFRA Sets James Porter As Traveling Organizer; More NBC Deals Pend

American Federation of Radio Artists is negotiating contracts with more NBC managed and operated stations, WBZ-WBZA, Boston-Springfield; WMAL and WRC, Washington, and KOA, Denver. Understand the essential terms of the deals are set, but drafts have been sent to the stations and AFRA locals involved and won't be signed until they've been approved and possible minor revisions okayed. Actual signing will take place in New York. In general, the terms will correspond to contracts already in effect for several other NBC outlets, such as WGY, Schenectady; KYW, Philadelphia, etc.

Union last week named James Porter as national organizer at a salary of $60 a week and expenses. He's without show business background, but has had extensive trade union organizing experience and was highly recommended by Hoyt Haddock, executive secretary of the American Guild of Variety Artists, AFRA affiliate. After confining himself only to AFRA organizing for some weeks, he will ultimately take on the AGVA national organizing duties as well, with the two unions sharing the expense. Idea is for AFRA and AGVA, the only Associated Actors & Artistes of America groups with national coverage, to have joint offices and overlapping staffs in most cities throughout the country.

Porter will start active work next week, going first to Charlotte, N. C., then to Washington, and after that to Detroit. Trips to other cities will follow.

WLW ACTOR FAINTS IN MID-BROADCAST

Cincinnati, March 19.

A sudden change of voice in the leading male character of the 'Clem and Maggie' rural script series on WLW during Saturday's (16) broadcast was unexplained to listeners. Cal West, who acts the part regularly, fainted after reading this line on page three: 'When they lay me away 'neath the sod and you put on yer widow's weeds, just pause a minute.'

Bonnie West, his wife, who plays the Maggie role, grabbed West and held him until two other Crosley actors, Walter and Bill Brown, rushed to assist her. At the same time Merle Travis picked up the lines and carried on with Maggie.

The Brown brothers revived West in time for him to resume his part of the script on page nine.

KMOX Studio Reports One

St. Louis, March 19.

Zeno Clardy, while participating in 'Land We Live In' program at KMOX last week, fainted. A member of the 'Singing Cannoneers,' he got the cue to break into marching song then went cold. Mates carried on and after their number revived Clardy.

He said it was the heat in the studio, plus the heavy uniform he was wearing, and not mike fright that caused him to faint.

GRIEF SPEAKERS ELICIT COMMENT

Specific Points Itemized for Keeping Kid Programs Beyond Parent-Teacher Criticism—Other Controversies Covered

WAR NEWS

Washington, March 19.

Advice to broadcasters on how to escape pitfalls encountered in trying to operate in 'the public interest' was issued last week by the NAB Code Compliance Committee in the form of a 'Code Manual.' Long-waited interpretation covers six principal problems: children programs, controversial public issues, educational broadcasting, news broadcasts, religious broadcasts, commercial broadcasts.

Specific instances, gleaned from member stations throughout the country, are cited and advice given on troublesome issues ranging from Rev. Charles E. Coughlin to the handling of war news.

If NAB advice is followed, broadcasters will have to devise new policies regarding children's programs. High standards set up by the code committee leave plenty of room for improvement on the part of the industry.

On broadcasts of controversial public issues at least two-sides-to-every-question is the guide-post established by NAB. Stations must stand ready to give equal opportunity to those holding opposing points of view, the manual declares, and every transmitter should provide time for the presentation of public questions affecting its area.

Distrust of Rev. Charles E. Coughlin, designation of the Townsend Old Age Pension group as a political body and a recommendation that the W.C.T.U. should be snooted, unless representatives of the liquor industry are given equal chance to air their views on a sustaining program, also were included in the industry organization's advice to station proprietors. Special care was taken, in the chapter on news broadcasts, to pave the way for calm, objective coverance of the war horrors, which the committee apparently is convinced will come before another year.

If advertisers are to live up to the standards set by NAB and the Radio Council on Children's Programs, which collaborated on a survey of this field, cliff-hanger programs, ungrammatical or slangy broadcasts and other radio fare which has been panned by irate parents in the past will be done away with. In addition to developing 'high standards of buying ethics' among youngsters who are the nation's future consumers, kid programs must:

'1. Be entertaining.

'2. Be dramatic, with reasonable suspense.

'3. Be of high artistic quality and integrity.

'4. Be expressed in correct English and diction.

'5. Appeal to the child's sense of humor.

'6. Be within the scope of the child's imagination.

'7. Stress human relations for co-operative living.

'8. Stress intercultural understanding and appreciation.'

NAB and the Radio Council are conducting a survey of children's programs in 44 states, it was pointed out, and NAB members will be given the benefit of the information collected. Meanwhile, it was reported that 'several agencies and advertisers' already have availed themselves of the advice dispensed by the consultative group. The Council is prepared to undertake practical measures for the attainment of a higher standard of kid broadcasts, it was stated, 'even to encouraging the purchase of products of sponsors

(Continued on page 33)

Lottery Law Shuts Avalon Treasure Hunt Out of Balto; Other Cities OK It

After the local distributor had gone to the expense and trouble of getting all appurtenances set for the program, Brown & Williamson last week found that no station in Baltimore would accept its newest program, 'the Avalon Treasure Hunt.' The Baltimore outlets were influenced by the circumstance that on the Maryland statute books there exists a tough law on lotteries. Under this law any act on the part of the participant is treated as a condition of eligibility. The Avalon Treasure Hunt has already been placed on stations in Minneapolis and Indianapolis. B. B. D. & O. is the agency.

Legal advisers for the account and the agency had not anticipated any hurdles for the program. They had gone into the legal implications of the 'Treasure Hunt' exhaustively and figured that if Tums' 'Pot of Gold' was okay there should not be any objection to the B&W game.

Merchandising idea behind the 'Treasure Hunt' is primarily sampling. Six dealers are picked for each program, and they are supplied with sheets of paper on which their callers for free packs of Avalons may list their names and addresses during the course of the program. The first 25 listeners that get to these stores once the latter are announced on the air not only get the free pack but become eligible for the drawing of a $50 prize.

Oldest Commercial?

Des Moines, March 19.

WHO's 'Crescent Hour of Music' is believed to be the oldest continuous commercial on the air. Program started on April 23, 1924, just 15 days after WHO moved to Des Moines. A new contract just effective put the program into 17th year of consecutive broadcasting over the station.

Heard on Saturdays at 10 a.m. Sponsored by Crescent Cracker and Macaroni Co., Davenport, Ia.

KQV Duplicates Kid Show Opposite WWSW Ditto; Question: Is It Ethics?

Pittsburgh, March 19.

WWSW, Warners and Pittsburgh Sun-Tele are piqued at Station KQV as result of latter's new sponsored kiddies program. For last four years, WWSW has been broadcasting a youngsters' show from stage of WB's Enright every Saturday morning from 11:30 to noon, with Sun-Tele, Hearst daily, recently coming in to bankroll.

Couple of weeks ago, KQV organized the same sort of program, sold it to Pittsburgh Mercantile Association and set it down at indie-owned Arcade theatre on exactly same half-hour time.

WWSW and its affiliates in the show insist they have no complaints about similar type of show, but claim KQV is guilty of a breach of ethics for selling it for the 11:30-12 period inasmuch as places of two stations on the dial are practically side-by-side. No legal grounds for action.

S.E.C. PRESCRIBES PALEY SALE TERMS

Washington, March 19.

Green light was flashed for William S. Paley Friday (15) when the Securities & Exchange Commission made effective the registration statement covering sale of a batch of 100,000 shares of network stock for the purpose of stabilizing. Chain head will peddle through Harriman, Ripley & Co. 20,000 shares of Class A and 80,000 shares of Class B paper, putting it on the counter at market prices. Other members of the group are Lehman Bros., Glore, Forgan & Co., and W. E. Hutton & Co. Proceeds from the deal are estimated at $2,387,500. Under the agreement, Paley agreed not to sell any CBS stock before April 15 without permission of the bankers, who will not buy any at an earlier date unless he consents.

Attempt to peg the price may be abandoned at any time, under the pact between Paley and the underwriters.

Add: Show Must Go On

N. Brunswick, N.J., March 19.

When rain flooded the Raritan river last week and covered the tunnel bridge to Bound Brook under several feet of water, members of an adult education class from Plainfield were unable to reach nearby Zarephath for their weekly broadcast over WAWZ. Charles Baltin, who conducts the program, was likewise unable to get his car across the bridge.

However, Baltin waded across the span and phoned WAWZ officials, who sent two engineers with a portable transmitter. Outfit was set up in the Pillar of Fire Church, Bound Brook, 10 minutes before the show was due on the air and the students broadcast while huddled around a small coal stove in their overcoats

WWJ CANCELS 'POT OF GOLD'

Detroit, March 19.

WWJ wired NBC over weekend giving notice of cancellation of Tums' 'Pot of Gold' program after usual 28 days.

Show is 'not in public interest,' according to W. J. Scripps, WWJ's general manager, 'and WWJ has decided to cancel its contract for the program despite its heavy listener interest hereabouts.'

WFBR, Baltimore, and WDAF, Kansas City, had previously cancelled 'Pot.'

Studebaker Backs Up Platters With Publicity Folder for Stations

Detroit, March 19.

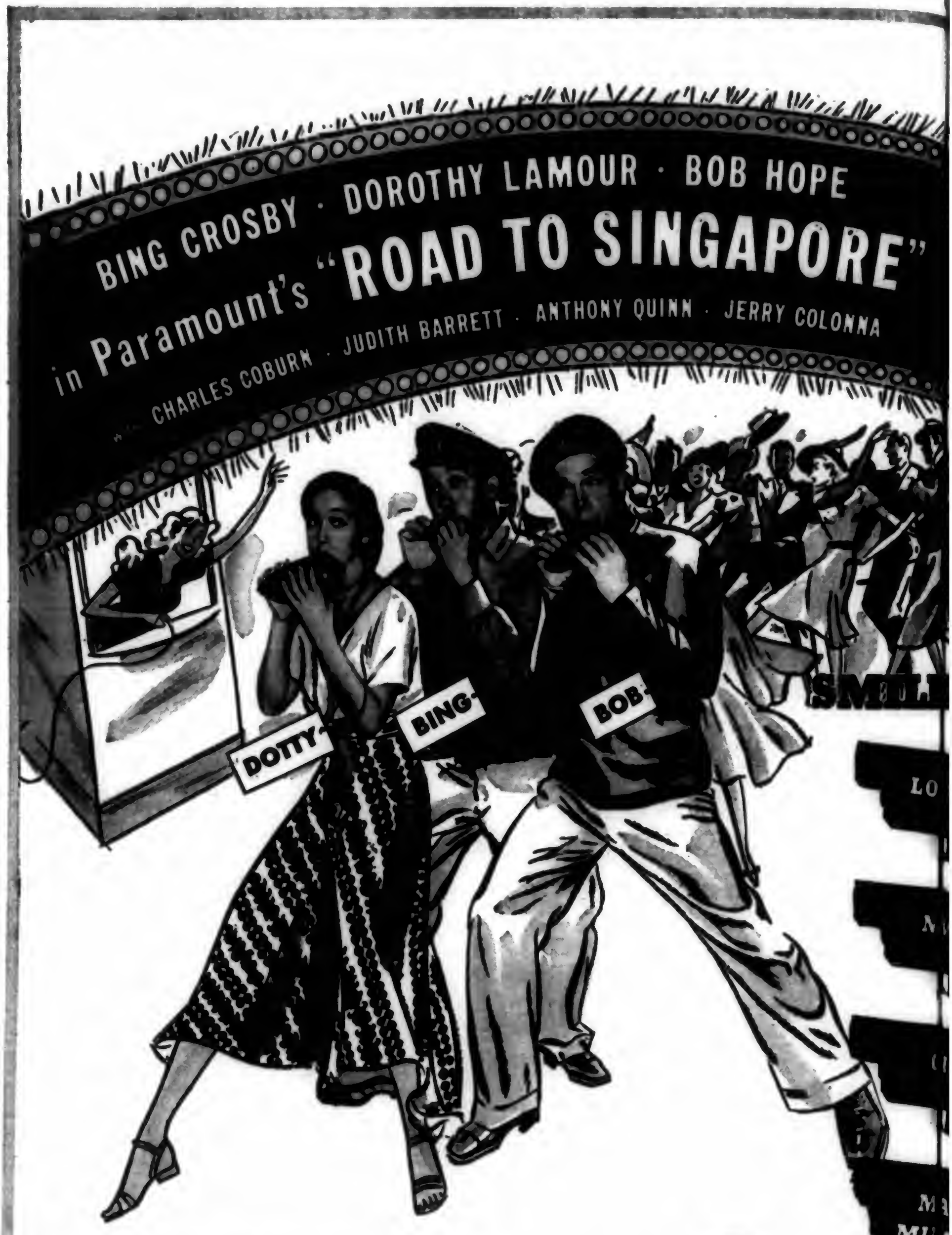
Studebaker Corp. is getting heavy responses from local station promotional managers on company's exploitation folder, issued recently in connection with inauguration of 'Studebaker Champions' show over 98 stations via platters. Have never been so thoroughly serviced before, managers say.

Idea, an elaboration of promotional data used in connection with Studebaker radio campaign last fall, was developed by Morrow Krum, Studebaker liaison attached to Roche, Williams & Cunningham agency, Chicago. Folder includes a packet of news and feature stories anent talent on show, the local Studebaker dealer and Studebaker products, plus a pocket for photos on same subjects. Center of folder lists 10 'Things to Do' in exploiting program and provides written record when promotion is put to work.

'Name 3' (Hawk) Folding

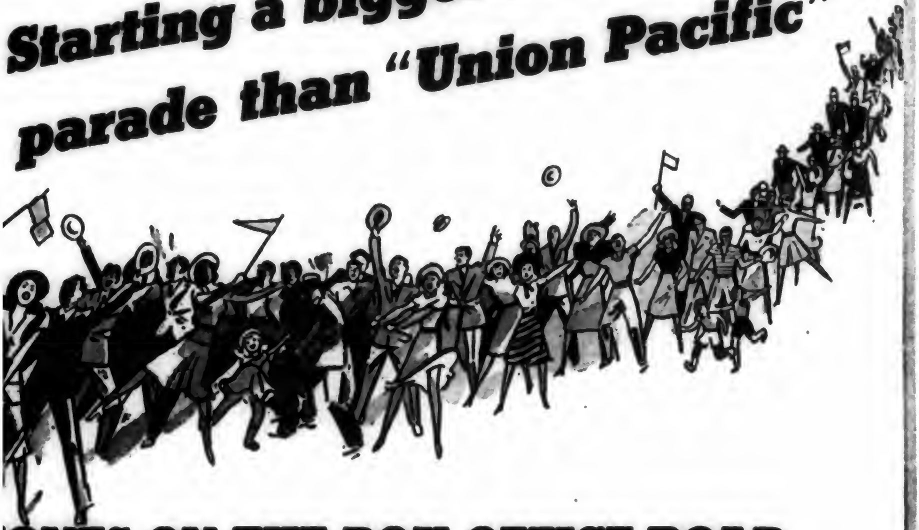
'Name Three' quiz show currently conducted on WOR, N. Y. by Bob Hawk for Revelation Tobacco folds after April 6. It's in a Saturday 8-8:30 p.m. niche.

At the time of the last airing it will have been on WOR 52 weeks. Began April 10 last year and was sponsored by Dunhill Cigarets prior to Revelation's taking over.


BING CROSBY · DOROTHY LAMOUR · BOB HOPE
in Paramount's "ROAD TO SINGAPORE"
with CHARLES COBURN · JUDITH BARRETT · ANTHONY QUINN · JERRY COLONNA
DOTTY
BING
BOB

Directed by Victor Schertzinger • Screen Play by Don Hartman and Frank Butler • Based on a story by Harry Harvey • A Paramount Picture

Starting a bigger Paramount parade than "Union Pacific"



ONES ON THE BOX OFFICE ROAD...

GELES

Paramount's "Road to Singapore" tops record "Union Pacific" grosses. Biggest 4 days' business since Sept. 1938.

YORK

Paramount's "Road to Singapore" smashes ahead of "Union Pacific" grosses. Biggest week's business since Oct. 1938.

AGO

Paramount's "Road to Singapore" runs ahead of "Union Pacific." And tops all Paramount Pictures at the Chicago for a year.

I and
BEACH

Paramount's "Road to Singapore" plays two and a half weeks of first run business. Runs 143% at Sheridan, Cinema Casino, Paramount, and Olympia, all first run.

10-Station Loop for Philly Games

Atlantic Asks Stations to Reserve Quarter-Hour Ahead of Play-by-Play

Philadelphia, March 19.

Ten stations in this area will carry the A's and Phillies baseball games on the Atlantic Networks, bankrolled by the Atlantic Refining Company. The games will be fed by WIP to the following: WBAB, Atlantic City; WILM, Wilmington; WSAN, Allentown; WGAL, Lancaster; WORK, York; WEST, Easton; WKBO, Harrisburg; WEEU, Reading, and WAZL, Hazleton. The broadcasts will include 14 night games, seven for each local major league club.

The stations have been asked to make the 15-minute periods preceding the game broadcasts available for the sponsors. It is not known whether Atlantic will buy this slot or demand that it be restricted to non-commercial programs. In previous years this period has been a soft touch for sponsors, who figured on a ready listening audience all tuned in for the ball games.

The account is being handled by N. W. Ayer ad agency.

BOB GOLDSTEIN BANKRUPTCY UNDER FIRE

Bob Goldstein, who was head of and sole owner of Superior Radio Artists, production outfit, was fined $500 plus $50 costs Wednesday (13) in New York city court on a contempt charge arising from a judgment for $2,100 secured against him by Fifi D'Orsay in 1936. She had sued over a program including her and Willie and Eugene Howard which Goldstein produced and sold to Blackett-Sample-Hummert.

Goldstein, meanwhile, has not yet won a discharge in his voluntary petition of bankruptcy filed in February, 1939. There have already been five hearings on this matter, with plenty of opposition from attorneys for the creditors, who include Clifford Odets, $3,430 for royalties on Goldstein's London production of 'Golden Boy'; O'Bryan, Linnit & Dunfee, $11,000, London agent-producers associated with Goldstein in 'Golden Boy's' London production; Norman Miller, agent, who has a $3,500 claim based on the sale of a play by Goldstein, and Miss D'Orsay's claim. The $500 contempt fine and $50 costs accrues to Miss D'Orsay, inasmuch as the charge was based on a supplementary hearing held by I. Robert Broder, Miss D'Orsay's attorney, during which Goldstein's answers on his assets were at variance with his reputedly actual financial standing.

Goldstein's petition in bankruptcy lists $64,630 in liabilities and $26,250.35 in assets. Of the latter, $26,000 is in life insurance, $250 in clothes and 35c in a bank account. Included in Goldstein's liabilities is a loan of $20,000 from a Mrs. Lillian E. Terry, supposedly for the 'Golden Boy' venture.

Goldstein is currently getting $125 weekly as a time salesman for station WMCA, N. Y., plus operating the Tavern restaurant. He claims, however, he's drawing no income from the latter; merely working for nothing until such time that the former Billy LaHiff spot is financially successful.

Lochman, Keehn Tapped For DeMolay Honor

Kansas City, March 19.

Walt Lochman, sportscaster, and Neal Keehn, special events man, of KMBC, have been designated by the Order of DeMolay to receive the honorary degree of Legion of Honor. Selection was made by the Grand Council at its recent meeting in Baltimore, and degree will be conferred here in April.

DeMolay is an organization for boys from 15 to 21, and degree is conferred upon past members for meritorious service in private and public life following majority.

(John Quinn, VARIETY's Kansas City rep, got his honorary degree in 1931—ed.).

Shopping Made Easy

Danville, Va., March 19.

WBMT helped promote idea of shopping locally for Easter clothes by arranging with a cab company to give free transportation to and from the town's business section to six listeners daily, plus a free lunch at one of the better restaurants.

Names were picked from the city directory. No strings were tied to the offer.

'QUIZ CLOCK' COMING UP

A. & S. Lyons agency is submitting for possible sponsorship another twist in quiz shows. This one, authored by Joe Liebman, is titled 'What Time Is It?' and is intended to shift the accent from the studio audience to the listene 's home.

It's all based on a gadget the author terms a 'quiz clock,' the hands of which can be manipulated to the desired reading by the dialer. If the answer is correct the gadget is supposed to indicate a winner without further checking. Claim no element of luck is involved.

WFAA Interviews WRR

Dallas, March 19.

Jealousy is what there aint none of between rival sports commentators here.

On recent 'Let's Talk Sports' shot, Hal Thompson, sports announcer on WFAA had as his guest Charlie Jordan, sportspieler and managing director of WRR, competitor.

'Grimm's Gal' Added to WFAA

Dallas, March 19.

General Mills, Inc. (Corn Kix) will launch 'Arnold Grimm's Daughter' on WFAA here by transcription Monday (25).

Blackett-Sample Hummert, is the agency.

WHB Cues Kansas Web

Kansas City, March 19.

New series of links were added to the Mutual net last Saturday with a dedicatory program from 4:15 to 6 p.m. by members of the newly formed Kansas State network. Regional net will comprise KTSW, Emporia; KSAL, Salina; KVGB, Great Bend; KFBI, of Abilene but which moves to Wichita May 1.

WHB, Kansas City member of MBS, will feed network programs to the Kansas stations through its own switchboard, and will likewise be able to work the set-up in reverse. This will also make it possible for local programs originating in K.C., or any other member station's studios, to be sent to, or received from, the regional net.

Dedicatory program was not carried by MBS, but net gave several salutes during the day on its regular programs. Alf Landon, former Republican presidential candidate, and Payne Ratner, governor of Kansas, spoke via platters from Topeka, welcoming formation of the chain.

WHB has had tie-up with a Kansas station for past several months, under title of Sunflower network. Organization in Wichita last week took name of Kansas State network, since all stations are located in the state and WHB is figured the key more than a member of the group.

Grocery Brands New to Radio Due in Fall

Indications are that Grocery Store Products, Inc., will defer going in for a network campaign until the fall. Ruthrauff & Ryan has been working on the proposition. The GST products include Kitchen Bouquet, Golden Egg Macaroni and Jacobs & Kennett's Mushrooms.

One proposition advanced had to do with selling the second half of a daily half-hour to three other advertisers. A lump sum would be paid for time and talent, with each advertiser getting dominant mention one day a week and incidental mention two days a week. The idea was turned down because it amounted to affiliated stations accepting a participation program from a network.

Pick and Pat (Malone and Padgett) have completed National Barn Dance (Alka-Seltzer) series.

Bureau of Missing Business

Saturday, especially the morning, has been long subject to a certain type of advertiser resistance because of the characteristics inherent in the day itself. Saturday as the big shopping day, play day, soap-and-water day, has been added up and counted as only fair-to-indifferent for radio advertising.

This, it has been asserted, is a gratuitous assumption not supported by facts. Contrarily the facts suggest a large potential Saturday listening audience.

The following comment by the head of Radio Sales, Inc., was originally a memoranda to his staff salesmen. It is reprinted here as a provocative sidelight on the general theme of 'advertiser resistance and what to do about it.'

SATURDAY MORNING ANGLES

By J. KELLY SMITH

In order to make available more ammunition for the sale of Saturday and early morning time, Radio Sales, Inc. (CBS' subsidiary for its own stations) has just completed a survey of the 20 largest industrial concerns in Chicago to determine the working hours of their employees. This survey gives the starting time, lunch hour and quitting time at each of these concerns and also the number of days per week on which they employ their people.

Note that majority of these industrial concerns operate on a five-day week, Monday through Friday. Of the 20 concerns, only six operate at all on Saturday. Of these six, one operates mornings only, one with a skeleton force only, and a third, the Carnegie Illinois Steel Co., while operating on Saturday, works all of its men eight hours per day, five days per week. In other words, they operate Saturdays and Sundays with a separate shift.

Also note that all of the workers in the principal trades operate Monday through Friday only, except by special permit. For example, the carpenters, plumbers and all other workers in the building trades operate eight hours per day, Monday through Friday, and the painters operate six hours per day, Monday through Friday.

When we also take into account the fact that practically all the so-called 'white collar' or office workers in Chicago observe a five-day week, it becomes obvious that Saturday, from a standpoint of availability of listeners, is but very little different from Sunday. This is a point that we can not emphasize too much because most buyers of radio time still consider Saturday to be an off day although they accept Sunday without reservation as being one of the very best days of the week due to availability of full family audiences.

It is also interesting to see from the survey that most of the industrial concerns in Chicago start operating on or before 7:30 in the morning. Five of the 20 have a starting time of 7:00 a.m., six at 7:30, two at approximately 7:45 and seven at 8 a.m.

From this it is apparent that time from 6:00 a.m. to 7:30 a.m. should be a particularly advantageous one for reaching industrial workers.

I have had each of our CBS station managers make a similar survey in their own cities. It can be done by telephone in a very short period of time. A graph showing the transportation line load during the early morning hours from your local Power and Light Company, is also helpful in selling early morning time in metropolitan markets.

Distribs Pull Chiz on Factories

Rated by radio station reps as the No. 1 chiz of the business at the moment is the device used by some local distributors at the expense of the manufacturer involved, also the station reps. The distributor offers to split radio billings with the manufacturer on a local program or campaign but stipulates that he (the distrib) handle contract with station. The distrib picks the station and has the bill sent direct to him. The distrib pays the local rate, which is from 40% to 50% under the station's national rate, but when it comes to billing his factory the distrib chiseling leanings quotas and collects the national rate.

This procedure, say some reps, is becoming more and more prevalent and the stations involved are little inclined to defeat it not merely because of competitive reasons but because that 50% or 60% is net to them.

Air, Press Men Seen Renewing Wash. Feud

Washington, March 19.

Renewed hostilities between radio and press legmen are in prospect, chiefly because of the attitude taken last week by Fulton Lewis, Jr., of Mutual. Boys are taking sides already, although the feuding so far has not proceeded beyond cold-shouldering and verbal tiffs.

Old wounds were reopened a few weeks ago when time came to start arrangements for the annual White House Correspondents Association dinner, a regular March event and the first since microphonists gained professional equality with the scribblers. Overtures were made by Lewis, who pointed out that the other chains have spent large sums for many years providing gratis talent but that Mutual in the past never has been able or invited to put on the entertainment.

Now that radio has come of age, the MBS commentator thought the Radio Correspondents Association which he heads might well hold its own clambake, with all webs contributing to the show. This idea was vetoed by CBS and NBC execs, who noted the past custom has become almost a tradition. Lewis countered with suggestion of a joint dinner by the two groups, being chilled by officers of the press outfit, who even declined to put any microphone interpreter at the head table. As result of the press snobbishness, Lewis stayed away from the W.H.C.A. affair Saturday (16) night, for which CBS provided talent.

Some of the radio crowd are extremely burned. Because the original idea of donating entertainment—to win the good-will—failed to pay dividends. The microphone contingent has remarked that when they wanted permission to join the press conferences and listen in on Congressional proceedings the typewriter fraternity was hostile. No good-will from the other side appeared then.

Relations were further strained by two talks which Lewis made last week on the subject of J. Edgar Hoover, chief of the G-men, now under fire. In his first discussion, the MBS newshound blasted the press by denying vigorously that a forthcoming Senate probe of wire-tapping is aimed at Hoover's Federal Bureau of Investigation. He followed this up Friday (15) with a more blunt attack. Press contingent, most of which dislike and distrust Hoover, took offense, feeling that Lewis was double-crossing his former co-workers and in general assailing the crowd he still eats with.

NEGRO CHOIR CONTEST ON KMAC, SAN ANTONIO

San Antonio, March 19.

Aztec Furniture goes to KMAC for a 13 week sing-off to find the best Negro Choir in the city. Program will be heard for a quarter hour each Sunday morning with one choir participating each week.

Judges will award a cash prize to the winner at end of contest.

Seeds Agency Rearranges Brown-Williamson Show

Chicago, March 19.

Brown & Williamson is dropping the Avalon cigarette show on Wednesdays (7:30 p.m. CDST) as of May 8. Will be replaced by the 'Home Town, Unincorporated' program, which is now on for B. & W on Sunday nights. Another B. & W. show switch, all by Freeman Keyes of the Russell M. Seeds agency here, will shift the 'Plantation Party' program from Fridays on the NBC-blue to Saturday nights on the NBC-red.

Present setup of 'Uncle Walter's Doghouse' on NBC-red on Tuesdays remains as is.

NEW EPIDEMIC OF AMATEUR PROGRAMS

San Antonio, March 19.

The Starkist Flotation Toothpaste Co., with main offices here, is planning a series of amateur hours throughout the southwest, each one being independent of the other. At the present time it has five stations in Texas and one in Mississippi airing the young hopefuls with plans for 10 stations to be added to the list.

Stations include KMAC here; KTBC, Austin; KVIC, Victoria; KNEL, Brady; KPAB, Laredo, and WJPR, Greenville, Miss. Each presents a 30-minute program with weekly prizes in addition to a grand prize of $100, second $50, and third place $25.

Meantime KMAC here has just started sixth year of an amateur program (for the past two years sponsored by Aztec Furniture) handled by Tony Bessan.

The station also has what is to be believed the first All-Spanish Amateur Hour. It's from San Fernando High School under Spanish announcer Manuel Leal. Attracts a crowd of 1,100 weekly. There are four sponsors, the Starkist Flotation Paste, H. & H. Coffee Co., Mission Dairies and Grandma's Tea.

Wrigley's Traveling Series

Hartford, March 19.

The tenth of the series of 26 'Spreading New England' programs, sponsored by Wrigley Gum, originated from Bushnell Memorial over WTIC Sunday night. Show is carried by 10 stations of the Yankee network. Approximately 2,500 persons attended. Entertainment comprises amateur talent and sales talk for the gum and the particular town where airing originates.

Unit working the show includes Billy B. Van as emcee and Bert Colter as musical director. Rudy Singer, Jr., is advertising agency representative. Loretta Galvin travels advance. Scripting is by Charles Burton. Hervey Carter of the Yankee Net and Ken Ellington, co-ordinate.

Rochester's Second One

Rochester, N. Y., March 19.

Howard G. Carroll, of Strand theatre, is using amateurs Wednesday nights beginning March 27. House gets 20c. top.

Jack Barry, a WHEC announcer, will emcee but theatre can't mention his station in ads, due to WHEC's highly ballyed ams at nearby RKO Palace Monday nights.

House manager Paul Field will direct Strand shows.

Another Stockholders' Suit Vs. RCA, G.E., Et Al

George Salevetz, holder of 385 shares of common stock of the Radio Corp. of America, filed suit in N. Y. Federal court Friday (15) against RCA, General Electric Co., Westinghouse Electric & Manufacturing Co., National Broadcasting Co., the Victor Talking Machine Co., and 19 officers and directors of RCA. Suit seeks the cancellation of certain contracts and an accounting and damages.

Action is similar to the one pending in the N. Y. supreme court, with some of the charges being that RCA purchased huge quantities of radio apparatus from GE and Westinghouse from 1920-1930 at exorbitant prices. RCA's purchase of the control of the stock of Victor is also attacked, as are contracts and licensing agreement.

RADIO BOXOFFICE REPORTS

—FOREWORD—

This being a major political year, the broadcasters are looking forward to the extra coin that will be theirs from national, state and local campaigns. Only fly in the ointment will be the circumstance that the vote cajoling will start later this time than it did in 1932 and 1936 because of the July spotting of the National Republican and Democratic conventions. With the national campaign not likely to get under way fully until the first of August, the gravy outlook for the network affiliates particularly will be pretty much limited to that month. Under the new summer 'hiatus' policies of the networks, most of the major network commercials are back occupying their regular periods in early September. That will to a large measure require the shelving of commercial programs for paid political speeches.

In any event, the networks anticipate a huge increase in political billing as compared to the campaign of 1936. NBC thinks that the gross from this source will reach as much as $1,500,000, while it foresees a tally of $1,200,000. As compared to '32, NBC's political business in 1936 jumped 83%, while in the case of Columbia the increase figured 114%. With NBC in 1932 it was $498,508, and four years later the gross was $910,317. Columbia's political toll in '32 totaled $381,953, and in the next presidential campaign the take was $783,663.

Baltimore

(WBAL, WCAO, WCBM, WFBR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16	8,545	5,722	1,630	15,897
March 9	8,686	5,933	1,361	15,970
% change	—1.6%	—3.5%	+10.7%	—0.4%

National biz continues to climb in Baltimore, and although off slightly this week, local units are 25% higher than the same week a year ago.

Chicago

(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16..........	9,355	3,965	6,475	24,795
March 9..........	9,340	3,955	6,356	24,651
% change..........	+0.1%	+0.2%	+1.2%	+0.6%

Increase in national spot due largely to flock of Illinois Bell Telephone Co. announcements plugging Classified Directory. N. W. Ayer placed.

WBBM added Saturday morning programs for Albolene, through J. D. Tarcher; for Climax Cleanser, through Carr Liggett, and for Sterovac, through Eishelman Agency. WGN carrying new Mutual quarter-hour for Van Dyke Cigars, through Federal Agency. WLS signed Dr. Salisbury's for announcements, through Winter Agency. Selz Motor using announcements on WJJD. WIND added Andy's Candy, Greenbaum Investment, and Palace Clothiers.

Among the accounts dropping off the air are Gardner Nursery, National Builders, and Beaumont Laboratories.

Political stuff still big.

Cincinnati

(WCPO, WKRC, WLW, WSAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16	4,650	5,713	5,523	15,886
March 9	4,625	5,376	5,701	15,794
% change	+0.5%	+6.2%	—4.6%	+0.5%

Local and network increases overcame dropoff in national spot and upped total business to best mark in recent weeks. Advance presages greater gains booked for spread up to opening of baseball season.

Denver

(KFEL, KLZ, KOA, KVOD)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16	7,433	4,329	1,611	13,373
March 9	7,353	4,176	1,482	13,011
% change	+1%	+2.6%	+8.7%	+2.7%

Business in Denver reflects the usual pre-Easter upswing with gains in each of the three classifications.

The big sale of the week at KLZ was the signing of Public Service Co. of Colorado for 15 mins. twice a week for 13 weeks; the Golden Eagle Department Store signed for 15 mins., three times weekly, four weeks, through the Max Goldberg agency, and through the same agency the Crown Furniture Company took on 365 spots to be used one a day.

KFEL reports the Jewelite Corporation of Denver took on the re-created basketball game between Colorado University and Duquesne, played in Madison Square Garden. The broadcast lasted 45 mins., with Bill Welch, KFEL news editor, doing the re-creating. Other contracts signed by KFEL: Denver Lens Co., through Ted Levy agency, four announcements weekly, 25 weeks; Fasteeth and Arid, through Spot Broadcasting, and each for three announcements weekly; Kingston Clothing Co., through the Ted Levy Agency, three participating announcements a day for one year; and the Martha Washington Candy Co., 28 announcements direct.

The three-times-a-week, 15 minute Musical Alarm Clock over KOA, through the Raymond Keane agency, will start April 2, running one year. Godfrey Le Doux took seven announcements on KOA through the Freiberger agency.

HOW UNITS ARE FIGURED

Dollar volume is omitted from these reports. So, too, are the breakdowns of individual stations. Grouped market figures only are given.

One minute of commercial time is figured as one unit. Thus a sponsored hour is 60 units, a half hour 30 units, and so on.

Chainbreaks, time signals, spot announcements in participation programs are counted as one unit each.

Detroit

(CKLW, WJBK, WJR, WMBC, WWJ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16..........	8,255	10,827	2,225	21,307
March 9..........	8,190	8,688	3,410	20,297
% change..........	+0.8%	+24.6%	—34.9%	+4.9%

New biz on WWJ includes General Foods, 30 minutes daily, five days per week, 52 weeks, starting April 1; 15-minute drama, 'Kate Hopkins, Angel of Mercy,' for Maxwell House Coffee, and 15-minute 'Portia Blake' plugging Post Toasties. Both ET's.

Liberal Credit, Detroit, is local sponsor over CKLW for 'Hollywood Highlights,' five-time weekly over Mutual. Ilgenfritz Monroe Nursery, Monroe, Mich., is bankrolling daily 15-minute program tagged 'My Gardener' over WXYZ.

Des Moines

(KRNT, KSO, WHO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16..........	7,755	3,300	4,246	15,301
March 9..........	7,765	3,262	4,201	15,228
% change..........	—0.1%	+7.3%	+1%	+1.7%

KSO's broadcast of the Boys' State Basketball Tournament for the Iowa State Dairy Commission helped Des Moines show another increase in local biz. Last week the gain was 7.3%; the week previous, 15%. National spot and network showed little change.

Hartford

(WDRC, WTHT, WTIC)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16	7,162	1,941	1,125	10,228
March 9	7,149	1,833	1,151	10,133
% change	+0.1%	+5.5%	—2.2%	+0.9%

Kansas City

(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16..........	7,030	6,676	5,542	19,248
March 9..........	6,970	6,612	5,673	19,255
% change..........	+0.9%	+2.4%	—2.3%	—0.03%

Week's activity was a flurry of small changes in the local and national spot columns, but totals only slightly changed. Local biz showing signs of a spring coming-out, and outlook good for immediate season.

Ellis Atteberry, g.m. of KCKN, Kansas 250-watter, is finding that the VARIETY point system meets his need in keeping track of the comings and goings of his accounts. Commented that it is valuable enough to be taken under his personal wing. Since its innovation the system has revealed that the constant scurry for new accounts which are apt to be figured as distinct gains are really continually necessary to strike the average or note a small percentage of gain in biz. Station is holding its own in local biz, and has under way an Easter Basket special which will carry it strongly through coming week. During past week Atteberry signed Raw Milk Dealers' association to a year's contract for a half-hour daily, and had a special play from Marvel Cigarets sponsoring the Big Six basketball tourney which was wired from Wichita.

Gene Wyatt of KITE out of town during the week garnering new biz, and Don Davis of WHB trips into Chi Thursday (21) with same intent.

New York City

(WHN, WMCA, WNEW, WOR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16..........	840	7,376	11,882	20,098
March 9..........	675	7,324	11,349	19,348
% change..........	+25.1%	+0.7%	+4.7%	+3.8%

Gain in national spot was helped considerably by WOR's broadcasts of the Brooklyn Dodger baseball games from the training camp in Tampa. Games are sponsored by General Mills and Procter & Gamble.

WNEW's new contracts included: Paramount Pictures, through Buchanan, using three quarter-hours weekly on 'Make Believe Ballroom' for 52 weeks; Brookdale Homes, direct, 13 announcements weekly; Shell Oil, through J. Walter Thompson, announcements.

WHN: Casin Drug Co., direct, six quarter-hours weekly for 52 weeks; Wise Shoe Stores, through Lester Harrison Associates, 120 announcements; Gottfried Baking Co., three quarter-hours weekly; Hemphill Diesel School, through Equity Agency, five-minute talks; Oldsmobile, through D. P. Brothers, announcements; H. B. Custom Tailors, six quarter-hours.

J. B. Williams Co. renewed nightly quarter-hour Herald Tribune newscasts on WQXR. Shell Oil using announcements. J. Walter Thompson placed both accounts.

WMCA: Fruit Wines Corp., through Emil Mogul, 60 announcements weekly for 52 weeks; Paramount Theatre, through Buchanan, announcements; George Ehret Brewery, through Ferry-Hanly, daily quarter-hour sports review, 13 weeks; Shell Oil, through J. Walter Thompson, announcements; Twin City Shellac Co., direct, renewal of 15 announcements weekly; Chateau Due Vintages, through Alfred J. Silberstein, 60 announcements weekly; Empire Gold Buying Corp., announcements, through Friend Agency.

San Antonio

(KABC, KMAC, KONO, KTSA, WOAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16	5,550	7,096	1,971	14,617
March 9	5,475	2,289	1,714	9,478

(March 9 figure includes units of only KABC, KTSA and WOAI.)

WOAI reports an upswing in all departments this week with the addition of the following accounts to its program schedule: 'Your Children,' for Delaware Punch, through Payne Agency, two quarter-hours weekly, originating in WOAI and riding the Texas Quality Network; Household Furniture Co., 14 announcements weekly (store starting its 13th year on WOAI); Kelfer Tire Co., direct, 13 announcements; Mangles Co., direct, 40 announcements; Lydia Pinkham, through Erwin Wasey, five announcements weekly; National Radio Personalities, direct, eight announcements; Crisco, through Compton, 'Right to Happiness' e.t. serial, five quarter-hours weekly; and 'Lincoln Hiway' on NBC for Shinola.

'Easy Aces' discs on KABC and the Texas State Network five quarter-hours weekly for Anacin, through Blackett-Sample-Hummert. KABC also signed Seymor's Clothiers for six five-minute programs weekly.

KTSA has signed five local accounts and the five-minute 'Helpful Harry Household Hints' for Tintex.

San Francisco

(KFRC, KGO, KJBS, KPO, KSFO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16..........	8,730	3,097	2,460	14,287
March 9..........	8,450	2,524	2,841	13,815
% change..........	+3.3%	+22.7%	—13.6%	+3.4%

Seattle

(KIRO, KOL, KRSC, KXA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 16..........	4,565	10,075	346	14,986
March 9..........	4,555	9,875	321	14,751
% change..........	+0.2%	+2.1%	+7.7%	+1.5%

Increase in local figures this week is accountable by heavy play of politics in city election.

KIRO commercial staff moves into larger quarters in Douglas building and will be separate from studios in Cobb building, where Tubby Quilliam, boss; Loren Stone, ass't bus. mgr., and Tommy Thomas, program director, still remain as company for auditing and traffic dept.

KRSC, local indie, clicked off seventh milestone of continuous airing of programs for Frederick & Nelson store.

Without benefit of agency, Schwabacher Bros. & Co., wholesale grocers, is now sponsoring new show, 'Thirty Minutes of Music,' class stanza with Max Dolin over KIRO, 9:30 to 10 p.m. Part of Seattle Symphony orchestra participating. Sponsor plugging java as feature commercial.

New business for KOL: 'Bachelor's Children' for Old Dutch Cleanser, 10:45 to 11 a.m. Monday through Friday, starting March 25; Raymond Gram Swing, General Cigar, Monday through Friday, 7 to 7:15 p.m., starting March 25; and 'Answer Man,' Van Dyke Cigars, 9 to 9:15 Wednesday and Sunday, started March 13.

Dallas-Fort Worth Combo

Dallas, March 16.

WFAA-WBAP new biz follows:

Galveston-Houston Breweries, Inc. (Southern Select Beer), six news periods weekly, through Ruthrauff & Ryan, Inc.

Northwestern Yeast Co. (Maca Yeast), 13-week renewal of thrice-weekly participation in 'Barbara Brent' program, through Hays MacFarland & Co.

Western Tablet & Stationery Co., transcribed spot announcements, through Potts-Turnbull Co.

Dallas Morris Plan Bank, spot announcement schedule, through DeJernett Adv. Agency, Dallas.

Studebaker Corp., Richard Himber transcriptions, through Roche-Williams & Cunnyngham, Inc., Chicago.

Wander Co. (Ovaltine), 'Carters of Elm Street' transcriptions, through Blackett-Sample-Hummert, Inc., Chicago.

Barbasol, six weekly spot announcements, through Erwin Wasey & Co., Inc., New York.

Custodian Toiletries, Inc. (Face Powder), one weekly studio program, through H. W. Kastor & Sons Adv. Co., Chicago.

General Mills, Inc., spot announcements, through Blackett-Sample-Hummert, Inc., Chicago.

CJRM, Regina, now has 'Court of Goodwill' for Ironized Yeast and 'House of Peter McGregor,' for Quaker Oats.

CROSLEY DEALERS' SHOW

Using Variation of Man-In-Street Plus Coin Giveaway

San Antonio, March 16.

Latest give-a-way program locally is the 'Dime A Minute Man' sponsored here by the Crosley Dealers. Format is based on the Man in the Street type of broadcast. Prior to stepping before the microphone the person is handed five dimes. Five questions are asked by the announcer for each one the contestant misses he must drop a dime in a container. The winnings are determined by the amount of correct answers. At the end of 13 weeks the total amount from the container will be handed over to charity.

Listeners participate by sending in an essay on 'Why I Like the Crosley Shelvador.' Program heard twice weekly, handled by Jack Mitchell.

Henry Dupre, WWL, Sign

New Orleans, March 16.

Marking another step in its expanded radio advertising program for 1940 the Falstaff Brewery Co., of New Orleans has set Henry Dupre to handle a nightly sports program over station WWL.

First program was aired Monday (16) highlighted by presence of many sports notables present as a gesture to Dupre.

Foreign Lingo, Discs Used by Frigidaire

Cleveland, March 19.

Launching an intensive spring sales campaign local Frigidaire dealers have signed with WGAR for 78 fifteen minute morning spots to be spread out over 13 weeks. Series will be entirely foreign in nature and gets underway March 25.

On successive days of week sponsor will rotate Italian, Slovenian, Polish, Slovakian, Czech and Hungarian programs. European recordings will be used and narrators will give news flashes in the native tongue.

Bible in Modern Language, with Plenty Of Sales Copy, a General Mills Mistake

By BOB LANDRY

In the beginning, according to the book of Genesis, there was nothing, but it's different on this program. In the beginning there's a three-minute commercial for Soft-as-Silk Flour. That one fact alone, salesmanship before the sermon, or passing the plate as the faithful enter the tabernacle, brings up the question whether the new program, 'Light of the World,' is not the most appalling thing of its kind ever attempted by radio.

It's an attempt to mix biscuits and reverence, the soul and the stomach. The program threatens to be wide open to every charge of hypocrisy. All the glib words that followed could not offset that opening line of blah about the staff of life and the sacred trust handed down from Moses in lineal descent to General Mills.

The fact that many kindly, unsuspecting souls will not mind this exploitation of Holy Scripture in the name of salesmanship cannot hide the fact that many others undoubtedly will find it an offense to taste and to intelligence. The program's first installment failed signally in the elements of sincerity which alone might justify the risks. The net impression is of plenty of risk.

As for the action once it started (18)—it was an inferior 'One Man's Family.' The man being Adam and his wife being Eve. He's got a problem child, Cain, and a papa's pet, Abel.

'Oh, Adam, you're home early,' chirped Eve as he came in from work, pretty grouchy. Adam, it was made clear, was still put out with Eve on account of being put out of Eden. She tried to jolly him along, said she still loved him, wanted to rest her head on his shoulder, recalled her tremulous joy when she first saw him (a much younger man then) asleep under a tree in paradise. She had been frightened and tempted to run away (this in flashback) except that she was rooted by curiosity. Adam sighed and agreed the good old days were wonderful. But then he got squawking again and broke in at one point to say, 'don't tell me again what the serpent said!'

The family was divided over Cain, the problem child, just as in any daytime serial. Adam wanted to give the kid a good talking to, but Eve wished to shield him from what the program called 'the harsh realities of life' (in a world without neighbors, competitors or radio critics) and it was pretty clear that something was going to happen, come the next episode. The program ended, again like any daytime serial, with a question: 'Is Eve wrong to protect her youngest child from the heartache she has known?' If radio can, at this late date, start a controversy over whether Eve over-coddled Cain the golden age is at hand.

The Bible, according to Don Becker, will be broken up into five weekly installments and broadcast by 28 NBC stations at 2 p.m., directed by Oliver Barber, announced by James Fleming, and narrated in beautiful, rich, rounded and thoroughly phoney pulpit style by David Gothard. An NBC publicity statement placed the 'program consultant' responsibility with Dr. James B. Moffatt, of Union Theological Seminary.

The program succeeded 'Betty and Bob' and wasn't so very much different as played. It falls afoul of trouble by straying from the safe realm of honest hokum into the ticklish realm of sacred themes and people.

Did Mae West teach radio nothing about Adam and Eve?

'DON'T YOU BELIEVE IT'
With Don Wilson
Narration
15 Mins.—Regional
P. LORILLARD (OLD GOLD)
Tues., Sat., 7:30 p.m.
KHJ, Los Angeles
(Lennen & Mitchell)

This needs something to break up the sameness of one voice, Don Wilson's. Steady tattoo of monotone becomes a none too welcome drum beat on the ears. True, Bob Young interposes the myths for Wilson to puncture but latter is on fully 12 of of the 15 minutes and his unvarying tones, except when he's punching 'don't you believe it,' do not make for happy dialing.

Program is more informative than entertaining and, so to speak, is right off the blackboard. Somewhere it should be lightened up to make it not so hard to take. It's up to the agency to inject the necessary showmanly touches to render it more palatable.

Among the sundry things listeners were asked not to believe were that swallowing fruit seeds causes appendicitis; that Henry Hudson discovered the Hudson River; that the Monroe doctrine was not written by James Monroe; that Boston is the home of baked beans.

Commercials are woven into the 'don't-you-believe-its.' *Helm.*

'AGAINST THE STORM'
With Gertrude Warren, Charlotte Holland, Chester Stratton, Arnold Moss, Ralph Edwards
15 Mins.
PROCTER & GAMBLE
Daily, 11:30 a.m.
WEAF-NBC, New York
(Compton)

P. & G. and the agency are plainly steering away from commonplace daytime emoting with this plug for Ivory Soap. As weighed in two different samples last week (11) and (13), the show ignores several supposed fundamentals of popular serials. It uses less melodrama, is reasonably conscious of characterization, moves slowly and with few scene changes, avoids undue repetition, and, most startling of all, deals in fairly abstract themes. Series is scripted by Sandra Michael and directed by Basil Loughran. Ralph Edwards is announcer.

Storm referred to in the title is obviously the current international economic-political upheaval. Heroine of the piece is Cathie, a refugee from Central Europe, and the story is her struggle to adapt herself to the strange conditions and the loneliness of the U. S. Incidents are the everyday happenings of normal life. Some of it is almost fantasy, such as one of the chapters caught, a long flashback of a conversation between the girl and her former sweetheart, Manuel, a year ago in their homeland. It was a philosophical discussion about the mud on the heroine's shoes which they agreed might be the same as that trod by Napoleon, Joan of Arc or Pasteur, since 'nothing is ever really lost.' That touch seemed pretty vaporous and inconclusive.

Other edition caught related the girl's worry over not having a formal frock to wear to a party, and her older friends' gift of the old-fashioned-yet-stylish gown that had belonged to a relative, a belle of a bygone generation. But even that stanza closed with a long stream-of-consciousness bit in which the girl carried on a two-way conversation with the missing Manuel. Well written (by daytime standards), although the short opening and closing scenes, separated from the main drama by the plugs for the product, disrupt the narrative and create some confusion.

If the dramatic portion of the program skirts the realm of fantasy and philosophy, there's nothing vague or indirect about the commercial blurbs, which are long, emphatic and insistent. P. & G. ain't foolin'. *Hobe.*

'SUNDOWN ON THE VELDT'
With Josef Marais
Musical
30 Mins.
Sustaining
WJZ-NBC, New York

Josef Marais and his 'companions' sketch a musical and verbal picture of unfamiliar African bushvelt country, in an early evening half hour over NBC blue and Canadian Broadcasting System. Lyrics and tunes are 'different' and earworthy. Most of it is Southafricana, including song stories. However, bits on outdoor Australia, Canada and other countries are included. Rhythm of certain bushveldt numbers is peculiar but intriguing.

Marais ensemble handles the vocals well. No explanation is offered of reason for presence of a string orchestra in a plantation setting or even while men are 'traveling' on an ox cart. As a matter of fact, dialog and dramatized portions are only a skein cueing the music. They do serve to give listeners a glimpse into life, weather, etc., on the bushveldt. Scripting and production could be better.

Show is interrupted midway to drop off or pick up stations. Combines entertainment and education. *Jaco.*

NYA RADIO WORKSHOP
Variety
60 Mins.
Thursday, 8 p.m.
WNYC, New York

Revealing intelligent and painstaking preparation and moderate entertainment, this program (a series) is a showcase proposition whereby the National Youth Administration, New Deal project, has some goal other than classroom training. Included in the NYA roster of 330 are youngsters who have a yen for self-expression not provided by ordinary Government projects. Culling from such talents as the enrollment provides, the workshop offers broadcast samples of swing, symphonic and choral music in addition to dramatics and playwriting.

Program reviewed was somewhat of a 'gala' affair, marking the 50th week since it started. In a narrative sketch backgrounding the motivation of the workshop, in which Helen Harris, New York NYA administrator, took part, program told of how many candidates for NYA aid professed a preference for radio and its subordinate fields after first showing a disinclination for the work offered.

'LINCOLN HIGHWAY'
With Burgess Meredith, Jane Higby
30 Mins.
HECKER PRODUCTS
Saturday, 10 a.m.
WEAF-NBC, New York
(Benton & Bowles)

New weekly half-hour dramatic series to push Shinola shoe polish debuted last Saturday morning (16) over NBC red (WEAF), with a 46-station hook-up, plus eight additional outlets for the rebroadcast at 12-12:30 noon. It's to be an open show; that is, scripts for the unconnected chapters will be bought from free-lance writers. Initial yarn was by Ed Sherry, with next week's by Herbert Little, Jr., and David Victor. Maurice Lowell directs for the present, but that is a temporary assignment.

As indicated in the title, 'Lincoln Highway' offers 'true-to-life stories' presumably occurring along U. S. Route 30. According to this opening edition, the series is for adult audiences, but seems unfortunately spotted at this Saturday early-morning hour. Subject matter has comparatively mature appeal, and the scripting, performance, etc., is also geared to a grown-up following. Same idea is borne out in the commercial blurbs, which plug the thought that neat shoes are essential to good appearance, which is essential to success. Plugs are at the middle and close.

Program opened with the obvious montage of auto-motor noises, horns, hitch-hike pleas, a police call, etc., then offered the theme song 'God's Country,' with an adapted lyric mentioning the Lincoln Highway. Show caught was a boy-meets-girl romance of the road, with the young couple striking up acquaintance when picked up in the same car. Both fleeing from the cruelties of New York to the haven of native midwest, they take refuge in a barn out of the rain and finally determine to spend life together on his Indiana farm. Conclusion was obvious from the start, but the scripting skillfully maintained pace, gradually etched in the characters and was reasonably credible.

Burgess Meredith gave a shaded portrayal of the boy, while Jane Higby gradually expanded the girl from quavery timidity to appealing warmth. Supporting parts were well done, but a casting boner placed the similarly-voiced lunch-counter employee and the amorous tourist in the same scene. Series will use different guest leads, with Luther Adler set for next week. *Hobe.*

'YOUR CHILDREN'
With Monette Shaw, Ted Brown, Hoyt Andre, Pat Flaherty
15 Mins.—Regional
DELAWARE PUNCH CO.
Tues.-Thurs., 8:30 a.m.
WOAI, TQN, San Antonio
(R. W. Payne Co.)

From San Antonio to the Texas Quality group twice weekly goes this nostalgic stanza about children and childhood. It's well written by James W. Chapman of the WOAI staff who has incorporated some of his own poems and philosophy into the broadcasts. Harmless escapades of youngsters are described in verse read by Hoyt Andre. Commercials stress the fact a bottle of the beverage, Delaware Punch, is wholesome and good for growing youngsters and will hold the appetite until the regular meal time comes along. These, too, are brought in by Andre in verse form and are easy to take.

Vocalist is contralto Monette Shaw who offers a group of semi-classical and light songs in a nice manner. Introducing her own songs on the program caught (14) she dedicated them to the sons of Ireland with 'Peg O' My Heart' and 'My Wild Irish Rose' both sung in nice range and color. Organist Ted Brown supplies background for Miss Shaw's vocals and for the poems. Was also spotlighted in a nice rendition of 'Doll Dance.'

Program is also waxed and will be placed in other markets in the near future.

Listeners are invited to submit poems of their own or those of other poets dealing with children or having a message of good cheer between its lines. Each week several cases of Punch will be given for those selected and read over the air.

Opening and closing announcements are handled by Pat Flaherty. *Andy.*

HIGH SCHOOL BAND COMPETITION
With Hoyt Andre
30 Mins.—Local
LIBERTY MILLS
Sunday, 5:30 p.m.
WOAI, San Antonio
(Coulter, Mueller & Grinstead)

Okay attention-getter, and cheap.

Each Sunday two Texas high school bands meet in competition. They're judged in radio performance only. Winner takes $30, the loser $20. Two judges are both retired United States Army bandleaders whose votes count 30 points each; the audience vote is rated at 40 points.

Bands pay own expenses to San Antonio. Not required to play any special type of music. Martial music naturally predominates.

Station's emcee is Hoyt Andre and handles the program in pleasant fashion. *Andy.*

'WHO KNOWS?'
With Jack Johnstone
Ghost Dramas
15 Mins.
GRIFFIN SHOE POLISH
Saturday, 8:30 p.m.
WOR-Mutual, N. Y.
(Bermingham, Castleman & Pierce)

Despite the ringing in of an authority on psychic phenomena, this is one of those little inoffensive ghost narratives. The 'famed authority,' Dr. Hereward Carrington, merely functions as a front. He explains nothing, offers no enlightenment, but merely states at the opening of the quarter-hour that here's an interesting case and opines at the finish that the case still strikes him as interesting. The program thereby avoids letting itself open to any one of many possible kickbacks.

Jack Johnstone is the author, producer and owner of the series. For its type of dramatization the introductory show (16) was a workmanlike job. It told of a screwball composer who got himself killed by an automobile and who, supposedly, returned to play his piano so that a concert artist, who was his friend, could set down the finale to a concerto that had been left unfinished. Interesting but dubiously something that guarantees mass appeal, or presages a red mark on the average listener's Saturday schedule.

The series is also carried on WGN, Chicago, CKLW, Detroit-Windsor, and WOL, Washington. *Odec.*

COLUMBIA WORKSHOP
With Eleanor Ross, Norman MacDonald, Bob Hogan, Ray Erlenborn, Jim Schellinger, Bob Fisk
30 Mins.
Sustaining
Thursday, 10:15 p.m.
WABC-CBS, New York

To re-infuse pep into the 'workshop' CBS last Thursday night (14) launched a policy of going outside New York. There will be playlets written, produced, directed and acted by members of its 'junior staff' on the Coast. Composed of elevator operators, ushers, stenogs, tourist guides, clerks, etc., the group normally airs over the network's shortwave station, W6DA, Hollywood.

As a novelty, it was the kind of experimental programming that first brought the Workshop recognition. And by production and performance standards, it required no patronizing listener allowances to rate with regular network broadcasts. Possibly the youngsters skimmed off their top creations for this network plunge and may not be able to maintain the same pace. But as judged on this initial try, they suggest there's plenty of phony mumbo-jumbo about some of the more celebrated network 'geniuses.'

Three sketches offered on the show varied widely in character and pattern. First, a surrealist fantasy by Charles Tracy, was called 'Dialog with Music,' and, while it was much too exotic for commercial radio, was a vivid opener for a workshop stanza. Revealed imaginative conception and colorful dialog, with nicely-timed direction by Gene Twombley and atmospheric original music by Kenneth Hodge.

'Fraternity Meeting,' the second bit, was a shrewdly-drawn broad comedy by Rich Hall, played with superb expressiveness and pace by the whole cast, with the frat prez, the secretary who read the minutes and the befuddled athlete standing out.

Third offering was 'Outside this World,' a joltingly grim drama of the dialog of the two conflicting natures of a condemned murderer on his way to the gallows. Scripted by Joel Malone and adapted by Don Sanford, it made no concessions to tender listeners, even hammering home the sound of the actual hanging and the gurgled strangulation of the victim, eloquently anti-climaxed by the cynical remarks of the reporter-witnesses. It was directed by Ernest Jarvis. Entire production was under the supervision of Glenn Middleton, of the KNX transcription department.

Various unions, including AFRA, AFM and IBEW, were thanked at the close for permitting the simon-pures to take over for the session. *Hobe.*

BENNY FRIEDMAN
Talk
15 Mins.—Local
Sustaining
Sunday, 7 p.m.
WMCA, New York

Benny Friedman is reeling off this 15-minute sustainer more like a sportswriter than a football coach, player and expert. For instance, his first half is given over to sports scoops, or as he puts it, page one news. It's a good idea, but Friedman's tendency to mount his vocal pitch steadily up to the period mark nullifies the impression somewhat.

One thing he's doing that's plenty okay is mixing up the sports news and not sticking just to football. He included baseball and track yarns, but his best story from a strictly news standpoint was anent the formation of a Catholic college conference in the east, including Fordham, Holy Cross, Boston College, etc.

In the second half, Friedman moves in on feature stories and interviews. Latter Sunday (17) included Lewis Burton, N. Y. Journal-American sportswriter, who proved no great shakes at the mike. *Scho.*

'UNSUNG AMERICANS'
With Dr. Frank Kingdon
15 Mins.
Sustaining
Tuesday, Thursday, 7:30 p.m.
WOR-Mutual, New York

Veteran of various educational-uplift series at the mike, Dr. Frank Kingdon, prez of the University of Newark, is paeaning uncelebrated American doers of exemplary deeds—and thereby preaching the greatness of America. His subject last Thursday evening (14) was the late Dr. Luther Halsey Gulick, founder of the Campfire Girls. Concluded by interpreting him in terms of U. S. democracy. Seemed a mistake not to identify his man until after approximately 12 minutes of profiling, as there's an undeniable appeal in the 'who' of a man's name. Idea was apparently to pile up interest, but it seemed to work just the reverse.

However, Kingdon's portraiture catches the human essence of his subject without overlooking the various shades of character, so he builds a vivid picture of his hero. Spieler's voice is strong and clear and his manner is direct, but he might tone down the volume to a more conversational pitch. He's a rapid talker. *Hobe.*

'PLAY PAY-DAY'
With Gordie Randall's Orchestra, Vicky Colamarie, Howard Tupper
30 Mins.—Local
Sustaining
WGY, Schenectady

An early Saturday-night program which combines an audience quiz with music. Introduces Gordie Randall, leader of house band, as a full-fledged talker, with Announcer Howard Tupper as question master. Improved since the debut earlier in winter, it is a pretty fair two-in-one sustainer.

Quiz is in two sections, spaced by music, also presented at start and finish. First query is a warm-up, for which no money is handed out. Second carries do-re-mi, from a few cents to several dollars, for correct answers. Envelopes pile up until a competitor replies properly to a query. Prize interrogations from dialers draw modest prizes.

Randall introduces studio mikers, chatters and announces selections by orchestra or vocalists. He strives, with some success, for a breezy effect. Voice could be pitched lower and tone fuller. Tupper is okay as a local Professor Quiz. Randall's band plays current numbers rather well. Melody Men are a competent threesome; Miss Colamarie is a pop singer familar to WGY listeners. Harmonica Dukes, hot trio with some radio background, did well on one shot heard. *Jaco.*

'TRAIN TIME'
With Paul Hodges
15 Mins.—Local
CORYELL GASOLINE
Daily, 5:45 p.m.
WCPO, Cincinnati

'Train Time' (sponsored by Coryell Gasoline) has been on WCPO some time. It takes rank as Cincy's No. 1 regular human interest stanza. Originates in the burg's Union Terminal, which is one of the nation's largest and most modern railroad stations, and is handled by Paul Hodges. It's on daily, except Sunday, at 5:45 p.m. and parades persons in all walks of life and moods, and with all sorts of dialects, this being a gateway from the East and North to the South and West.

Hodges has a kindly manner of chatting with folks he gets to the mike. Dishes out God-speed to travelers and newlyweds, extends sympathy to those on sorrowful missions, offers the city's greetings to newcomers and passers-through, and cleverly pries into business experiences and human interest facts about home towns of those quizzed. Warms up to visitors by telling them what he knows of their native sections and by naming people from the same place that he previously had on the series.

Bright and engaging. *Koll.*

'OPINIONS WANTED'
With Tip Corning
Quiz
15 Mins.—Local
BIRDSEYE FROSTED FOODS
Tues. & Thurs., 2:30 P. M.
WOKO, Albany

Program is a bit unusual for several reasons. Marks first time Birdseye Frosteds have been air-advertised in Albany district. Seeks answers to a different controversial question on each salvo. Brings only femme quizees up—some are the club type, rarely heard on local downtown ask-mes. In rotating, this one stops at stores and super markets in high-class residential as well as other sections. Waxed Monday and Wednesday afternoons for turntabling following days. Listeners are paid $5 for any question accepted.

Not as fast moving as certain quizes, but fairly interesting for a matinee. Program would be better if advertising were not so lengthy, frequent and insistent. Hardly in best taste, either, to keep a woman at mike for an extended spiel before package of product is handed her. Corning, one of newer and better Albany announcers, handles both plugging and questioning. Interrogations on hobbies, etc., before asking 'Should a married woman hold a job,' and others on which difference of opinion exists. *Jaco.*

'HISTORY IN THE MAKING'
With James Clemenger
Newsreel Reviews
15 Mins.—Local
EMBASSY NEWSREEL THEATRES
Thursday, 6:30 p.m.
WQXR, New York

Newsreel Theatres, Inc., which runs the Embassy and three other newsreel houses in the metropolitan N. Y. area, has fashioned a fairly intriguing 15 minutes around its theatre programs. It's framed to hit the air weekly just before bills are changed at all four theatres. Broadcast takes title from marquee slogan, 'See History in the Making,' but four minutes' explanation on it is superfluous wordage.

Initial show obtained lift from presence of Douglass Dupont, Paramount newsreel cameraman, who'd been dispatched to appear on broadcast by W. P. Montague, Par assignment editor, as soon as he'd finished his job of shooting the arrival of the Queen Elizabeth in N. Y. Lent timeliness to program because the boat's safe trip was in the headlines and Dupont estimated that the giant liner had docked at 4:35 p.m., little more than 30 minutes before he went before the mike. His chief human interest comment was that the cameramen found the gray paint on the Elizabeth still wet, lens grinders' jest being that the boat came over so fast the paint didn't have a chance to dry. He got in a modest plug over the possibility that Paramount would have the pictures in the Embassy around 9 p.m., three hours after clips were received at the N. Y. labs.

James Clemenger, vet newsreel narrator, carried the full comment for the program. His reviews of the new Embassy show consisted of a brief, impartial summary of the bill's highlights. The write-in-for-a-copy gag for the opener was built around the question, 'What general sold the rights to a whole war to the newsreels for $25,000,' with listeners invited to find out by writing the Embassy for answer.

Advertising for theatres is pretty heavy. *Wear.*

'FOR DANCERS ONLY'
With Le Grant Orch, Jerry Baker
30 Mins.; Local
Sustaining
Sunday, 4:30 p. m.
WMCA, New York

This half-hour of hot swing with the Lee Grant orchestra leaves a pack of studio youngsters limp after it's over if the wild cheering and whistling between and during each number is any indication. A listener's impression produces a flock of forehead furrows trying to figure out what all the hullabaloo is about.

Studio is evidently the scene of some plain and fancy steam blowing. But for what reason, other than the idea of the session allows 'em to do as they like, is another one of those mysteries. Grant's orchestra comes up with some sizzling stuff, but it's no more than a fairly good band, of which there currently is a list as long as an arm.

Crew has a snappy lift to its playing and uses some fine arrangements, grounded on a full and solid rhythm section. It played several numbers on this airing with which two or three name bands are identified because of their standout arrangements of 'em. 'In the Mood' as played by Grant was too close to Glenn Miller's way of doing it. Maybe that's the appeal. Woody Herman's 'Woodchopper's Ball,' however, was at the other extreme.

Jerry Baker m.c.'s and vocals. *Wood.*

'SALUTE TO WJSV'
With Kate Smith, Bob Trout, Prof. Quiz, Arthur Godfrey
30 Mins.
Sustaining
WABC, New York

Columbia's Salute to WJSV on its new transmitter and power uppage to 50,000 watts was conspicuous for absence of the self-congratulatory and too consciously serious addresses which usually mark such broadcasts. To Kate Smith, who, in New York, closed the smooth running, fell the assignment of emphasizing a radio station's mission. Namely, to 'disseminate entertainment and information but also to lend a helping hand to the man down the block.'

Three episodes had been dramatized to picture WJSV's service to Washington causes. Although a bit on the lofty side as to sentiment and language, the moralizing was given a better reading by Miss Smith than it would have been by any radio official. She finaled with her usual stirring rendition, against a choral background, of 'God Bless America.'

Bob Trout, an alumnus of WJSV and 'proud of it,' handled some of the narration and introductions, there being switches between New York and Washington. Perhaps the punchiest dramatization was of WJSV's part in the First 100 Days of present national administration. An actor, unnamed, did a reasonably good voice job as President Roosevelt. *Jaco.*

WTOL, Toledo, now feeds Rev. Walton Cole's Tuesday night broadcasts (unheard in Toledo) to WGAR, Cleveland, and WCKY, Cincinnati.

The Melody Lingers On

Youngstown, O., March 19.

Demand that radio script writers eliminate the 'blood and thunder' from children's programs brought an ovation from 1,400 delegates attending the northeast district conference of the Ohio Congress of Parents and Teachers (13-15). Mrs. Grace Sloan Overton, Ann Arbor, Mich., child psychologist, said 'something must be done about the children's programs.

She said that 'sponsors would gain a lot of adult appreciation if they would make their writers be clever without being vicious, and portray courage without linking it to gangsters.'

(Although the General Federation of Women's Clubs presumably fought and won the campaign to take the horror out of radio kid shows a year ago, the above report suggests that the radio industry has not gotten much credit for its compliance or the steps taken here not been sufficient.)

'WHAT'S ON YOUR MIND?'
With Gary Breckner, Sam Pierce
30 Mins.; Local
PLANTERS PEANUTS
Sunday, 4 p. m.
KNX, Hollywood
(Raymond R. Morgan)

Breezy and sprightly and easy to listen to is this offshoot of the quiz craze. Gary Breckner and Sam Pierce take turns at the mike, and between the two never left the show sag. Idea is not new, but the treatment is. In the more serious discussions by volunteer participants, who get off their chest what's been rankling them mebbe for years, there's invariably a facetious interception by one or the other to lighten the tone and not let it get out of hand.

It's that soap-box complex inherent in most of us that makes it an easy task to bring volunteers to the studio to tell what's on their mind. Added attraction is that there's thousands listening to them. Well aware of that is producer Sam Pierce, who pays out nary a cent. Payoff is in literal (eatable) peanuts, the sponsor's specialty. However, those who write the best letters why they like this particular brand of goobers are cashed with prizes running from $5 to $15, providing they enclose bags or labels. Novel treatment of this payoff is the sound of motorcycle putt-putts, speeding the coin by WU delivery to the winners.

A twist is the handout of bags of peanuts to the studio audience. At a given signal toward close of the program they open the bags for a simultaneous crunching of cellophane. In each bag is contained a question, and Pierce takes his mike through the house, rewarding each correct answer with $1. *Helm.*

Applying Code

Continued from page 27

providing approved children's programs.'

With a presidential campaign just around the corner, NAB devoted 17 pages of the manual to a discussion of the need for caution in selling or donating time for the discussion of controversial public issues. Close scrutiny of advance scripts was recommended and broadcasters warned not to accept compensation for controversial talks unless the spokesmen appear 'on a public forum type of broadcast regularly presented, in conformity with the Code, as one of a series of fair-sided discussions of public issues and when control of the fairness of the program rests wholly with the broadcasting station or network.'

Citing specific examples of public controversial issues, NAB declared that the views of Father Coughlin and Rev. Walton Cole (representing the Unitarian League for Social Justice) obviously were of a controversial nature and that time should be allotted free of charge for their speechifying.

The NAB approved as 'orderly and fair' the industry's previous stand that a presidential campaign starts following the selection of party candidates at the national conventions. From that time, it was pointed out, broadcasts of candidates and spokesmen ballyhooing the national ticket become 'paid political broadcasts.' Prominent party leaders, however, are given time on a sustaining basis in accord with 'public interest' on the subject and availability of open time.

An okay was given on birth control broadcasts, providing 'medical and clinical' details are not discussed, and 'forum type' programs for labor discussions were approved.

The Code Manual reprinted a 'memorandum of European war coverage' compiled by NAB, CBS, NBC and MBS urging broadcasters to shun horror stories and use 'taste and judgment' in telling the American radio public about foreign developments. In its section on religious broadcasts it denounced the 'Jehovah's Witnesses' programs of Judge J. F. Rutherford as 'obviously in violation of the code,' and warned against anti-racial and inflammatory talks by fanatical religious spokesmen.

TOM BRENEMAN
'ANSWER AUCTION'
30 Mins.—Regional
DUTCH BOY PAINTS
Thursday, 7:15 p.m.
KNX-CBS, Los Angeles
(Erwin, Wasey & Co.)

Ebullient Tom Breneman rises far above the basic idea and material of this Q and A variation. One of the early veterans of Coast radio, he projects a cheerful personality into the I.Q. routine and keeps it tempoed for laughs without making light of the contestants. It's a gay affair, made so by 'Colonel Tom's' persiflage and quipping after the manner of Prof. Kyser's classroom technique. Without Breneman it would be just another quizzer and none too forte.

Modus operandi is along these lines: Each of five contestants picked is credited with $5 on a blackboard. Breneman cues them to the question to come and the bidding starts. Most of the bids start at around 20c, and on night caught hit a high of $2.25. If question is answered correctly, amount of the high bid is added to succesful bidder's initial five. If muffed, the coin is subtracted. At close of the sesh one credited with the most coin is gifted with that amount plus $10 bonus. The others receive what they're credited with on the board, so it behooves them not to be too generous with their bids. Idea was hatched by Everett Tomlinson of KNX continuity staff.

Some of the questions are tricky but none too difficult. Breneman provokes the laughs by helping along the contestants. For instance, when quizee was asked for nickname of Oklahoma he prompted 'I'd sooner be here than there.' Of course, Oklahoma is the Sooner state. Breneman conducts himself as an auctioneer and knocks down the bids with an eye to the blackboard so that the low man (or woman) will not be eliminated.

Questions are solicited from sethuggers for which one dollar is paid for those accepted. A buck is added if the Q'er is accompanied by a card picked up from a paint dealer.

Tom Hanlon daubs the commercials without too many coats. *Helm.*

'BABES IN ARMS'
With John Singer, Celia Lipton, Charles Sullivan, Macdonald Parke, Joan Miller, Jean Young, Peter Madden, etc.
Musical
60 Mins.
BBC, London

Metro cashed in on BBC's readiness to play up current releases and the picture was held to a third week in the Empire after the airshow. Uncanny manner in which John Singer mimicked Mickey Rooney in voice, verve and personality attracted attention here.

Producer Douglas Moodie obviously aimed to keep radio version exactly in key with the film, for Celia Lipton came pretty close to Judy Garland's interpretation, and certainly can hit high notes nicely. She's daughter of one of London's best-known band leaders. Young Sullivan also earned plaudits.

Atmosphere of the radio version was raucous by comparison with average BBC stuff, but kids always were noisy. Story and its music made strong hour for listening enjoyment.

'HISTORY OF NEW YORK'
With Stefan Schnabel, Housely Stevens, Sr., Joseph Julian, Frank Butler, Edward Clay, Dorothy Fabini, Allen Wray, Meyer Berger, Newbold Morris
60 Mins.—Local
Sustaining
Sunday, 5 p.m.
WNYC, New York

Second of a series of dramatic shows offered by the New York City station, in co-operation with the New York Public Library, was in two distinct parts. First was an adaptation from Washington Irving's 'Knickerbocker's History of New York,' the second dramatic episodes from the author's life, including his decision to write the book. Script by Edward Goldberger, directed by Mitchell Grayson. Meyer Berger, New York Times columnist, was guest commentator, while Newbold Morris, president of the New York City council, unlimbered a typical politician's spiel—windy, and dull. It was the nadir of an uneven show.

Considering the difficulties of trying to do such an elaborate production job on a municipally-thin budget in competition with Sunday network commercials, this was a commendable try. Script contained ample movement and colorful atmosphere, and the direction maintained good pace, although the production was inadequate. New York history was told in dramatized excerpts, with a couple of present-day cab drivers inserting a kind of Greek chorus commentary in slanguage. At one point Mayor LaGuardia was impersonated.

Besides his brief bit at the open, Berger introed the Washington Irving biog and at the close referred to the story about Peter Stuyvesant, who is supposed to have been buried minus his wooden leg, but no one has ever unearthed what the New Amsterdam undertaker did with the pegleg. Columnist asked listeners with any knowledge on the subject to communicate with him. Maybe he's a recruit for Dave Elman's 'Hobby Lobby.' Appeal was also made for dialers to patronize the various branch public libraries. *Hobe.*

THRASHER SISTERS (3)
Harmony
OHIO OIL
WLW-NBC, Cincinnati

Three youngsters, May, 16, Betty, 12 and Dolores, 10, are a new WLW act with much promise on the basis of a single hearing. Trio was injected into WLW's Marathon Melodies commercial program directed by Josef Cherniavsky. They tied up 'Write Myself a Letter' with ribbons. Lee Baldwin of the Crosley staff is doing their arrangements but the girls were coached by their dad, an ironworker.

They suggest some of the lift of the Andrews Sisters. *Koll.*

Follow-Up Comment

Lawrence Tibbett made last Sunday night's (17) Ford broadcast over CBS one of the most pulsating of the series in months. Scored brilliantly on the Evening Star from 'Tannhauser' and 'Ballad for Americans,' then ignited one verse of the closing hymn, 'Ride On.' Eugene Ormandy batoned the orchestra impressively on the 'Meistersinger' overture.

'Democracy in Action,' the U. S. Office of Education series over CBS last Sunday afternoon (17) waded into the current controversy over the census - versus - constitutional rights. Chapter was the second on the subject and although it was stated at the close that the 'Office of Education endeavors to treat all subjects on these broadcasts in a non-partisan spirit,' the pro-census views were clearly given preference, while the arguments favoring the right of privacy of the individual were brushed. Script by Allan Wilson used a sort of Living Newspaper technique, with many short dramatized scenes, cut-backs, narration and elaborate production. Need and value of the questions regarding income, etc., were persuasively presented, but the actual issue of invasion of an individual's 'constitutional rights' still wasn't squarely answered. Show held interest, but coming at just this time, it's the kind of thing that may arouse further criticism of Government-sponsored radio 'propaganda.'

Heretical observation: Is it not possible that too much of a good thing is as bad for the ears as for the stomach? Specifically, the Kraft program is now so loaded with overdone Bing Crosby vocabulary stuff that the whole program threatens to become the same. The sentences are now as long as the twine on a make-believe gift box. Simple, routine thoughts are dressed up as literary sunbursts. The program has lost part of its sparkle and any respect it ever possessed for brevity. This was so even in the brogue-bandying routine (St. Patrick's Day) among Crosby, Pat O'Brien and Bob Burns, which was amusing half as long as it lasted. The poem recitation by O'Brien was similarly allowed to run its wordy course. Granting that the Kraft program has been a big success and that it has contributed more than its mite to radio technique, the time may be approaching for the introduction of a new idea. There are suggestions of self-enchantment with the mere sound of polysyllabics.

Sam Balter closed a characteristically crisp, punchy, outspoken sports commentary, with an expression of thanks to sponsor, to dealers, and to listeners, as he marked finish of second year on the air for Phillies cigars. In format, delivery and directness, Balter's thrice weekly salvos are unique among sportscasts. Although he sometimes waxes sentimental and eulogistic, he shows little deference for sportdom's sacred cows which many writers and most sportscasters reveal. Balter cuts them down to their proper figure.

Dinty Doyle former radio columnist on the N. Y. Journal, guested on last Friday's (15) Kate Smith program (CBS) as part of a general bow to St. Patrick's Day. Doyle's role in this instance was that of a teller of Irish stories. Though lacking the professional touch Doyle got by nicely with his assignment. The stories he told were intended as illustrative of the proverbial wit of the Irish but at least two of the tales could have been indigenous of any one of 'steen nationalities. To judge from Doyle's recital the Irish are tops in mordant sense of humor. One dealt with a dispute over a cemetery fence and another had as its theme the reluctance of an Irishman to getting excited over the death of a drinking companion while the bottle remained unempty.

NBC's Radio Guild last Saturday night (16) presented over the blue (WJZ) network a revival of Don Johnson's radio drama, 'Drink Deep,' first done in 1932 and described as the first radio use of the stream-of-consciousness technique. Whether intentionally or not, it emphatically illustrated the progress made during the last eight years in other scripting. Piece was attenuated, overwritten, obvious and labored. Leads were played by Eric Dressler, Blanche Gladstone and Robert Towne. Possibly because of the script faults, it was overplayed.

Walter Huston added lustre to the 'Pursuit of Happiness' program Sunday afternoon (17) over CBS, giving a vibrant narration to a sketch about Johnny Appleseed. Danny Kaye clicked in a comedy monolog about pulp magazine writers. It was a plus-par edition of the series.

Ronald Colman did one of those $21-AFRA-minimum courtesy gestures on last Saturday night's (16) Arch Oboler program over NBC red (WEAF). Played the lead in an adaptation of 'The Most Dangerous Game,' a lurid meller about a couple tossed on the beach of a tropic island whose only inhabitant varies the monotony of big-game hunting by tracking down and shooting humans he lures there. Since most of the action had to be told in the spoken thoughts of the intended next victim, it was an artificial technique and failed to create illusion. Colman did what he could with it, which wasn't enough. Sophie Stewart brought an inspiring warmth as Colman's fair companion - in - jeopardy. Renegade sportsman was overplayed.

Irving Deakin's Musical Memory Quiz over WQXR, New York, Saturday nights is increasingly stressing novelty aspects and ignoring straight questions - and - answers. Program brings four more or less well-known musicians each week to oppose their musical lore for cash prizes. Usually various gags and stunts during the first half, with fairly straight quizzing later. Some of the trick stuff is amusing, but hardly depends on music knowledge.

Carole Lombard, Robert Young and Ralph Bellamy guested on the Gulf-Screen Guild show Sunday night (17) over CBS, doing another revival of Arthur Richman's 'The Awful Truth.' Despite extra-broad playing, it was still good. At one point Miss Lombard was trying to explain to her fiance the house-wrecking uproar in her bedroom. 'Somebody must have turned on the radio,' she said, '...Gang Busters.' Bellamy drew the biggest laugh of the show with an unmistakably expressive reading of a line referring to the husband's and wife's constant fights. 'There's a little red rooster and an old brown hen back on the ranch, and they fight all the time,' he explained, 'but occasionally they make it up and then they're right friendly.' Studio audience screamed.

Orson Welles made an unannounced guest appearance last Sunday (17) on the Jack Benny show over NBC red (WEAF), and his presence turned it into a very comical occasion. Everybody concerned took a severe ribbing, with Welles and Benny absorbing the major share. Session built it to an uproarious climax. Some of the ribs at Welles (such as his many secretaries, assistants, etc., and his hectic rehearsals) may not have been completely understood by uninitiated listeners, but they were funny on their own. As a comedian, Welles bullseyed. It was announced on the show and later on Welles' own program that Benny will return-guest on the latter stanza next Sunday (24), playing the lead in the Ring Lardner-George S. Kaufman 'June Moon.'

Herbert Marshall guested Sunday evening (17) on the International Silver dramatic series over CBS, playing the romantic lead in True Boardman's adaptation of Philip Wylie's 'Away From It All.' Louis Hayward and Ida Lupino had been announced for the show, but their absence wasn't explained. Marshall gave his customary silken-voiced accent to the femme's dream physician who learns the fallacy of trying to escape life problems and responsibilities by fleeing to a supposed paradise. Paula Winslow was a creditable femme lead.

Broadcasters and Educators Clashing On the Future of Television Waves

Washington, March 19.

Rivalry between broadcasters and educators is scheduled to enliven the forthcoming FCC hearings to determine regulatory policies affecting television. The pedagogs are mobilizing to insist on having a substantial number of the ultra high frequencies reserved for their particular uses and will fight any suggestion that ribbons now allotted to educational stations be snatched away and opened up for commercial operation.

With 30 parties listed to participate in the gabfest starting Monday (18), the Commish will hear seven groups concerned over the place of education in the radio setup. They are set to argue that the lower cost of FM operation makes it particularly desirable for instructional broadcasts.

Not opposing more frequency modulation, the pedagog contingent will present a defense of the three educational plants now licensed and object to any thought of making the 41,000-42,000 kc band available to commercial operators. The National Educational Association will point out that while little advantage has been taken of the opportunity extended in 1938, some cities are planning to set up transmitters and that shortage of money—not lack of interest—is the reason why educational groups have not been more active.

Opposition to demands of the commercial interests will be presented, in addition to the N.E.A., by the Parent-Teacher Association, National Committee on Education by Radio, National Council of Chief State School Officers, National Association of Educational Broadcasters, Ohio State University, and Federal Office of Education.

Participants from the industry will be:

Maj. Edwin H. Armstrong, CBS; Commercial Radio Equipment Co.; FM Broadcasters, Inc.; International Business Machines Corp.; William G. H. Finch; John V. L. Hogan; Jansky & Bailey; McNary & Chambers; Muzak Corp.; WLAC, Nashville; Carman R. Runyon, Jr.; Radio Pictures; RCA; Stromberg-Carlson; WRDC, Meriden; Westinghouse, and Zenith.

The other parties docketed are Association of State Foresters, Brown Bay Phones, San Francisco; Mackay, and Pennsylvania Forest Department.

Gerald Cock Due March 28

Gerald Cock, new BBC representative in New York, is due March 28 from England. Felix Greene, whom he's replacing, will remain in the office for about a month while Cock familiarizes himself with the duties.

Greene then will go ahead with his film producing plans.

AMBIDEXTROUS
_that's us!

SOAP TO SEDANS...YOU MAKE 'EM...WBBM SELLS 'EM...

Seems as though WBBM can sell pretty near anything. And does!

Let's take soap and automobiles for instance. They're not very much alike. You buy one with small change and carry it home; the other costs a *lot* more...and it carries you home.

But the men who advertise soap, and the men who advertise automobiles, widely different as their products may be, agree on *one* thing in Chicago—WBBM. *They both place more advertising on WBBM than on all other major Chicago stations combined.* (Which, by the way, follows the lead of the nation's hundred largest advertisers—*of everything.* More of *them* use WBBM than any other major Chicago station.)

Whether your product sells for small change or big, take a tip from these advertisers: for *top* results in the nation's second largest market, use WBBM.

WBBM

50,000 WATTS · CBS · CHICAGO

Owned and Operated by Columbia Broadcasting System.
Represented by Radio Sales: New York, Chicago, Detroit, St. Louis, Charlotte, N.C., Los Angeles, San Francisco

'King of Cads' Barred

Sydney, Feb. 29.

'King of the Cads,' a program broadcast by Arundel Nixon, has been taken off the air by commercial 2 GB, Sydney. No official reason was given for wipe, but it appears that Housewives' Association had complained to the Postmaster-General, controller of radio, of allegedly risque gags used.

Nixon, a Britisher, formerly a legit actor with Williamson-Tait, gave a statement to the press concerning his program, and 2 GB management not liking Nixon's action in talking to newspapermen, suspended his session.

Australian air lines are kept clean under direction of Federation of Commercial Broadcasters headed by Frank Marden.

CUBA NETWORK STRENGTHENED

Havana, March 14.

Radio Habana Cuba, only telephonic network on the island, just added a new and important link with the purchase of station CMCY from M. D. Autran. This brings the total to 10 long-wave outlets and one shortwaver. RHC will use CMCY as key station in Havana, dropping CMK which was reduced to 200 watts by recent decree of the Radio Commission. CMCY has been recognized as the best modulated and technically perfect station here and M. D. Autran will remain as chief engineer for the network.

The rest of the network's outlets have new equipment bought last year in the States, which has replaced that of the old stations in the various locations. Each transmitter in the interior has a power of 1,000 watts.

The rest of the stations comprising the network are:—CMAN at Pinar del Rio; CMGF and COGF (shortwave) at Matanzas; CMGN at Jovellanos; CMHM, Santa Clara; CMJM, Ciego de Avila; CMJN Camaguey; CMKV, Holguin and CMKN Santiago de Cuba. The transmitters have all been located on the route of the Central Highway and the longest distance between transmitters is 176 kilometers, insuring primary coverage of the island.

RHC has the largest and best equipped studios in Havana, located on the Main Prado Promenade, with a studio with a sitting capacity of about 400.

The network is managed by Cristobal Diaz, an architect, under the artistic direction of Felix O'Shea and is fed daily the NBC news report at 8:00 p.m. Recently did the rebroadcast for the Godoy-Louis fight sponsored by Standard Oil Co.

McKim Agcy. Emphasizes Importance of Venture, Asks Local Cooperation

Montreal, March 19.

Don Henshaw, radio director A. McKim agency, has launched elaborate campaign to enlist support of station managers in presenting 'Mutiny on the Bounty' (transcription), series of half-hour programs sponsored by Red Rose Tea and Red Rose Coffee over Canadian Marconi station CFCF and selected stations across Canada.

Specially prepared portfolio, including personal letters to station men from Henshaw and R. B. Brenan, managing director of T. H. Estabrooks (sponsor) includes promotion ideas, prepared press releases, and spot campaign.

In asking station men to co-operate in building listener audience for the show sponsor points out that though it may be just another 26-week contract to stations 'to us it is a major expenditure that will either justify the use of radio in all our future advertising plans or cause us to relegate it to the limbo of nonproductive media.'

CKBI Due to Go 1 Kw.

Prince Albert, March 19.

Station CKBI, Prince Albert, Saskatchewan, will increase its power from 100 watts to 1,000 watts.

Equipment has already been bought but until a new wave length is assigned the station will operate on 250 watts.

· Radio Daffodils ·

Buffalo—Acoustics problem troubles WBEN. Staff statisticians figure studio in which Bob Armstrong's 14-man band works is sound-treated for only eight and two-thirds men.

New York City—Program advertising Thrive dog food heard on local station was followed by 30-word announcement for Philadelphia scrapple.

Rochester, N. Y.—Mort Nusbaum, WSAY, had a tough time ringsiding the Elks fights when one of the pugs turned up with the moniker Wright. It started something like 'Wright sends right to Spotty's jaw. Spotty counters with right to Wright's midriff.' But as action got hot, Nusbaum was throwing rights, lefts and Wrights so fast neither he nor the audience could tell what was happening.

Detroit—WJR here will make its fifth annual fish broadcast from the Spring Smelt celebration March 30 in Boyne City, Mich.

Oklahoma City—In recognition of the Oklahoma Dentists Association's convention WKY put on a broadcast on which the mike followed the Dentist's drill as it worked on a patient's molar. Bob Eastman, WKY special events man, volunteered the tooth, while his associate, Perry Ward, described the proceedings.

New York City—Sandy, a performing dog, will bark over WMCA beginning March 31, under sponsorship of Flag Dog Food.

Miami—To exploit Flit fly exterminator, which advertises over WIOD, Carleton Alsop released 5,000 house flies speckled with silver and one lucky fly painted red and worth $150 for the burgher turning in the pelt.

O'Keene, Okla.—Come April 1 some 500 hunters converge here for the annual rattlesnake slaughter. WKY will broadcast the affair, very social in these parts.

Television Begins In Japan

Programs Twice a Week—Sets in Scientific Places, Also Newspaper Offices and Department Stores

Tokyo, Feb. 20.

Television broadcasts twice a week have started in Japan. Inaugural was on Empire Foundation Day, by the Broadcasting Corporation of Japan from the technical Research Institute at Kamata-cho, Setagaya, Tokyo. Special receiving sets have been spotted at the experimental laboratories of the corporation on Atago Hill, where the former broadcasting studios were located before the completion of the new building, at Hibiya, at the Tokyo Television Institute, the Tokyo Science Museum, in newspaper offices and department stores.

In preparation for the first public television broadcast in this country, experts of the research institute of the broadcasting organization, under the direction of Dr. Kenzo Takayanagi have been busy changing over the old radio broadcasting studio for television programs. Several mobile units have also been constructed mounted on automobile chassis.

Programs for the first 10 days included vocal solos, piano solos, Japanese koto (a kind of harp) playing, stage dancing, sword dancing, performances by magicians and the like.

EGYPT STATION AWAITS 1941 FOR $385,000

Cairo, March 1.

Due to lack of the necessary funds, Egypt's proposed short wave station will not be built until 1941-42 budget is voted. It was to have cost $385,000 with the aim of making Egyptian State Broadcasting Arabic programmes available to the whole of the Near East and Sudan.

The Sudan Government is now planning the inauguration of the Sudanese broadcasting station which will be staffed by three Englishmen, four Sudanese and three Egyptian radio engineers.

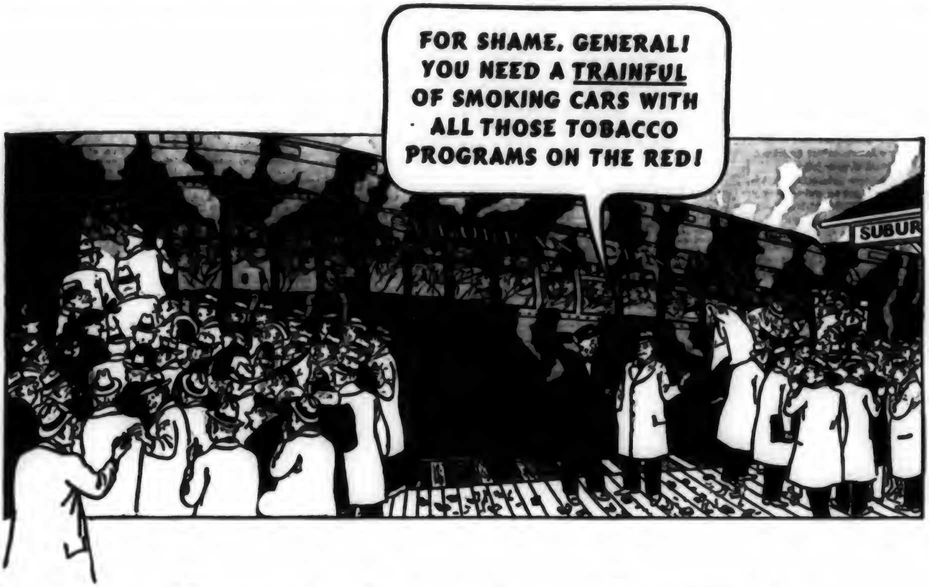
MARCEL BAULU'S CONNECTION

Montreal, March 19.

Vickers & Benson Agency has engaged Marcel Baulu as producer of three-year-old French-language dramatic program 'Le Vieux Maitre d'Hotel.'

Sponsored by Lipton's Tea, three times weekly.

SECOND LARGEST COVERAGE OF ANY CINCINNATI STATION
550 Kc
5000 WATTS DAY
1000 WATTS NIGHT
WKRC
CINCINNATI
NATIONAL REPRESENTATIVES
WEED AND COMPANY
NEW YORK · DETROIT
CHICAGO · SAN FRANCISCO


FOR SHAME, GENERAL! YOU NEED A TRAINFUL OF SMOKING CARS WITH ALL THOSE TOBACCO PROGRAMS ON THE RED!
SUBUR

No "butts" about it...the *Red* is America's *first* network buy!

Facilities and programs of NBC Red Network make it America's *first* advertising medium! The facts—gathered in the *first* network circulation study ever made which covers *both* halves of the radio audience—prove it!

TOBACCO ADVERTISERS using the Red have discovered its *extra* audience means extra sales results. Hence, during 1939, they invested 65% more in Red Network time than in 1938.

The Red's vast regular listening audience is the most important of several reasons why so many leading advertisers pick this network as their *first* advertising buy. And their confidence in the Red's ability to help sell merchandise is verified by the revelations of the "Other Half" of the national radio audience.

The "Other Half" is the 51% of the nation's radio owners *never previously studied by network fact finders*. To get their opinions—*as well as those of the radio audience usually studied*—investigators virtually fine-combed the country.

Things never known before...

They found that a CAB rating of a program on the Red actually *underestimates*, by a considerable margin, the audience this network reaches. Many other facts also came to light—facts no sales-minded man can disregard. Facts that suggest a more accurate method of determining network circulation and values.

This study provides graphic evidence that the Red Network's outstanding facilities and programs command attention from the maximum number of radio listeners nationally. That's why, *again last year*, the Red was America's *first* advertising medium in volume . . . 9.9% ahead of 1938.

Naturally, you're seeking value when you select an advertising medium. The facts show that the Red Network is one of the most generous values you can buy. Its thorough coverage means dependable results! National Broadcasting Company. A Radio Corporation of America Service.

Smoke gets on the Air...via the Red!

Sunday.....	Chas. Denby and La Fendrich Cigars Raleigh Cigarettes
Monday.....	Chesterfield Cigarettes Sensation Cigarettes and Muriel Cigars
Tuesday.....	Chesterfield Cigarettes Philip Morris Cigarettes Sir Walter Raleigh Tobacco
Wednesday.	Avalon Cigarettes Chesterfield Cigarettes Lucky Strike Cigarettes
Thursday...	Chesterfield Cigarettes
Friday......	Chesterfield Cigarettes Bugler Tobacco
Saturday....	Camel Cigarettes (two programs) Prince Albert Smoking Tobacco

NBC *Red* NETWORK

The network *most* people listen to *most*

Jail-Breaks End Broadcasts By The Prisoners

Bridgeport, March 19.

No more inmate talent broadcasts from Fairfield County jail.

Escape of two prisoners and attempted break put an end to weekly broadcasts by WICC from bastile auditorium for past three years.

Air sessions did 'world of good,' according to Sheriff Edward A. Platt, but state's attorney and county commissioners ordered an end to programs.

Conducted by Joe Lopez, station supervisor of WICC, broadcasts were staged before ticket audiences.

Victoria, Texas, Station Starts; Shea Is Gen. Mgr.

Victoria, Tex., March 19.

Latest station to take to the air is KVIC here operating on a frequency of 250 watts daytime and 100 watts night on a frequency of 1310 kilocycles. The station is owned and operated by Radio Enterprises Inc. a Texas organization. Its incorporation and directors are: Charles C. Shea, pres.; Fred W. Bowen, vice-president and treasurer, and Walter T. Martin, secretary.

The personnel includes: Charles C. Shea, general manager; Chief engineer, Paul Wolf; assistants, John Cameron and William Porter. Katherine Porter is in charge of production while Kenneth Smith is program director. Sports are handled by Dick Harn.

Station operates on a 16-hour daily schedule with a full time United Press news service. There are 11 newscasts daily.

Batavia, N. Y., Firm Files

Albany, N. Y., March 19.

Batavia Broadcasting Corp. has been chartered to conduct a general radio broadcasting business in the city of Batavia, N. Y. Directors are: Edmund R. Gamble of Batavia, Attorney Richard F. Mc Donough, and Irene O'Mara of Buffalo.

Capital stock consists of 300 shares of common, no par value, and 100 of preferred at $100 par value. Directors own one share apiece, according to papers filed with Secretary of State.

F. C. C's WASHINGTON DOCKET

MAJOR DECISIONS

Washington, March 19.

Arizona: Frequency shift for KOY, Phoenix, ordered last week after nearly two years of wrangling by engineers who claimed that the change would cause interference to other transmitters. In an opinion and final order Commish announced that a previous conclusion must stand and that the station would not create trouble by its change from the 1390 to the 550 kc ribbon. Squawks of KOAC, Corvallis, Ore., were thrown out.

Oregon transmitter filed exception to the favorable findings of the Commish last fall and requested oral argument. Charged that KOAC would be limited to its 2.5 millivolt per meter contour by KOY and that it would be deprived of 10% of its nighttime listeners.

Six engineers involved in the two hearings held on the application. Their estimates 'varied considerably,' Commish complained, ranging from the 3.5 mv/m contour to the .69 mv/m contour. Commission engineers arrived at an estimate of 1 mv/m contour, or no greater limitation than KOAC at present experiences. Recourse was extended to the Oregon station in the event interference develops under KOY's new assignment. 'If in the actual operation of KOY objectionable interference should develop as to the present service area of KOAC, the Commission will enter an order requiring appropriate protection,' FCC promised.

KOY, Salt River Valley Broadcasting Co., Inc., was represented by Philip G. Loucks and Arthur W. Scharfeld, with Ben S. Fisher and John W. Kendall appearing on behalf of KOAC.

Massachusetts: New station aspirations of the C. T. Sherer Co., Inc., Worcester department store, to establish a transmitter using 1200 kc with 100 watts nights and 250 watts days were squelched last week when the Commish in a tentative finding allowed that the proposed service would be too limited to meet FCC requirements. Five millivolt per meter contours of the station will serve only about 1½ miles of the residential district of the city, it was pointed out, although the dimensions of Worcester are approximately 9 miles north and south and 6.5 miles east and west. Only 65% of the population in the metropolitan district would receive primary service in the daytime, it was explained.

Attorneys for applicant were J. E. Burroughs, Jr., William Stanley and William P. Arnold.

Pennsylvania: Okay for the Presque Isle Broadcasting Co. of Erie was given for a new station to be operated on 1500 kc with 250 watts days and 100 watts nights. On consideration of the record, Commish overturned exceptions registered by WLEU, Erie, and WWSW, Pittsburgh, and approved its proposed findings in the case.

Texas: W. D. Dennis, new station applicant of Plainview, taken to the woodshed last week and ordered to show cause why his construction permit should not be rescinded. Discrepancies in Dennis's statements regarding his finances were the basis of the order. Claimed that he had 17,000 available in cash 'when in truth and in fact he did not at that time have any substantial amount of cash on hand.' Dennis, who was granted a permit for a station last July 12, without hearing, was charged with making false and misleading statements, and inducing the Commish to find that he was financially qualified to construct the transmitter. He was ordered to show cause why the permit should not be rescinded and cancelled.

MINOR DECISIONS

Alabama: WMOB, S. B. Quigley, Mobile, granted increase in hours of operation from days to unlimited and power of 100 watts for night use.

Arizona: KYCA, Prescott, granted night power boost from 100 to 250 watts.

Arkansas: KARK, Little Rock, granted juice jump from 1 to 5 kw.

California-Oregon: KXL, Portland, Ore., and KTRB, Thomas R. McTammany and William H. Bates, Jr., Modesto, granted petition of KXL Broadcasters for consolidation of applications for construction permits and consent of McTammany and Bates thereto.

Iowa: KMA, Shenandoah, granted voluntary assignment of license to May Broadcasting Co.

Minnesota: KSTP, St. Paul, granted change in corporate name from National Battery Broadcasting Co. to KSTP, Inc.

Oregon: KALE, Portland, granted day juice jump from 1 to 5 kw.

Puerto Rico: Puerto Rico Advertising Co., Inc., San Juan, granted new station to be operated on 1500 kc with 250 watts; WPRA, Puerto Rico Advertising Co., Inc., Mayaguez, granted change in frequency from 1370 to 780 kc and power from 100 watts nights, 250 watts days to 250 watts nights, 1 kw days.

NEW APPLICATIONS

Alabama: WSFA, Montgomery, boost night power from 500 watts to 1 kw; WCOV, Capital Broadcasting Co., Inc., Montgomery, boost power from 100 to 250 watts. The Huntsville Times Co., Inc., Huntsville, new station to be operated on 1200 kc with 250 watts (facilities of WBHP, Huntsville.)

California: Luther E. Gibson, Vallejo, new station to be operated on 1190 kc with 250 watts contingent on North American Regional agreement, requesting Class IV station; KROW, Educational Broadcasting Corp., Oakland, jump juice from 1 to 5 kw, move transmitter from Oakland to San Francisco, (requests Class III-A station).

Connecticut: Stephen R. Rintoul, Stamford, new station to be operated on 1370 kc with 250 watts.

Florida: WIOD-WMBF, Miami, transfer control of corporation from Metropolis Publishing Co., to Miami Daily News, Robert V. Lee, Bradenton, new station to be operated on 1120 kc with 250 watts, Class IV; WKAT, A. Frank Katzentine, Miami Beach, change frequency from 1500 to 1230 kc (1360 kc under North American Regional agreement) boost power from 250 watts to 1 kw; Atlantic Broadcasting Corp., Miami Beach, new station to be operated on 1500 kc with 250 watts (contingent on WKAT being granted frequency change); Leonard L. Abess, Miami Beach, new station to be operated on 1500 kc with 250 watts, requesting facilities of WKAT (contingent on WKAT being granted change in frequency); WLAK, Lake Region Broadcasting Co., Lakeland, transfer control of corporation from J. P. Marchmont, D. J. Carey and Melvin Meyer to Florida West Coast Broadcasting Co., Inc., 96 shares; Central Broadcasting Corp., Sanford, new station to be operated on 1500 kc with 250 watts, Class IV.

Georgia: WGST, Georgia School of Technology, Atlanta, jump night juice from 1 to 5 kw; Herald Publishing Co., Albany, new station to be operated on 1330 kc with 1 kw; WMAZ, Southeastern Broadcasting Co., Inc., change frequency from 1150 to 1180 kc, change hours of operation from limited to unlimited.

Illinois: WROK, Rockford, boost night power from 500 watts to 1 kw; WHBF, Rock Island Broadcasting Co., Rock Island, boost power from 1 to 5 kw.

Indiana: WGRC, New Albany, change frequency from 1370 to 1010 kc (1030 if North American Regional Agreement becomes effective prior to action), boost power from 250 watts to 1 kw nights, 5 kw days.

Kentucky: WAUV, WALM, WALN, WAUJ, and WAIC, Louisville, change corporate name from The Louisville Times Co. to Courier-Journal and Louisville Times Co.

Maryland: The Maryland Broadcasting Co., Baltimore, new station to be operated on 1210 kc with 250 watts, Class IV; The Peninsula Broadcasting Co., Salisbury, new station to be operated on 1500 kc with 250 watts (requesting facilities of WSAL, Salisbury).

Michigan: Bay Broadcasting Co., Inc., Bay City, jump night power from 500 watts to 1 kw, WCAR, Pontiac Broadcasting Co., Pontiac, change hours of operation from days to unlimited with 1 kw.

New Jersey: WBAB, Atlantic City, boost night power from 100 to 250 watts.

New York: WLTH, Voice of Brooklyn, Inc., increase power from 500 watts to 1 kw, WFAS, Westchester Broadcasting Corp., White Plains, increase power from 100 to 250 watts; Scott Howe Bowen, Rome, new station to be operated on 1420 kc with 250 watts, Class IV.

North Carolina: WGTC, Greenville, change in hours of operation form days to unlimited.

Pennsylvania: WARM, Scranton, boost night power from 100 to 250 watts.

Puerto Rico: Caribbean Broadcasting Association, Inc., San Juan, new station to be operated on 1500 kc with 250 watts.

Tennessee: W8IX, Nashville, new high frequency station to be operated in 43200 kc with 1 kw, special emission.

Texas: KTRH Houston, jump night juice from 1 to 5 kw; KPRC, Houston Printing Corp., Houston, jump night power from 1 to 5 kw; KVIC, Radio Enterprises, Inc., increase night power from 100 to 250 watts.

Wisconsin: George F. Meyer, Medford, new station to be operated on 1500 kc with 100 watts.

SET FOR HEARING

Michigan: WFDF, Flint, boost power from 100 watts to 1 kw, change frequency from 1310 to 590 kc.

Tennessee: WJHL, Johnson City, boost power from 250 watts to 1 kw, shift frequency from 1200 to 560 kc.

Broaden Scope Of Educational Radio Survey

Columbus, March 19.

'Evaluation of School Broadcasts,' five-year project of the Ohio State University financed by the Rockefeller Foundation, has been broadened to include out-of-school radio programs. Emphasis on this portion of the project will be on the effects of juvenile and blood-and-thunder features on children of school age. The university staff has been augmented to permit a check on sociological and psychological changes.

Special studies are being conducted in Los Angeles, Houston, Zanesville, O., Denver, Detroit, Rochester, N. Y., Toledo, Akron, and Trumbull County, Conn. In addition the boards of education in Chicago, Detroit, Cleveland and Rochester are producing broadcasts for study. Currently NBC's 'Town Meeting of the Air' is subject of intensive research in an effort to determine to what extent the program influences student opinion on social problems.

I. Keith Tyler of the university is project director.

WSPD Adds 9 Acres

Toledo, March 19.

WSPD has purchased nine acres of land adjoining its present transmitter site to provide for the expansion necessary for the increased night-time power to 5,000 watts, effective May 1.

Construction will begin immediately on two additional radio towers each 214 feet high, matching the present tower, and the three towers together will comprise the three-element directional antennae that will be used after sunset daily.

Ford Billings, WOWO-WGL, Ft. Wayne, sales manager, now in New York on business.

MAKE A NOTE TO USE

JOHN BLAIR & CO.

99.8% HIGHER

Already 99.8% higher than last year during the same week! And WSAI's contracted-for business volume is scheduled to up and up! . . . Within a week, *Studebaker Dealers* add 6 quarter hours weekly, and *Kroger Grocery* adds 7 quarter hours weekly. Within a month, *Wheaties* and *Mobilgas* add 48 quarter-hours weekly of baseball.

For seven consistent months, a steady influx of NBC Blue and Red network advertisers, local and national spot advertisers, and announcement users has kept pace with WSAI's increasingly attractive programming.

All these facts together have made WSAI the choice of those who wish more business sent their ways!

The NEW WSAI *"Cincinnati's Own Station"*

REPRESENTED BY INTERNATIONAL RADIO SALES
NEW YORK, CHICAGO, LOS ANGELES

Lum and Abner, Edgar Guest Now on Discs

Land O' Lakes Creameries has bought transcribed versions of Edgar A. Guest and Lum and Abner for release over a limited area in the northwest. There will be 12 quarter-hour installments of each act.

Original intention had been to use WCCO, Minneapolis, as the originating point for a regional network to carry these transcriptions, but the idea became snagged when it was recalled that the policy of CBS, which owns and operates WCCO, was against airing a transcription over a network.

Campbell-Minthun, of Minneapolis, is the agency on Land O' Lakes Creameries.

KSL Artists' Bureau

Salt Lake City, March 19.

KLS has established on a permanent basis an artists' bureau. Unit will be sent weekly to outlying cities, booked into local theatres. Ted Kimball, Irma Bitner and Junius Tribe have been assigned to production and organization.

Strictly professional talent only.

Marie Vandergrift's Leave

Mansfield, O., March 19.

Marie W. Vandergrift, managing director of WMAN, Mansfield, O., took a two-month leave of absence. Joins her husband and daughter in Chicago.

Jack Neil at Porth Arthur As Mgr. of Station KPAC

Port Arthur, Tex., March 19.

Station KPAC here has just gone on full time with 500 watts, on 1220 kilocycles. It celebrated the occasion by becoming an affiliate of the Mutual Broadcasting System.

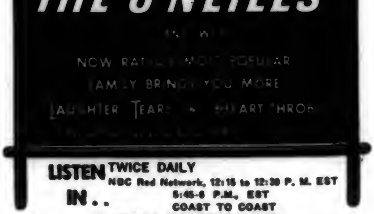
Station is owned and operated by the Port Arthur College. Since last week it's managed by Jack Neil, who is from KOMA, Tulsa.

Reiter Repping WMCA

WMCA, N. Y., has named Virgil Reiter & Co., as its exclusive sales rep in the middle west.

J. W. Ward, who operated direct for WMCA in Chicago, is now with the Reiter organization in that city.

WBAL
means business
in Baltimore



NOW RA[illegible] POPULAR
[illegible] BRING[illegible] YOU MORE
LAUGHTER TEARS [illegible] HEART THROB

LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P. M. EST
5:45-6 P.M., EST
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG.—NEW YORK CITY

Pact KCKN-WREN For Baseball by Gen'l Mills; Using KMBC's Announcer

Kansas City, March 19.

Long delayed problem of broadcast of the K. C. Blues (American Association) baseball games has been settled by Knox Reeves agency, acting for General Mills. KCKN, Capper 250-watter on the Kansas side, and WREN, Lawrence, Kansas, blue net affiliate, get contract. Broadcast will be originated by KCKN, which will feed to WREN, with both stations carrying simultaneously.

This takes the baseball broadcast entirely out of metropolitan Kansas City, Mo., where it was formerly carried by KITE and last season by KMBC and KCKN on a combined deal.

Walt Lochman will handle the mike for the baseball broadcasts, but maintains his position of sports commentator on the KMBC staff. He is under contract directly to Arthur B. Church, president of KMBC, and his services have been sold to Knox Reeves only for the baseball deal. Lochman takes a two-week sojourn with the Blues at their training camp in Haines City, Fla., beginning March 18, during which time he will wax a series covering the pre-season situation which is to be offered by KMBC for commercial sponsorship.

WNOE to Expand

New Orleans, March 19.

As its first step in planned expansion, application will soon be made to have power of radio station WNOE, located in the St. Charles hotel, from 250 watts to 5,000 watts.

Contemplated is the locating of a new site for the transmitter and a changing of all equipment. Cost of the project will be about $75,000.

20 Grand Sports on WTAM

Cleveland, March 19.

Twenty Grand cigarettes has purchased a five minute daily P. M. spot for sports reviews over WTAM. Tom Manning is handling.

He will do Indian resumes when baseball season gets underway.

Miami Crosstalk

Miami, March 19.

Allan Cross of Cross and Dunn guesting on Dinty Dennis' Dugout over WQAM Friday (22).

Carlos Franco and frau tanning on the beach.

International Four Ball covered for WIOD listeners by Jack Bell and Luther Voltz.

Velma Blair, femme handicapper, airing daily racing column slanted for the ladies, via WKAT.

Ed Thorgerson, back from Cat Cay, pausing to tell about how he lost a 230-lb. blue marlin, on WQAM's International Host stanza, from Pan American Airways terminal.

Walter Winchell wrapped-up his Miami airings Sunday and heads for N. Y. Thursday (22). WIOD handled originations.

Kay Kyser and crew bowed out of Miami Friday (17) after drawing 1,300 to charity soiree at Coral Gables Country Club.

Regal Beer signed Cracker Club, WQAM's early morning hill-billy session across the board starting 25.

State politico's reserving nearly all available time on all three stations, as governor's race begins warm-up.

WHAS' FARM IDEAS

Merrifield Brought in From WLW to Handle Shows

Louisville, March 19.

Robert L. Kennett, WHAS program director, has set John F. Merrifield as 'agricultural co-ordinator' of the station. Begins duties April 1.

Merrifield will work with agricultural leaders and farm families in the Kentuckiana area, by personal contact and through airings covering farm problems and events. Kennett is working on plans to interview farmers over the fence, and while at their field labors, and with the use of a portable recorder, to capture on a disc the actual conversation which will be aired later over the station.

The new agricultural co-ordinator comes to WHAS from WLW, where he was connected with the station's agricultural department.

BEATIFIC SMILES ON FACES OF MEXICO'S BORDER BROADCASTERS DISQUIETS U. S.

Vagueness and Delay Not Reassuring Although Mexican Government Apparently Sincere—Money Being Raised to Finance New South-of-Rio Giants

Washington, March 19.

Strange, disquieting reports still come in from south of the border down Mexico way. Although Mexico has pledged support of the four-nation radio treaty among itself, Cuba, Canada and the United States, the signed document is not yet filed in Havana and meantime the powerful border stations in Mexico, but operated by American promoters, continue to wear a Mona Lisa smirk as if nothing was bothering them. And by all the rules of surface logic they should be bothered.

It looks very much as if there is in prospect continued operation of high-powered stations a la Luxembourg located in Mexico but aimed at, and supported by, American customers. These border station, far from being curtailed, may be increased in wattage and number, according to the persistent reports heard in Washington. Mexican congress has included about half a dozen members who have shrewdly and faithfully defended the border stations and it was only over their objections apparently that the ratification has gotten as far as it has. Meantime the whole affair remains bafflingly vague and dateless.

So far, the U. S. officially credits Mexico with good intentions, especially since Ambassador Josephus Daniels has been assured by President Cardenas that the Mexicans intend to live up to their obligations. Upsetting factor, however, remains the surface confidence of the border outlets. Reports reaching Washington picture the operators as entirely confident they will not be hemmed in or otherwise affected by the agreement, even though it stipulates that Mexico's facilities will be awarded only to citizens of that nation. Maneuvering in this country by persons claiming to represent the over-the-border transmitters, notably attempts to raise new capital, has occasioned suspicion; why money should be sought for outfits supposed to be put out of existence or drastically curtailed is, at the least, a reason to wonder whether the Mexicans are wiggling out.

U. S. Wary

While giving Mexico the benefit of the doubt, officials here are not entirely supine. If the neighbors to the south feel free to junk their commitments, the U. S. is able to retaliate. Word of this sort was passed some months ago, when it was understood that several Mexican plants might be moved to channels tagged for exclusive occupancy of Class I outfits up here and when there were signs the Mexicans might not respect the separation requirements. The Americans let it be known that any breaches of the treaty will result in a tit-for-tat contest.

Exact moves have not been plotted, however, pending a chance to examine the Mexican ratification. Any conditions—this country has been told emphatically that Mexico did not attach strings to the pact, but fingers are kept crossed, nevertheless—will bring protests and are sure to lead to new consultations with Canada and Cuba. The U. S. is not hurrying shift of stations that must move to new berths, although tentative date for the redistribution remains Aug. 1.

The attitude here is that the U. S. should not complete arrangements for the new allocation and then wake up to find that super-power Mexican outlets are still in a position to blanket our transmitters or invade the markets with facilities on ribbons supposed to be used only for the benefit of residents under the Rio Grande. Fear of a North American Luxembourg is not especially great, but there is just enough uneasiness so that this country does not intend to be caught on a limb.

Payroll Traffic

Kansas City.—Bob Burke leaves the KCKN continuity department to join the sales staff. He formerly headed a department known as the commercial creative department which scrambled with new presentations and ideas for sales.

Lillian Faust is new member of the continuity department. She was formerly connected with KCMO. Sylvia Walinow, Nola Kendall, Mary Mildred Smith added to staff. Sue Lane, formerly secretary to Ellis Attebury, handling promotional and production duties.

Milwaukee—Don Stanley, formerly with WIBA, Madison, has been engaged by the Milwaukee Journal as announcer, program arranger and general factotum for its new F-M station W9XAU.

Worcester—George H. Jaspert has become commercial manager of WTAG. He was formerly salesmgr. of WFIL, Philadelphia.

Danville, Va.—Woody Leafer is the latest comer to WCNW's announcing staff, while Albert Drew has been promoted to assistant commercial manager.

Oklahoma City—Ben Bezoff has resigned as news editor of WKY, while Dewey Harrison has joined the same outlet's news staff as announcer.

Denver—Starr Yelland has joined KOA as an announcer.

Wauhila LaHay, publicity director and script writer, KLZ, resigns to take assistant editor job of the Labor Herald, Kansas City.

Prince Albert, Sask.—Lloyd Moffatt, formerly chief engineer at CKBI, has been promoted to position of commercial manager.

San Diego—Edgar Tidwell, KGB chief announcer, has resigned after three years. Gone to Hollywood. He follows example of Harry Von Zell, Dave Young, Jerry Laurence and Arthur Putnam.

Louisville.—William Gleason from WRTD, Richmond, and Charles Milburn, from WMBD, Peoria, have joined WGRC here as announcers. Jack Robertson has left for KMLB, Monroe, La.

New Orleans.—Carl W. Fritz, formerly connected with WFLA, Tampa, Fla., and WSUN, St. Petersburg, has joined the production and sales department of station WDSU.

The 1940-41

VARIETY

RADIO DIRECTORY

is now in

Editorial

and

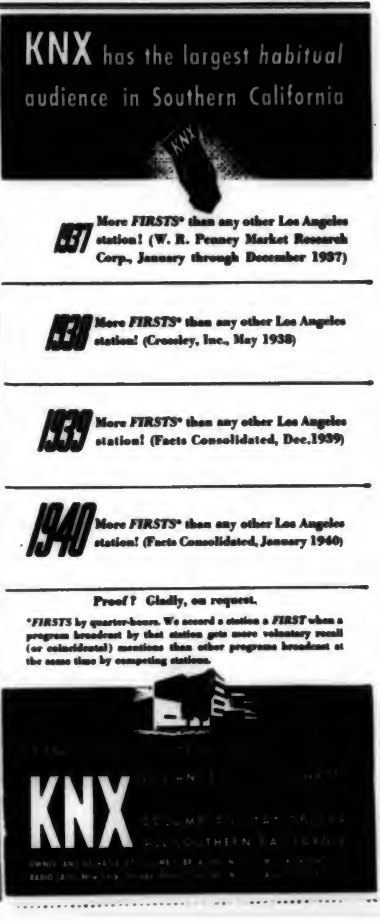
Advertising

Preparation

VARIETY

154 W. 46th St.

NEW YORK CITY



KNX has the largest habitual audience in Southern California

1937 More FIRSTS* than any other Los Angeles station! (W. R. Penney Market Research Corp., January through December 1937)

1938 More FIRSTS* than any other Los Angeles station! (Crossley, Inc., May 1938)

1939 More FIRSTS* than any other Los Angeles station! (Facts Consolidated, Dec.1939)

1940 More FIRSTS* than any other Los Angeles station! (Facts Consolidated, January 1940)

Proof? Gladly, on request.

*FIRSTS by quarter-hours. We accord a station a FIRST when a program broadcast by that station gets more voluntary recall (or coincidental) mentions than other programs broadcast at the same time by competing stations.

KNX

Inside Stuff—Radio

Charles Schenck, who directs 'Show of the Week' over Mutual for Howard clothes, has collaborated with an undisclosed name author on a new daily 15-minute show, 'Thief of Bagdad,' which has been audition-recorded and is being submitted to agencies by the Ben Rocke office. Identity of the co-author is withheld because he's currently under exclusive contract for another show.

Primarily aimed as a kid series, 'Thief' is based on the story of Walter Wanger's recent picture 'Sabu,' the radio rights of which were acquired by Schenck. Hero is a kind of Robin Hood youngster. Feature of the show is its novel use of a score in conjunction with dialog and sound effects. Instrumental makeup is also unusual, consisting of novachord, electric organ and percussions (xylophone, vibraharp, tympani, etc.). Score is by Leo Kempinsky.

Figured the series would have to be aired in ET form because of its complicated production requirements. Also because of the regional distribution setup of most juve food products the show in waxed form could be spotted around the country at stations in desired localities.

Phillips Lord office has optioned the works of six name American authors for possible radio adaptation. Besides Philo Vance and Faith Baldwin, reported some weeks ago, office has the rights to the works of Theodore Dreiser, Edna Ferber, Fannie Hurst and O. Henry. Only the Baldwin material has been scripted for possible agency consideration, the others being in preparation or held in readiness.

Figured that next to the Baldwin and Vance stories, the Dreiser material holds the most likelihood for radio. Works of Miss Hurst are regarded as somewhat sexy and possibly a trifle dated for the air, while O. Henry is thought to require great writing skill in adaptation.

Knowles Entrikin and Howard Breslin have done the preliminary scripts for a Baldwin series, while the Vance whodunits are being readied. Dreiser works have been merely outlined, while the Hurst and O. Henry material is being held on the shelf for future possibilities.

WNAX, Yankton, and the Governmental Research Bureau of the University of South Dakota, are etherizing a series on State government. Public officials expound on the duties and functions of their offices, prompted by questions asked via an interviewer, but are not allowed to say anything regarding policies or politics. Series is aired Sundays at 6:30 p.m., and is divided into four parts: State government, county government, city government, and school government. The talks are later printed and sold for a dime a copy.

KIRO, Seattle, has mailed 10,000 mimeographed letters to families within its signal area advising them that steps are being taken to adjust the interference that the station is getting on its frequency, 710 k.c., from KMPC, Beverly Hills. The letters states that KIRO has applied for an increase in power, 1,000 watts to 10,000 watts, and when and if this is granted a directional antenna will be installed. Also that KIRO has an agreement with KMPC for the latter to confine its signal to lower California.

Vox Pop's Parks Johnson recently asked a Syracuse University woman student to guess the number of commercial radio stations in the United States and received a reply underestimating the correct figure by more than 90%. Girl said '72,' whereupon Johnson added that the exact number was 751. He then offered her $1 if she could come within 10 of naming the total of 50,000 watters. Co-ed hazarded '40,' and Johnson paid off.

NBC pulled 'bad policy' on one of the eight sponsors of the co-op sponsored 'I Want a Divorce' when permission was sought to change the title of the domestic drama on the Coast repeat. Western sponsor, S & W food products, wanted to eliminate 'divorce' from the tag and substitute 'Can You Name It?' in line with a contest. Network said it was no go on splitting titles, citing that it would set a dangerous precedent.

WDRC, Hartford, has set up a file of its programs and talent designed to serve convenience of agencies and following flexible style to take care of additions. Nice looking job.

Here's a Grand Radio Buy
In a Grand Sports Town

BOB KELLEY
and his
CLEVELAND INDIANS
BASEBALL RESUMÉ

Ten Peppery Minutes Daily—Starting April 20th, featuring summaries of Cleveland Indian games and "inside stories" of the team picked as the Yankee's toughest competition. Daily 5:45 — 5:55.

A Rising Sports Broadcaster—Young Bob Kelley, already with an enviable record broadcasting for one of the nation's largest sports sponsors, handles the microphone on this big-audience show.

The "Inside Dope" — The sensation of the baseball world, Bob Feller; the newly discovered rookie infield combination of Boudreau and Mack; the slugging Trosky, fleet-footed Keltner, rollicking Rollie Hemsley—the doings of all these and other Indian stars help to make this program one of the best buys for any sponsor who wants to *sell Cleveland!*

FOR DETAILS AND RATES — WIRE, PHONE OR WRITE ANY OFFICE OF EDWARD PETRY & COMPANY, OR DIRECT TO

WGAR
THE FRIENDLY STATION
Hotel Statler, Cleveland Phone PRospect 0200
John F. Patt, *Vice President & General Manager*
BASIC STATION—COLUMBIA BROADCASTING SYSTEM

Leona Deane Quits U.S.

Leona Deane, sister of Albert Deane, an executive in Paramount's foreign department, left this week for the Coast, with intentions of sailing for her home in Australia, March 27. She has been visiting radio studios and personalities in New York and London since leaving her home in Sydney about two years ago.

Steinbeck 'Errors' Listed on WKY Broadcast

Oklahoma City, March 19.

In an interview over WKY here Huston Ward, county agent of Sequoyah County, praised John Steinbeck for the writing in 'Grapes of Wrath,' and the spotlighting of the social problem of the migratory farm worker. But he criticized the book for 'factual errors' which he says include:

Locating Sallisaw in the dust bowl region which is nearly 400 miles west.

Having Grandpaw Joad yearn for enough grapes to squish all over his face when he got to California, whereas Sallisaw is in the heart of one of America's greatest grape growing sections.

Making the tractor the cause of the farmers dispossession. (There are only 40 tractors in Sequoyah County, since most of the land is heavily wooded and mountainous.)

Methodically, Ward went about the task of correcting Steinbeck's alleged blunders and closed by saying it was his opinion that Steinbeck was influenced to select Sallisaw because of the great publicity given to it as the home of Pretty Boy Floyd.

EDMONTON STATION IS SUED BY CO-OP EXEC

Edmonton, Alberta, March 19.

Sunwapta Broadcasting Co., Ltd., operators of radio station CFRN here, and Colgate-Palmolive-Peet Co., Ltd., sponsors of a news broadcast over the station, were named as co-defendants in a $10,000 libel action started in supreme court here on behalf of John Stott, manager of the Edmonton Cooperative Fur Farms Supplies, Ltd.

Action is based on a report made in a radio news broadcast of a speech in the Alberta legislature in which a member made charges concerning the administration of the department of agriculture, the minister of agriculture and the plaintiff.

BBC's Foreign Exchange

London, March 5.

On the interchange program system, under which international hookups are arranged between webs, British Broadcasting Corp. got 530 cuffo shows last year. Relays came from all corners of the British Empire, U. S. and many European countries, and there were four pickups from the Mauretania in mid-Atlantic and one from the Dominion Monarch.

Engineering staff is proud of its record of 93% technical successes, only 7% being too poor, by reason of distortion, fading or jamming, to pass to the customers. Hookups were variously by landline, radiotelephone and direct reception.

United States made biggest contribution, and served U. K. with 146 programs; 90 came from France, 40 each from Italy, Switzerland and Egypt, and, in the Empire, 24 from South Africa and 22 from Canada. Other spots from which programs were drawn included India, Australia, Honolulu and Moscow.

Tums Ends 'Quicksilver'

Tums has cancelled its 'Quicksilver' show on the NBC-blue (Wednesdays), 8:30-9 p.m., effective April 17. Cummer Products is moving its 'What Would You Have Done'? stanza, now on the blue at 9:30-10 p.m. Friday, into this spot.

Cancellation leaves Tums with but one show on the air, 'Pot o' Gold,' which, NBC states, will continue as is.

From the Production Centres

IN NEW YORK CITY . . .

Herbert Sanford, of BBD&O, is back at writing pop tunes, something that he shelved on leaving Princeton. He's already placed one, 'Manhattan in the Spring,' with the publishing firm of Mercer & Morris. Hoagy Carmichael and Helen Meniardi wrote the lyrics....Richfield Oil will expand its current Transradio period called 'Confidentially Yours' (read by Arthur Hale) on WOR, N.Y., when the series' 13-week renewal becomes effective April 2. Currently 26 stations take it once weekly.... New setup will relay it to 19 Mutual outlets three times, one twice weekly and six maintaining the one take....Sherman K. Ellis agented.

Edgar Bergen invited the press over to the Essex House yesterday (Tuesday) for some elbow bending. Invites came through J. Walter Thompson. Jo Ranson's (Brooklyn Daily Eagle) gag about writing to 'your senator for tickets to the Charlie McCarthy broadcasts' has proved the ace attention getter for Bergen during his current stay. Lots of the constituents actually did it.

AFRA member Dr. Frank Kingdon, president of the University of Newark, did a double last Thursday (14), guesting on 'Town Meeting of the Air' as well as his regular 'Unsung Americans' show....Vera Oldham has returned home from the hospital and is convalescing from pneumonia ... Jess Willard, of WJSV, Washington, a-visiting and a-showing scrapbook on 50,000-watt ceremonies....Red Reynolds of CBS mending after splitting scalp in bathtub mishap....WHN picking up Julia Chandler and Robert Malone Choral society from Empire State Tower Easter....Benny Friedman sportscasting on WMCA Sundays at 7 p.m.....Jack Benny opposition ....Transradio trying to tell its story in mimeograph publicity handouts instead of paid advertising.

Alan Ward, of the Kudner agency, on a business trip to Cincinnati, due back early next week. . .Ellen Maher, George Baxter and John Anthony have joined the 'Just Plain Bill' serial and Jerry Macy, Adelaide Klein, Warren Colston, Ray Bramley, Eric Dressler and Claire Howard have retired. . .Clayton Collyer joined 'The Man I Married,' replacing Van Heflin, who goes on the road with the legit 'Philadelphia Story'. . .Albert Spalding will guest on the Ford symph hour April 21.

Spencer Bentley framing a new 'Tophatter' theatrical reviewing broadcast for possible airing on WNEW. . .Arch Oboler due from the Coast tomorrow (Thursday) and will air his final program from New York. Show will be a repeat of 'Ivory Tower,' in which Nazimova appeared on the same series last year. She will again appear. Scripter also east to meet the press, which he'll do at a special luncheon to be tossed by NBC.

IN CHICAGO . . .

Sid Strotz went to Indianapolis for dedication of new WIRE studios, then back to Chicago to address the Cornell Club at luncheon....Bill Ray, NBC central press chief, spieled for the Purdue Radio Guild and also before the Junior Public Relations Clinic ....Ken Fry, NBC special events head, addressing the Central Lions Club on 'Radio and News'....Lew Valentine (Dr. I. Q.) set for p.a. at Kansas City Food Show March 27-29 ....Merle Jones, KMOX (St. Louis) manager, and Art Kemp, sales chief for Columbia's west coast web, in town for confabs....Ken Ellington, who handles Yankee network show for Wrigley tagged 'Spreading New England Fame,' in for huddle with Wrigley and Neisser-Meyerhof agency execs....Additions to 'Midstream' show are Louise Fitch, Annette Harper, Judith Lowry, Arthur Kohl and Carl Kroenke.

IN HOLLYWOOD . . .

Tom Revere trained back east after sitting in on the Good News inaugural in contracted form....Myron Kirk around, secretive as usual ....Freeman Keyes shopping around, presumably for a new show or the nucleus thereof....NBC added KYUM in Yuma, Ariz., to the network as an optional outlet....Bob Garred, KNX newscaster, lost only three days changing sponsors. Knox Gelatine took him on when Mennen withdrew ....Barbara Jo Allen does her Vera Vague bit on Chase & Sanborn in New York March 24 and 31....Ted Sherdeman back on NBC production staff after turning in the picture script on radio's cavalcade at 20th-Fox.... Carlton E. Morse, headman of 'One Man's Family,' on the mend from a throat operation.

Gogo Delys has replaced Kay St. Germain as vocalist on 'Little Ol' Hollywood.'

WFMJ, YOUNGSTOWN, IS NBC'S 186TH STATION

Youngstown, O., March 19.

WFMJ, Youngstown, joins the Blue network of the National Broadcasting Co. on Sunday, March 24, bringing the total number of affiliates to 186, largest in history. WFMJ will join the network as a basic supplementary outlet, and operates on 1420 kilocycles, 250 watts, unlimited time.

Evening hour rate is $100.

IN BALTIMORE IT'S
WFBR
NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.
ON THE NBC RED NETWORK

Lively Showmanship
WINS LARGER AUDIENCES
in the
INTERMOUNTAIN
MARKET
FOR
KDYL
The POPULAR *Station*
Salt Lake City
Representative
JOHN BLAIR & COMPANY
NBC RED NETWORK

DON SEARLE SHUT OUT ON WOW

Lincoln, March 19.

Idea of Don Searle, g.m. of Central States Broadcasting System (comprised of KOIL, Omaha; KFAB and KFOR, in Lincoln), and Frank Fogarty, head man of Omaha's chamber of commerce, which blossomed into Gracie Allen's 'Everybody's Party' convention in Omaha, is being tooted here by Searleites as a shutout play on WOW, Omaha. Both KFAB, 10,000 watts, and KOIL, 5,000 watts, are CBS basic links, while WOW subscribes to programs from NBC Red.

KOIL and WOW fought even Stephen last year (April 26-29), on the first Golden Spike celebration, which was highlighted by the world premiere of Cecil B. deMille's 'Union Pacific.' WOW even sent Foster May, its newscaster, out to the Coast and he wrapped up armloads of transcriptions made on the set, which were sent back to bally the event. When it took place, KOIL and WOW mikes side-by-sided everywhere.

Coup for Searleites came this year after another bid was made to Par, this time for Jack Benny's opus, 'Benny Rides Again,' accompanied by the cast of his radio show in person, which was turned down. Gracie Allen had been chattering comic politics, and being a convention year, the idea hit the CBS radio gang here like an explosion. Stunt was given immediate okay on the Coast, and Miss Allen teased about 20 towns on her broadcast, even after the Omaha show was yessed, all of which boomed her publicity in invitations from most of them.

Searle, with Morris Jacobs, the publicity man on the Golden Spike committee, flew to Hollywood for a week to set up the final schedule, by which the Burns and Allen farce will come to a head in the midwest.

The Friendly Medium

Salt Lake City, March 19.

After a 1 a.m. KDYL sign-off, Chief Control Operator Al Gunderson and Oliver Coburn, technician, this week started an all-night job of revamping control room. To help make night shift more enjoyable, they started running off a few transcriptions, then generously invited local toll operator to listen in. Local toll operator notified other toll operatos from Maine to West Coast, while KDYL fed music to an impromptu national 'hookup.'

Audience reaction was excellent, with toll operators asking for their favorite numbers.

SENATE OKAYS PERRY BILL

Educational, Religious, Political Programs Not Included

Albany, March 19.

Senator Charles D. Perry's bill making the unauthorized recording of a broadcast, or the offering for sale of such recording, grand larceny, has been amended to exempt educational, political and religious programs. Senate today (Tuesday) passed the bill by vote of 42 to 2.

Measure, in amended form, was reported out of Codes Committee. It remained in committee for two months, whereas last year two weeks intervened between time of introduction and adoption by the Senate.

Measure was initiated by Fred Waring group and supported by the American Federation of Musicians.

Walgreen Invades Cleveland

Cleveland, March 19.

Walgreen Drugs, readying the opening of its first Cleveland store have scheduled two remote programs via WHK for opening day, March 22. Broadcasts are set for afternoon and evening and will probably have spieler describing store and interviewing customers and personnel.

Store is also planning heavy schedule of spot announcements. Schwimmer & Scott (Chicago) handles account.

Lee's Insurance Show

Joseph Patrick Lee is doing an insurance consultant routine on WEVD, N. Y. He differs from others in interviewing advice seekers ad lib over the air. Richard B. Gilbert handles commercials.

Lee also uses spots on WAAT, WARD, WHOM and WWRL, all neighborhood stations in greater New York.

EVERYBODY ON STAFF WORKS FOR SPONSOR

St. Louis, March 19.

Entire gabbing staff of WEW is being utilized in the new Carson Furniture Co.'s multiple program setup. Terry McAuley does 'Man On the Street,' daily except Sunday, a remote shot. Bill Durbin and Syl Binkin do the 'Piano' airer three days each, also remote. Joe Brennan m.c.'s Roy Shaffer's hillbilly yodels at 8 a.m., while Herb McCready shows up for noon stanza.

All that Program Director Arthur Jones does is to worry about lining up rest of the program sked so the gabbers will be at the right spot at the right time.

Boston Business

Boston, March 19.

New business signed by WEEI, local CBS outlet, include the following:

Boston Beer Co., three 10 minute live shows weekly.

General Sea Food Corp., continuation and extension of participation in weather reports daily.

Galvin-Brennan, Inc., three five-minute programs weekly.

Spencer Shoe Corp., time signals.

Plotkin Bros., MacDonnell's apparel shop, Grover shoe shop, Madame Yale, Inc., all participation in Caroline Cabot shopping service.

LINTON'S N. Y. OFFICE

Chicago, March 19.

Ray Linton is going to New York on April 1 to establish eastern offices for his talent and program outfit.

Linton will handle the N. Y. office while Paul Brines will remain in charge locally.

Polish-Language Program Banned Over CKTB, St. Catherines, Ontario

Buffalo, March 19.

Canada's part in the war as it affects the airwaves is felt by Polish-American merchants who advertise over Canadian stations. Buffalo group known as Polish Broadcasting Bureau books an hour or more nightly on CKTB, St. Catherines, Ont. Since war's start hour has had to be given entirely in English and advertisers are dropping away.

Explained that the large chunk of American Poles that makes up Buffalo's citizenry doesn't listen so attentively since its native language no longer is heard. English and French are only two languages on Canadian air now. Bureau appealed that it be allowed to continue to use Polish, since Poles are Britain's allies, but Canadian officials ruled it down lest a precedent affecting other language groups be established.

Bureau conducts all its activities in Buffalo. Sends three-man announcing staff nightly to St. Catherines, to handle program. Considering switching the hour to this side of border if satisfactory arrangement can be made with Buffalo stations WEBR or WBNY, both of which carry Polish programs.

Picks Life's Work

Detroit, March 19.

Tom Harmon, halfback at University of Michigan last fall, quit the school's basketball team recently to devote more time to study so he'll be better prepared for 'the job of sports commentator I expect to hold some day.'

Understood that Harmon, who wows 'em as a banquet speaker, has been told so much 'gee, you ought to be on the radio,' that it's made him serious-minded.

WKRC'S SUTHERLAND SOUTH FOR WARM-UP

Cincinnati, March 19.

Getting into sports on a bigger scale, WKRC, the Times-Star station and Mutual affiliate, is matching WCPO and WSAI this season for the first time by sending George Sutherland, its chief sportscaster, to the Reds' training camp. WCPO's Harry Hartman pioneered in this activity more than a decade since and has spent a fortnight or more each spring with the Cincy club in Florida. Dick Bray, who teams with Roger Baker on WSAI's baseball broadcasts, is now down there for that station.

Sutherland and Bray are making recordings of personal comment on and interviews with the Reds which are forwarded via air mail express and broadcast the following day on their regular evening spots.

Hartman wires in a daily story on the team's activities for evening airing by Red Thornburgh, who assists him in miking the Cincy club's national League tilts.

While not participating in broadcasts of the Reds' games, WKRC will have Sutherland on the air before every contest with late dope on the home and opposing teams, with occasional chats with players, managers and umpires.

P.S.—IT GOT RESULTS

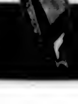
Chicago, March 19

In three weeks of the drive by Radio Sales and the WBBM sales staff, the following commercial line-up has been arranged: Mission Bell Wine, through the Ralph Heineman agency, will take the period of 9:30-to-9:45 and from 10:45-to-11; Sterovac, through the Ben Kahleman agency, 9-to-9:15; Climax, through Carr-Liggett agency, 9:15-to-9:30; Albolene, through the J. D. Tarcher agency, 10-to-10:30; and Swift, through J. Walter Thompson agency, 10:30-to-10:45.

Similar drives are under way on WCCO, Minneapolis, KMOX, St. Louis; WJSV, Washington; WBT, Charlotte; KNX, Los Angeles.

WABC
NEW YORK
50,000 WATTS
CBS

New York's best known and best liked radio station. Proved by five basic studies — four different research techniques — over seven years.



For more information about WABC, inquire of Radio Sales: New York, Chicago, Detroit, St. Louis, Charlotte, N.C., San Francisco, Los Angeles

Key Station of the COLUMBIA BROADCASTING SYSTEM

Band Reviews

GLEN GRAY ORCHESTRA (16)
With Kenny Sargent, Pee Wee Hunt
Meadowbrook Inn Cedar Grove, N. J.

One of the oldest bands in point of service, with 10 of its original 14 men, the Casa Loma orchestra, originally from Canada, doesn't have to take a back seat to any of the orchestras on the current list. Though its peak popularity of a few years ago has dimmed, the current six-week date at this spot, with 14-15 weekly network air shots, can easily prove to be the push needed to put the group back into the spotlight.

It plays an urging brand of stuff that has a smart appeal for dancers, with tempos that seem easily and effortlessly delivered even when they're speeded up. Playing puts a smooth bounce into rhythm pops and the ballads, some arranged along the lines of the standout writing of 'Sunrise Serenade,' are equally good. Listening or dancing, a patron here knows there's a band on the stand that fits in with a solid evening.

It isn't necessary to stop and count the instrumentation (five sax, six brass split evenly, four rhythm) to realize it's fully complemented. Full toned saxes ride under the solid, sharply clean brass, both based on a rhythm team that makes itself felt, though it's comparatively weak. Group gets a healthy drive into the various tempos that's hard to resist. Arrangements are a major part of the impression gathered. They're smart pennings, full of punch; many like 'Tumbling Tumbleweeds' and 'Rachmaninoff's Prelude' standing out.

Singers Pee Wee Hunt and Kenny Sargent ably carry that load. Hunt is the showman, doing his stuff in a way that halts passing toe traffic. Does a takeoff on Bonnie Baker and 'Stop, It's Wonderful,' that's sock. Sargent's ballads are tops. Gray's six feet four looks like the Empire State Building in front. He's an asset up there. *Wood.*

JOHNNY MARTONE ORCH. (10)
Turnpike Casino, Lincoln, Neb.

Johnny Martone is generally considered the smallest band leader touring today, comes from Ohio, and was sent into the upper Missouri valley by Frederick Bros. out of Chicago. His jobs have been both ballroom and club dates, most of them on extended time basis, and with few single night calls.

The Martone music is of Guy Lombardo texture, a fact which goes even further considering Martone's middle name is Carmen. Most of the singing comes via Martone himself, with a few microphone shots speared by his trio.

Since reeds carry most of the load in purveying this type of music, the sax section of the orchestra is the heaviest manned, with four men. In the rhythm and brass groups, there are three each. Further than the novelty of Martone's size, this organization is almost a family act, only three of the members not being relatives of the leader.

Pee-wee bandman, who is less than five feet tall, has built a following at the Turnpike Casino and has done better each time repeated. Turnpike asks $1.10 a pair at the front door. *Art.*

GEORGE HALL ORCHESTRA (14)
With Dolly Dawn, Bob Carroll
Loew's State, N. Y.

George Hall, who built a familiar if unspectacular name across the country via his long engagement (during which he had several network wires) at the Taft hotel, N.Y., is currently on the stage at the State, N.Y., with Dolly Dawn's vocals, Bob Carroll for a single vocal and Ruby Ring in a contortion act. Latter presumably with the outfit only temporarily, as she's strictly for vaudenitery dates.

Orchestra consists of five brasses, four reeds, guitar, bass fiddle, drum and piano, with Hall batoning in front of the band set. Crew varies from fairly hot to semi-sweet, getting its best effect with a steaming version of 'Tuxedo Junction.' Reeds generally provide a strong background, with the brasses in and out.

Miss Dawn, who's well known by now, warbles 'Sequine' with impelling rhythm, 'Things You Are' with too many liberties with Kern's score, then 'Goody Goodbye,' 'Makin' Eyes at Me' and 'Oh Johnny' in the playful manner at which she's adept. Carroll's one number, 'South of the Border,' reveals a pleasant baritone voice but not much style. *Hobe.*

WILTON HUMBER'S ORCH (6)
With Kay Daly
Clair Martin's Tavern, Kansas City

Wilson Humber, a master of the ivories, and recently out with his own band, has settled here at Clair Martin's Tavern for a brief spell with an instrumental ensemble of six pieces that is a happy choice for spot.

Martin's has offered good food and comfortable surroundings at reasonable rates, but has struggled with the entertainment problem for more than a year. The policy has been colored bands, which have been somewhat out of place with their hot music on a small floor.

This newly formed musical group is working out a more mellow and sophisticated type of dance music, interspersing it with specialties spicy in lieu of any pretense at a floor show. Group takes over the bandstand early in the evening, and keeps something musical under way until closing. This is done by crew playing a few dance sets, offering a 'breather' (while it is dubbing its specialty presentations) every 15 or 20 minutes, and by the instrumentalists taking turns as the rest take brief respites on the hour. It's something entirely new to this area and is catching on rapidly as it gives the room attraction for both dancer and watcher, and lends life and movement to the spot.

Humber is in the limelight with his ivory tickling which is standout, and he handles all the arranging chores. He has Everett Dunbar on the vibraphone, Johnny Mann on the Spanish guitar and the electric guitar, Bernie Marnell doubling on violin and bass fiddle, Frank Franklin on the clarinet and Wilbert Huggart on the trumpet. Group operates without tympani of any sort, and gets its beat from the piano and bass. The set up is ripe for specialties from any member, and uses only original arrangements.

For the opening spree Humber has Kay Daly, local girl, on the vocals. *Quin.*

BOBBY PARKS ORCHESTRA (6)
Featuring Martha Burnett
Beachcomber Cafe, N. Y.

As Monte Proser's Beachcomber has evolved more and more into a 'society' spot, he has dropped the Hawaiians for the dinner dansapation and brought in Bobby Parks' snappy sextet. Maestro is of social background, and somewhat the picture of what a Park avenue 'glamor boy' is supposed to look like. Besides, he also plays a good sax and has a very serviceable combo with him, which more than adequately offsets the socialite tinge, even for a Broadway nitery like the Beachcomber.

Parks toots the reed throughout, which is almost a novelty these days when the boys just wave the stick and turn on the charm for the customers. It harks back to those mid-'20s when collegiate saxophonists like Vallee looked strange if their Holtons weren't strung from the shoulders. Two other reeds, piano, bass and drums round out the combo—no brass—and the result is sprightly enough, especially for an intime room like this.

Added is Martha Burnett, who warbles the ballads in accepted if not particularly outstanding manner. *Abel.*

HOWARD WOODS ORCH (11)
With Lou Valero
Flatbush theatre, B'klyn

Woods orchestra consisting of four rhythm men, three reeds, three trumpets and leader's celeste, plays very listenable music, although it doesn't show much originality in arrangements. Even if the originality is lacking, however, it must be admitted Woods knows a good arrangement when he hears one, because he has borrowed nothing but the best.

Most of Woods' style is patterned in the Glenn Miller manner and he admits it. He does such Miller arrangements as 'Tuxedo Junction' and 'In the Mood.' Winds up with imitations of other bands, a few of them gagged, but on the whole not very punchy. They're all short, which is enough for most of them. It's another thing he's copied from numerous other bands, but he doesn't do it well enough yet.

Woods himself does nicely with a couple numbers on his celeste. Back of the instrument has been removed and the hammers done in phosphorescent paint for trick effect on darkened stage. He's satisfactory, too, as emcee.

Lou Valero, chirper with Woods' crew, does 'Careless' and 'My Prayer.' Okay on appearance and voice, he registers mildly. *Herb.*

Mrs. Maxey, Jr., Destitute

New Orleans, March 19.

Practically penniless and stranded here Saturday (16) were Mrs. Charles Edward Maxey, Jr., wife of Evansville, Ind., musician, and two children. Husband left her here few weeks ago for cruise around world in schooner Atlantis but was washed overboard in a storm in Gulf of Mexico off Florida coast and drowned.

She married Maxey in Evansville 11 years ago. He was well known in town, she said, having played in bands, theatre orchestras and other aggregations.

'Snow White' Song Suit Decision Reserved in N.Y.

Judge Edward A. Conger in N. Y. federal court reserved decision in Thornton W. Allen's plagiarism action against Walt Disney Productions, Ltd., RKO Radio Pictures, Disney Enterprises, and Irving Berlin, Inc., alleging theft of his song, 'Old Eli March,' written and copyrighted in 1909. 'Someday My Prince Will Come,' from Disney's 'Snow White,' published by Berlin is the alleged infringer.

During the trial musical consultants for both sides made the court proceedings tuneful.

Band Bookings

Buddy Rogers, April 10-13, Keith theatre, Grand Rapids, Michigan.

Woody Herman, April 13, Brookline C. C., Brookline, Pa.; 19, Washington & Lee U, Lexington, Va.

Johnny McGee, April 7, Ritz B., Bridgeport, Conn.; 12-13, 16-16 Raymor B., Boston; May 3, Immaculata C., Philadelphia.

Glenn Miller, April 8, Coliseum, Baltimore; 22, Planters' Warehouse, Wilson, N. C.; May 19, 174th Armory, Buffalo.

Blue Barron, April 10, Palace theatre, Cleveland; May 10, Capitol theatre, Washington, D. C.; 17, Loew's Richmond, Va.; 24, Loew's, Norfolk, Va.

Glenn Garr, March 24, Raritan B., Perth Amboy, N. J.; 25, Log Cabin B., Allentown, Pa.; 26, Armory, Crisfield, Maryland; 28, Spartan C. C., Spartan, S. C.; 30, N. C. State College, Raleigh, N. C.

Russ Morgan, March 23, Stambaugh Aud., Youngstown, Ohio; 24, Myers Lake Park, Canton, Ohio; 25, Sunset Park, Carroltown, Ohio; 26, Coliseum, Greenburg, Pa.; 28, U. of Pittsburgh, Pittsburgh; 31, Valley Dale, Columbus.

Paul Whiteman, March 24, Million Dollar Pier, Atlantic City.

Henry Busse, March 21, Shrine Aud. Springfield, Mo.; 23, Frog Hop B., St. Joseph, Mo.; 24, Skylon B., Sioux City, Ia.; 25, Arkota B., Sioux Falls, S. D.; 26, Tromar B., Des Moines; 27, Chermont B., Omaha; 28, King's B., Lincoln; 30, Play Mor B., Kansas City; 31, Jayhawk theatre, Topeka; April 1, Aud., Great Bend, Kansas; 2, Aud., Junction City, Kansas; 3, American Legion Auxiliary, Lafayette, Ind.

Duke Ellington, March 29-31, Century B., Tacoma, Washington.

Carl Moore, March 28, Paramount theatre, Anderson, Ind.; April 5, State Teacher's College, Maryland, Ky.; 7, Myer's Lake Park, Canton; April 8-21, Merry-Go-Round, Dayton; 23-25-28, Nu-Elms B., Youngstown; May 1-3-5, Graystone B., Detroit.

Blue Barron, April 14, Rainbow Gardens, Fremont, Ohio; 18, Nu-Elms B., Youngstown; 26, Weel, Century theatre, Buffalo.

Don Bestor, March 29, Armory, Meadville, Ia.

15 Best Sheet Music Sellers

(Week ending March 16, 1940)

In an Old Dutch Garden	Harms
*When You Wish Upon a Star ('Pinocchio')	Berlin
Indian Summer	Witmark
*At the Balalaika ('Balalaika')	Feist
†Starlit Hour ('Vanities')	Robbins
On the Isle of May	Famous
*I've Got My Eyes on You ('B'way Melody')	Crawford
Careless	Berlin
*It's a Blue World ('Music in My Heart')	ABC
Gaucho Serenade	Remick
Leanin' on the Ole Top Rail	Feist
†Darn That Dream ('Swingin' the Dream')	BVC
Woodpecker Song	Robbins
†Do I Love You? ('DuBarry Was a Lady')	Chappell
Singing Hills	Santly

**Filmusical.* †*Stage Musical.*

On the Upbeat

Woody Herman set for Paramount theatre, N. Y., opening April 3.

Al Kavelin shifts to Muehlbach hotel, Kansas City, for four weeks March 27. Left Baker hotel, Dallas, March 17.

Joe Rines played Newspaper Correspondent's dinner in honor Prez. Roosevelt at Willard hotel, Washington, D. C., Saturday (16).

Horace Henderson, brother of Fletcher, Benny Goodman arranger, cut two sides for Columbia with the band he leads at the 5100 Club, Chicago.

Bob Zurke moves his crew into the Famous Door, N. Y., for six weeks June 11. Enoch Light one-nights at the Door April 11.

Teddy Powell band opens at the Arcadia Ballroom, N. Y., Friday (22) for four weeks. Spots Esposito moves his trumpet from Powell to Red Norvo.

Gus Bivona is currently rehearsing with the rebuilt Georgie Auld band and at the same time rehearsing a band of his own. Safety first. He was with Teddy Powell.

Will Bradley hops up to Boston's Raymor Ballroom for a stand opening April 18.

Les Jenkins trombonist from the old Artie Shaw and Georgie Auld bands, joined Tommy Dorsey at the Paramount theatre, N. Y., Monday (18) replacing Ward Silloway.

Tony Pastor signed for music output by Robbins Music.

Van Alexander cut his instrumentation from 14 to 10. Now consists of four sax, three brass, three rhythm. Work wasn't steady; overhead too high.

Andy Kirk replaces Lou Armstrong at the CottonClub, N. Y., April 5.

Jan Savitt gets his first 'Show of the Week' shot on WOR-Mutual March 24.

Lee Bartell has supplanted Shirley Heller as featured vocalist with Herman Middleman at Yacht Club, Pittsburgh.

Ernie Holst band shifts from the Colony Club, Palm Beach, to the Stork, N. Y., April 2, succeeding Charlie Murray's combo.

Milt Herth's trio concludes a four-week stay at Old Vienna, Cincy dinedansant, March 21 and opens a week's engagement the following day at the RKO Colonial, Dayton, O. The Korn Kobblers supplant Herth's combo at Old Vienna for four weeks.

Earl Mellen band, out of Pittsburgh, opened indefinite run (return engagement) at O'Henry Ballroom in Chicago last week (15).

Jack Crawford got two-week extension at Plantation Palm Club, Dallas.

Benny Goodman's musical crew moved into the Cocoanut Grove at the Ambassador hotel, L. A.

Ray Pearl's band is playing at the Casino Gardens, Ocean Park, Cal., to be followed May 9 by Jimmy Joy.

Mrs. Paul Pendarvis has replaced Marjorie Hetand as her bandleader-husband's secretary at Hotel Statler, Buffalo.

Mert Dennis Continentals indef at Three Cups, Wallingford, Conn. Remoting on WNBC and WELI.

Ritz Ballroom, Bridgeport, has set Eddy Duchin for one-niter March 24, Gene Krupa March 31, and Johnny McGee April 7.

Count Basie plays Hamilton Park, Waterbury, March 31.

Jimmy Richards' orchestra, which ended its original six-week contract in the El Dorado Room of the Commodore Perry Hotel, Toledo, O., on March 22, will stay another three weeks, or until April 12. Gene Beecher's orchestra, which played there last spring, will return to the El Dorado Room April 15.

Vic Abbs' Californians current at the Peter Stuyvesant Room, Hotel Stuyvesant, Buffalo. Room now in charge of George Randell, formerly of Randell Tavern, Painesville, Ohio, and Preston Springs Hotel, Canada.

Ben Pollack follows Larry Clinton into Sherman hotel, Chicago, April 12, for four weeks.

Pierre Andre, announcer who handled Hal Kemp's name making 'Midnight Frolics' program from the Blackhawk Cafe, Chicago, seven or eight years ago, will do Kemp's first airing from the Palmer House, Chicago, when the band goes in there tomorrow (21).

Duke Ellington's first sides for Victor will be released March 28. Both are Ellington originals, 'Jack the Bear' and 'Morning Glory'. Two ballads follow.

Doris Rhodes and Jean Ellington signed for Columbia records. Former will cut four tunes March 28.

Dick Stabile will follow Syracuse hotel date, opening Saturday (23) with a stand at Palace hotel, San Francisco.

Louis Prima's new big band headed for indefinite stand at Casa Manana, Boston, opening date not yet set.

Georgie Auld has already given up the band he started to rehearse last week. Will start another.

Jack Denny shifted from Wm. Morris management to Music Corp. of America. Goes into Fiesta Danceteria, N.Y., for a week March 23.

Jimmy Joy follows Ray Pearl into Casino Gardens, Los Angeles, late in April.

Bands at the Box Office

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Spots listed are only where the band is the main attraction for supper. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Charlie Barnet	Lincoln (225; 75c-$1.50)	5	525	3,450
Bob Crosby	New Yorker (400; 75c-$1.50)	10	1,150	11,825
Sleepy Hall	Biltmore (300; $1-$1.50)	4	325	1,425
Everett Hoagland	Waldorf (Empire) (400; 75c-$1.50)	11	575	8,175
Sammy Kaye	Commodore (400; 75c-$1.50)	19	1,275	27,600
Henry King	Plaza (350; $1.50-$2.50)	9	400	4,200
Frankie Masters	Roosevelt (500; $1-$1.50)	6	450	2,525
Lani McIntire	Lexington (300; 75c-$1.50)	9	1,450	11,600
Glenn Miller	Pennsylvania (500; 75c-$1.50)	10	1,775	20,575

Figure Long Hard Winter Will Make People Eager, Road Spot Opens Early

Detroit, March 19.

Walled Lake's New Casino Ballroom is going to jump the gun on the summer resort season. Two weeks ahead of its usual opening, the 2,000-couple ballroom will open on April 5.

Resort spot, which gets plenty of play from young motoring Detroit, is operated by Mrs. L. P. Tolettene who feels that after a long, hard winter folks are eager to get out of the City. This accounts for the unusually early opening and also gives her spot a chance to build up a following before other big places, Eastwood, Westwood and Jefferson Beach, closer to Detroit and which parade name bands, get underway.

The New Casino will open with Tiny Hill and his band. This year's early Easter, the tough winter, the chance to pick up business ahead of the bigger rivals, all prompted the April 5 date. Plan is to present good if not major name bands, combos on their way up.

8 LET OUT IN PHILLY SYMPHONY SHAKEUP

Philadelphia, March 19.

One of the most drastic shakeups in its 40-year history hit the Philadelphia Orchestra last week when eight veteran members were given their dismissal notices and two others handed in their resignations.

The weedout notices were handed the men on Thursday (14) under the joint authorization of Leopold Stokowski and Eugene Ormandy, co-conductors, on the grounds they were necessary 'to maintain the high artistic standards' of the orchestra.

It was this statement that brought the threat of possible disciplinary action against the two famous conductors by Local 77, American Federation of Musicians. Stokowski and Ormandy were accused of 'indirectly and most flagrantly casting reflections on the ability' of the eight artists.

On Saturday Stokowski, perturbed at the reports in the dailies about a pending investigation by the union, telephoned A. Rex Riccardi, secretary of the local, and asked for a conference to settle the dispute. The confab will be held later this week, as soon as Ormandy returns here from Detroit, where he has been conducting the Ford Symphony.

Although the Orchestra Association would not reveal the names of those fired it was learned that four of them were Hans Schlegel, flutist for the past 24 years; Anton Horner, horn player for 38 years; Napoleon Cerminara, clarinetist, and Allan Farnham, who does triple duty on piano, celesta and violin. A fifth, Robert Gomberg, violinist, quit to become conductor of the Symphony Royale for the U. S. Record Co. The other who resigned was Robert McGinnis, first clarinet.

Ga-Ga Titles

Continued from page 1

ing date to write something special that gives their talent full sway.

Some of the titles are descriptive and some simply stuck on for want of a name. One of the best in the former category and a title that can be applied to many of the tunes is one being cut as a piano solo this week by Earl Hines. Calls it 'Child of a Disordered Brain.' Following close behind is Fletcher Henderson's 'Kitty on Toast.' Others are 'Creeping Caterpillar,' 'Who Did William Tell,' 'Wheely,' and some of the Raymond Scott tags, latest of which is 'Bird Seed Special,' 'Huckleberry Duck' and 'Business Men's Bounce.'

Lionel Hampton must have exhausted himself trying to think of something for a tune he recently recorded. Finally tagged it 'Haven't Named It Yet.'

Eddie Camden at Chez Ami

Buffalo, March 19.

Eddie Camden orchestra of 10 pieces followed Johnny Long into Chez Ami nitery Monday (11). Despite price agreement between management and Long reported last week, management decided on smaller unit for Lenten windup trade.

Camden, with Thrush Kay Nichols, came in on month's contract from Henry Grady hotel, Atlanta, Ga.

Cutler's 4th Return As LeBaron Exits Rainbow

Eddie LeBaron closes April 23 at the Rainbow Room, N. Y., and goes into the vaudfilmeries, on route to the Coast, returning in the fall.

Ben Cutler marks his fourth return to the R. R. for the summer season, when excerpts from the American Ballet will augment the Cutler band.

Union Fighting $500 Verdict To Ballroom

Easton, Pa., March 19.

Judge Herbert F. Laub of the Northampton county courts denied a motion made by counsel for Local 379, American Federation of Musicians, of Easton, for a new trial in the suit against it by the Eddyside Company of Easton, in which a jury awarded the company $500 damages against the union.

The company charged that the Easton Local had placed its ballroom on the 'forbidden territory' list and as a result a number of out-of-town orchestras cancelled engagements last summer and the ballroom had to close in June. It was charged that the local union wanted only local orchestras to play there.

An appeal will be taken to a higher court.

EMBOYD IN TOLEDO TRYS STAGE MUSIC

Fort Wayne, Ind., March 19.

Booking of Henry Busse orchestra at the Emboyd theatre for April 8, 9 and 10 by the Quimby Theatres management is an experimental presentation.

Emboyd ordinarily used solely for screen presentations.

Jenney, Long Off MCA

Two bands pulled out of Music Corp. of America contracts the past week. First was Jack Jenney. Jenney is currently out on one-nighters with a rebuilt group. It has not yet been signed to another office.

Johnny Long, laying off since exiting the Chez Ami, Buffalo, within the past two weeks, went over to General Amusement Corp. effective Friday (15). Makes the first such sweet band GAC has added to its lists.

Howard Woods, currently playing the Brandt theatre circuit in New York, pulled out of CRA also. Band goes into Tantilla Gardens, Richmond, Va., April 3 for 10 days.

'FOR FREE' FOOTNOTE

Benefit Chis Exposed by Cash Bid For Same Orchestra

'Benefit' gag is cropping up among band buyers. One of the name outfits currently on location at a New York hotel is scheduled for a week's stand at an uptown theatre after leaving its present date. After the theatre deal was closed the house's owner approached the leader on playing a date during the week at a nearby dancehall for a hop run by a local organization. It was to be after the last show at the theatre and for free.

Leader explained that as far as he was concerned it would be okay, but he would have to collect scale pay for his men. Situation remained at that point for a time and then the band's agency booker got a call to submit a price for a dance date at the same ballroom on the same evening. Further investigation revealed that the hop was the same one the theatre op wanted the band to play for nothing, and the committee representing the organization running it, unaware of the theatre man's free angle, was desirous of buying the band at regular rates.

GLUSKIN PAYING OFF TO UNION

Lawyer-band manager John Gluskin has been erased from the blacklist of New York Local 802 of the AFM pending a rehearing scheduled for yesterday (Tuesday) before 802's trial board on the charge that he owes some $1,500 to the Jack Teagarden band for monies paid for record dates. Gluskin was reinstated after he began to pay $50 in weekly installments toward the $1,500.

Rehearing was to decide whether Gluskin was responsible for the entire $1,500 or only about $700-$800 as he claims. Concedes the latter figure is owed by him but says the remainder is owed by Teagarden himself.

L.A. Local 47 Will Sponsor Music Project

Los Angeles, March 19.

Musicians Protective Association, Local 47, American Federation of Musicians, is completing plans to sponsor local Federal Music Project, which has been more or less dormant since Works Progress Administration clamped lid down several months ago, demanding that sponsorship of at least 25% must be forthcoming for all activities by the project.

With about 165 members presently on WPA, Local 47 execs are working with Dr. Carl Wecker, recently named administrator for Music Project in Southern California, and through series of grand operas and other musicals hope to provide work for several hundred.

Franz Waxman is scoring the Winfield Sheehan film, 'Florian,' at Metro.

Music Publishers Press Lucky Strike To Reform 'Hit Parade' Song System

Board of directors of the Music Publishers Protective Association has unanimously decided that something must be done to adjust what is termed 'the hit-and-miss method' used by Lucky Strike in determining the rating of current tunes on its 'Hit Parade' program. The publishers present discussed several modes of procedure for dealing with the problem but no decision was made pending a report from Walter Douglas, chairman of the board, of his talks on the subject with officials of the American Tobacco Co. This verbal exchange will take place during the coming week.

Sentiment of the board meeting was that the situation ought to be brought under control before it becomes too serious. Board members attacked the 'Hit Parade' ratings as haphazardly compiled and inaccurate and held that because of this the publishing business was being damaged. What concerns them particularly is the affect that the shifting of these 'Hit Parade' ratings has on sheet music dealers. A large percentage of the latter, it has been found, measure their orders and returns by the way the numbers are tagged on the program.

The publishers declared themselves as convinced that Lucky Strike is not offering or getting an approximately true chart of the relative standings of current tunes. They intend to demand that Lucky Strike either improve its methods or cut out the ratings altogether. The pubs claim that the cig manufacturer shows self-doubt about the accuracy of the weekly popularity compilation when it adjusts the complaint of a publisher by putting his number back on the list the following week.

The MPPA directors took the position that they distrust Lucky Strike's survey claims because it makes sure of a way out by alloting such comparatively large percentages to 'requests to band leaders' and phonograph records. The method allows 25% for performances on the air, 25% for sales, 25% for requests and 25% for phonograph records. The pubs don't think that the ratings should take into account anything but performances and sales and that to keep the thing straight and beyond complaint arrangements might be made for the tobacco company to get its data from the MPPA itself. The program could then credit the ratings as the official compilation of that organization. This service would be exclusive to American Tobacco and in the event of any squawks it could refer such publishers to their own trade association.

Krupa Opens Empire, New Syracuse Band Date

First theatre to offer a week's work in Syracuse, N. Y., for name bands in some time opens this Saturday (23) with Gene Krupa's group.

Spot's the Empire. Will run both films and stage shows. Happy Felton follows Krupa March 29 and Bob Crosby comes in April 5.

Glenn Miller Sets 10-Week Record At Pennsy, N.Y.

Glenn Miller's total number of covers at the Pennsylvania Hotel, N. Y., for 10 weeks constitutes an average draw of over 2,000 per week, a record for the spot that will be hard to match for succeeding bands. He consistently drew more than that amount for the first seven weeks which added up to 16,725 (through a typographical error VARIETY listed 12,725). Among these first seven were two over 2,300, one a per-week record smashing 2,775.

Band will leave the Penn first week in April for a one-night tour of colleges and ballrooms. Jimmy Dorsey replaces.

OHIO COURT ASKED TO RULE ON WHO PAYS TAX

Columbus, March 19.

Legal relationship between a night club operator and the musicians playing at the club, under the Ohio unemployment compensation act, will be decided by Franklin County (Columbus) common pleas court, in a suit for a declaratory judgment brought by the Cat and Fiddle Club, Inc., Cincinnati, which charged that the relationship is that of 'employer and independent contractor,' and that the club is not required to make any contribution under the act. The suit further charges that H. C. Atkinson, administrator of the Bureau of Unemployment Compensation, has ruled that the relationship is that of 'employer and employee' and that it is required to make contributions.

Thomas Clark, 24, Dies

Thomas H. Clark, string bass player in the Ray Herbeck orchestra currently playing at the Biltmore hotel, Dayton, Ohio, died of complications unexpectedly in a Dayton hospital March 10. He was 24 and had been with the Herbeck group for five years and was a member of Los Angeles Local 47 of the AFM.

He was not married, only survivor being his father, Frank A. Clark.

Municipal Taxation Now Looms As Big Snarl For Coin-Operated Phonographs

Chicago, March 19.

First important key center to consider licensing for automatic phonographs is Chicago, where aldermanic proposals to tax the juke music boxes are being readied. In the past several sporadic instances of taxation in minor localities have come up, but with Chicago as the bellwether, the juke box operators see their first real battle in the expected campaign for general licensing of the coin music boxes.

Aldermanic proposals here call for a $50 annual license for each establishment using a juke box. Estimated that Chicago at present has 15,000 such boxes, most of them in taverns, and they represent an investment by the operators of nearly $3,000,000.

Operators insist that such a tax of $50 a year would be ruinous and spell doom for the business. E. C. Steffens, president of the Automatic Phonograph Operators Ass'n here, quickly spoke up to state that the tax could not be more than $2 or $3 per box annually if the industry is to survive under licensing arrangement.

Juke box situation was brought forcibly to the front in Chicago last week when pickets of the International Brotherhood of Electrical Workers, Local No. 134, were put in front of a southside tavern which had installed a box independently. IBEW local, however, has a servicing deal with the operators ass'n and was picketing the tavern to force union service men for the indie box.

As a result of the picketing, the southside (Englewood) district police dug up an old ordinance and immediately closed down all juke boxes in their district. This ordinance prohibits 'for gain or profit from operation, any amusement device, the operation of which is governed or controlled by the deposit of a coin or token.'

Indications are that the juke box operators are in for a flood of licensing headaches from here on in, now that the entire industry has been pushed out into the limelight. The industry overcame its difficulties with union servicing problems which came up two years ago, and now that this item is straightened out the operators see themselves facing a really tough situation. The general opinion is that there is no question that they will get a tax rap, and their only hope is how small a license fee they can obtain.

Larry Clinton Progresses With His Whoops Stick

Larry Clinton, currently playing with his band at the Sherman hotel, Chicago, was granted a license to fly solo last week and immediately ordered a new plane. It's to be delivered at a Chicago airport this week.

Leader needs 20 more hours of solo flying before he can apply for a pilot's license, which would allow him to carry passengers. Buddy Rogers is another bandleader with plane and flying license, using the former to fly him around the country on one-nighting jumps.

TWO SMALL ONES

Continuous Policy and Pace Change Liked in Detroit

Detroit, March 19.

Smaller niteries here are using a two-band policy. Rather than the big bands they are using smaller combos to present varied musical styles and a continuous dance policy. For several months the London Chop House has been alternating rhumba crews with American-styled bands. Currently the spot is matching up Tubby O'Farrell's orchestra and Don Rafael's for the South American way. The idea has been clicking.

This week, Hund's Bar, elbowing quietly into the nitery field introduced a second orchestra, Tweedy Schwartz, to provide another style and continuous music with Dick Tolentino's combo.

Night Club Reviews

PANTHER ROOM, CHI
(HOTEL SHERMAN)

Chicago, March 15.
Larry Clinton Orch (14) with Helen Southern, Bud Hughes, Bali Girls, Jitterbug Kids (8).

This is part of the old College Inn, which is now divided into three parts. There is the Panther Room, which contains the dance floor and tables, with tigerish decorations; the Malaya Room, decorated in bamboo, and the College Inn, which has the bar. But it is all one big room. So figure it out.

This is the initial appearance for Larry Clinton in Chicago, but to say that his prominence has preceded him is only half the story, because business is great. The second half of the story is that he is managing to attract a more adult trade in this room, from which most of the older people had been driven by a strictly jitterbug policy in recent months. In the past it was strictly shag or scram, and most of the money spenders scrammed, with the joint taken over by the coca-cola drinkers and sandwich eaters who stuck strictly to the minimum charge.

But Clinton, while still appealing heartily to the swing addicts, is also attracting a financially settled section of the population. On the evening caught, several of the city's best rounders, who usually frequent such spots as the Colony Club, Pump Room and Chez Paree, were spied popping wine in the Sherman hotel basement.

While Clinton gives out with swing with the best of 'em, he has a sure-fire appeal for the sophisticated musickers with his exceptional arrangements and bang-up originals, such as his 'Study in Modernism' and 'Surrealism.' He has a full and solid aggregation of musicians that can do sweet stuff in the right place and at the right time. Clinton has wisely chosen to give 'em subdued music during the dinner hours, with only occasional swingeroo to change the pace. Later, the stuff gets mellow and in the groove.

Clinton works diligently throughout the evening, m.c.ing, tromboning, trumpeting and generally keeping things moving at all times. He's guillotined the mustachio. Specialty vocalist with orchestra is Helen Southern, who has a way with swing songs, but doesn't quite know what to do with ballads.

Floor shows here are strictly for yawning purposes mostly. Spot has been trying out a number of ballroom teams and still seeking one that will click. At any rate, the entire floor show booking system here is pretty much out of sorts, with the hotel attempting to put two acts on the floor and calling it a show. Other variety act is Bud Hughes, who has some fairish magic stunts and winds up with some good acrobatic juggling with a couple of dogs.

Also here are eight Bali Girls, who are supposed to do a Bali dance, but it doesn't add up to anything at all, the girls merely mincing around the room in single file. Another item lacking in present-day entertainment is the act of the eight Jitterbugs. The type is washed up and is neither an attraction nor entertainment. This group has been around here a long time, and have just about worn out its tricks. *Gold.*

Florentine Gardens
(HOLLYWOOD)

Hollywood, March 12.
Nils T. Granlund, Shavo Sherman, Geraldine Ross, Clarke & Reynolds, Bee Jay, The Fredericos, Chiquita, Jane Jones Trio, Billy MacDonald's Orch (11).

Nils T. Granlund's first Hollywood nitery pitch should click nicely if the present pace is maintained. Show is breezy and smart, rolling up a neat score on the entertainment side. Specialties are first-rate and the line of 20 girls performs with dash and aplomb.

Dave Gould has contrived some tricky routines for the chorines, mostly of pony size. Granny is all over the place, bobbing around the tables as he runs on the acts and makes playful with the youngsters.

Easily the outstander of the troupe is Geraldine Ross, acrobatic dancer. Intricate routines are taken in stride and she puts across a personality and comedy flair that set her in solid with the sitters on her first round. Some of her flips and turns have never before been accomplished by a femme hereabouts, and few men have approximated the execution with such ease and dexterity.

Shavo Sherman scores, as usual, as an impersonator of Jimmy Durante, Ted Lewis and Hugh Herbert. Chiquita is a graceful dancer of the Cuban terp, and the Fredericos serve up hot Spanish numbers. On the dancing side also is the jitterbug team of Clarke and Reynolds, youngsters who do a fast jive. They're billed as the southern champs, but if they want to keep that title they'd better avoid some of the home steppers. Bee Jay handles vocals well. Jane Jones Trio comprises three heavyweights who carry as much weight in their melodic renditions.

Two production numbers are well staged and show off plenty of epidermis and shapely curves. Ponies square off in a basketball game togged in sweaters and shorts, the competish made the more keen by cash prizes from the sitters. 'Alice Blue Gown' turn brings on the 20 gals in colorful array and little covering. Audience participation is given a heavy play, probably engendered by its success in radio. Males are drawn from the tables for conga lessons with the girls, and, as a laugh-provoker, several oldsters are run on with baby bonnets covering their conks for a round with the cuties.

Billy MacDonald's orchestra plays the dance and floor show. *Helm.*

YESTERDAY'S HIT
TODAY'S REQUEST
APRIL IN PARIS
Recorded by
HENRY KING
Victor No. [illegible]
HOUR OF PARTING
Recorded by
RED NICHOLS
Bluebird No. 10680
HARMS, INC.
RCA Building, New York

Just a Natural, Everyday Great Song
"THE SINGING HILLS"
For Every Singer, for Every Orchestra
You can't hold back—you're a jumpin' jack—when you hear
BING CROSBY'S
Novelty Sensation from his picture, "Road to Singapore"
"SWEET POTATO PIPER"
By Burke and Monaco
"LOOK DOWN MY RAIN BARR'L"
"SLIDE DOWN MY CELLAR DOOR"
"PLAYMATES"
Saxie Dowell's successor to "Fishies"—A Dynamite Novelty!
SANTLY-JOY-SELECT, INC.
1619 BROADWAY, NEW YORK

'No Sale'—Dreyfus

In response to reports that Bobby Crawford was negotiating for the repurchase of the Crawford Music Corp.'s catalog, Max Dreyfus declared yesterday (Tuesday) that the Crawford unit in his publishing holdings was 'not for sale' and that it 'could not be bought at any price'. Crawford had had some discussions with Dreyfus about a deal.

Crawford is currently in New York as producer of 'Separate Rooms,' which opens at the Maxine Elliott theatre Saturday night (23).

Reading (Pa.) Symphony Praised by Deems Taylor

During his comment session on the New York Philharmonic-Symphony concert last Sunday afternoon (17) over CBS, Deems Taylor announced that H. A. Meyer, conductor of the Reading (Pa.) Symphony Orchestra, has offered to play without royalty any promising works by aspiring composers. Offer had resulted from the commentator's previous talks about the difficulty of young composers to obtain performance of their scores.

In commenting on the announcement, Taylor expressed surprise and praise that a community the size of Reading should have enough people who love music sufficiently to give their time to playing in an orchestra without pay. Explained that a similar spirit in Germany and Austria once made those countries the leaders in the musical world.

What he presumably didn't know is that Reading is in the heart of the 'Pennsylvania Dutch' region, the inhabitants of which originally came from southern Germany. A dialect of the German language is still spoken extensively there.

RICH'S MIXED GROUP

Unusual Set-Up for Start of Columbia Contract

Freddie Rich recorded first four sides on a new recording contract for Columbia records last week with a swing band composed of white and colored players. Used a band totaling six sax, three trumpets, one trombone and four rhythm.

Personnel: Benny Carter, Sid Perlmutter, Babe Rusin, Sid Stoneburn, Frank Chase, Stafford Simon, saxes; Roy Eldridge, Red Solomon, Nat Natalie, trumpets; Clyde Hart, piano; Hayes Alvis, bass; Ken Binford, guitar; Johnny Williams, drums, and Larry Altpeter, trombone. Carter and Eldridge lead bands of their own. Rosemary Calvini vocalled.

Sues for 'Chatterbox'

American Society of Composers, Authors and Publishers, CBS, NBC, Chappell & Co., and RKO have been served with papers in an infringement action brought by Evelyn Carew, of Los Angeles, in the N.Y. federal court in connection with the song, 'Chatterbox'. She charges that the melody of 'Chatterbox' was lifted from a manuscript which she copyrighted five years ago but never published.

'Chatterbox' was used in RKO's 'That's Right, You're Wrong,' while Chappell published it.

RKO's Song Suit

Los Angeles, March 19.

RKO is accused of lifting Samuel Becker's song, 'My Boy,' for inclusion in studio's 'Three Sons' in $30,000 damage suit filed in Federal court.

Tinpanner said tune was used without his permission.

Joe Reichman follows current Benny Goodman into Cocoanut Grove, L. A., for six weeks April 30, and is in turn followed by Clyde Lucas. Goodman follows Kay Kyser into Catalina Island June 16.

Xavier Cugat set for Paramount, N.Y., May 1 or 8.

Network Plugs, 8 A.M. to 1 A.M.

*Following is a totalization of the combined plugs of current tunes on NBC (WEAF and WJZ) and CBS (WABC) computed for the week from Monday through Sunday (March 11-16). Total represents accumulated performances on the two major networks from 8 a.m. to 1 a.m. Symbol * denotes film song, † stage musicals, all others are pop. Parenthetic numeral after the title indicates how many weeks the song has shown up in these listings.*

TITLE	PUBLISHER	GRAND TOTAL
When You Wish Upon a Star (9)...*Pinocchio	Berlin	38
It's a Blue World (11)...*Music in My Heart	ABC	33
Starlit Hour (8)...†Vanities	Robbins	32
Gaucho Serenade (11)	Remick	30
On the Isle of May (7)	Famous	30
Oooh! What You Said (9)...†Three After Three	Mercer	28
Wind and the Rain in Your Hair (5)	Paramount	28
How High the Moon (5)...†Two for the Show	Chappell	28
I've Got My Eyes on You (10)...*Broadway Melody	Crawford	25
Indian Summer (18)	Witmark	24
Leanin' on the Ole Top Rail (5)	Feist	24
Do I Love You? (12)...†Du Barry Was a Lady	Chappell	23
All the Things You Are (19)...†Very Warm for May	Chappell	22
In an Old Dutch Garden (10)	Harms	23
Make Love with a Guitar (8)	Witmark	22
Darn That Dream (13)...†Swingin' the Dream	BVC	21
Say Si Si (9)	Marks	21
You, You Darlin' (2)	Witmark	21
Singing Hills (5)	Santly	19
Too Romantic (3)...*Road to Singapore	Paramount	18
Ma! He's Making Eyes at Me (4)	Mills	17
Love Song of Renaldo (2)	Shapiro	17
One Cigarette for Two (8)	Ager	17
Confucius Say (10)	Olman	16
Moments in the Moonlight (1)	Miller	16
Apple Blossoms and Chapel Bells (5)	Remick	15
Careless (18)	Berlin	15
Woodpecker Song (3)	Robbins	15
I Concentrate on You (2)...*Broadway Melody	Crawford	14
Last Night's Gardenias (5)	Coslow	14
Little Red Fox (15)...*That's Right, You're Wrong	Feist	14
Angel (7)...†Vanities	Robbins	13
Creaking Old Mill on the Creek (1)	BVC	12
So Far So Good (1)	Miller	12
Wouldst Could I But Kiss Your Hand (1)	Spier	12
You Little Heart Breaker You (3)	Red Star	12
What's the Matter with Me? (7)	Shapiro	11
Give a Little Whistle (5)...*Pinocchio	Berlin	10
Little Girl (1)	Olman	10
To You Sweetheart Aloha (11)	Santly	10
Tumbling Tumbleweeds (2)	Fox	10
Tuxedo Junction (1)	Lewis	10

Inside Stuff—Music

Ben Edwards' 'If I Had My Way,' an oldie of some 30 years' standing, owes to Jack Kapp, pres of Decca, its revival into proportions which neither suspected. Because it's now wound up as a song title on a Universal film, with a forthcoming David Butler script written around the tune. Kapp remembered it and told Edwards he'd get Bing Crosby to wax it for Decca. Latter, in turn, pre-released his vocal recording arrangement on a broadcast, where it came to Butler's attention, and thus followed the U film.

Two of Robbins Music's foreign representatives dug up two novelties for the catalog. Wally Downey, in Rio de Janeiro, unearthed 'I Want My Mama' (by Jararaca and Vincente Paiva) and a Berlin music pub refugee, now headquartered in Paris (formerly with Alberti & Co. in Germany) recommended 'The Woodpecker Song' ('Reginella Campagnola') by C. Bruno-de Lazzaro and Eldo di Lazzaro, first published in Milan by Edizioni Emi. Robbins has the North American and British Empire rights.

When Abe Olman sold out the firm bearing his name to Guy Lombardo, the idea was that ultimately his name would be dropped. Olman, now business manager for Robbins Music, is having the pressure put on him by Metro-Robbins interests to effect a change of title. They've offered Lombardo the cost of effecting corporate change of name, stationery, etc., but the maestro-music pub prefers to continue the established trade name.

Music Notes

Sam Lerner and **Frank Skinner** sold three songs for 'La Conga Nights' at Universal. Ditties are 'Carmenita McCoy,' 'Havana' and 'Chance of a Lifetime.'

Victor Young doing the background music and Andrea Setaro scoring the Paramount picture, 'The Way of All Flesh.'

Roy Webb doing the musical score for 'Curtain Call' at RKO.

Frank Skinner and Paul Gerard Smith wrote three songs for the Universal picture, 'I Can't Give You Anything But Love, Baby.' Ditties are 'Day by Day,' 'Tomato Juice' and 'The Sweetheart of School 59.'

Morris Stoloff finished his scoring job on Columbia's 'The Man With Nine Lives.'

Joseph Crawford's Negro spiritual, 'Amen,' was bought by 20th-Fox for 'Maryland.'

David Snell is whittling the musical score for the Metro picture, 'Andy Hardy Meets a Debutante'.

BEN POLLACK
AND HIS ORCHESTRA
NOW ON TOUR
HOTEL SHERMAN, CHICAGO
STARTING APRIL 12
Direction
GENERAL AMUSEMENT CORP.

JOHNNY McGEE
AND HIS ORCHESTRA
NOW
STRAND, NEW YORK
Direction
GENERAL AMUSEMENT CORP.

HEAR BING CROSBY SING ON DECCA RECORDS
THE NATION'S NEW FAVORITE
"TUMBLING TUMBLEWEEDS"
SAM FOX PUBLISHING CO. RCA Bldg. Radio City, New York [illegible]

Warners (Harms) Is Regusted

Sees Whole Point of Test Suit Destroyed by Alleged Victor Shift

The case of Harms, Inc., vs. RCA Victor which the music industry had looked to as a 'preliminary' legal skirmish toward determining its right to collect a special fee on phonograph records used in coin machines has fallen by the wayside. The Warner Bros. publishing group doesn't want to go through with the action and it has so notified the record manufacturer. The discontinuance came just as the case was listed for trial on the calendar of the N. Y. Federal court.

Warner claims that its decision to withdraw is largely due to the alleged 'doublecross' it got from Victor. According to WB, Victor had originally agreed to submit to the court a joint set of stipulations on the issue at controversy and restrict the argument to questions of law. But when it came to filing an answer Victor disregarded this understanding and, states Warner, dragged in a lot of questions of fact. And the facts are such as to make Warners doubtful of establishing a sound, compact case.

What Warner Bros. had set out to do when it filed the action early last year was to have the court decide whether a record company could, under the compulsory license provision of copyright law, make a special arrangement of a number without having obtained the permission of the copyright owner. If the court ruled for the publisher the later would then be in a position to bar the recorder from using the former's number unless the recorder agreed to pay a special royalty on discs used in coin-operated machines.

Cited by Warners in its test suit was the tune, 'Rendezvous in Paris.' In preparing for the case the publisher had recorded a piano version of the song. This brought the tune within the purview of the compulsory provision of the copyright law which limits the royalty on a tune to 2c.

Victor in its answer declared that it had previously been solicited by a member of Harms' professional staff about doing the number. The fact of solicitation put an entirely different complexion on the case and the publishing group decided that since the matter had been distorted out of its original design it would be best to abandon the litigation.

Revolution . . . No Details

Columbus, March 19.

Approval of a new company, Magic Music, Inc., 'to engage in a revolutionary method of broadcasting and transmitting music,' has been made by the secretary of state. Incorporators were M. Allen Clemons, of Port Clinton, O., and others.

Charter authorizes capital of $50,000. No other details were announced.

Kyser at Catalina Isle

Los Angeles, March 19.

Kay Kyser and his orchestra open six weeks' engagement at Avalon, on Catalina Island, May 16.

Maestro plans at least a month's vacation then before entertaining any further picture or radio proposals.

NEB. SEEKING NEW HEARING

Lincoln, March 19.

On March 23, for the first time since the court ruled Nebraska's anti-ASCAP law unconstitutional, the same three judges (Gardiner, Donohoe and Munger) will put their heads together here again. One of the things to decide is whether or not the court erred sufficiently in judgment on the anti-ASCAP case, which went against the state, to grant a rehearing.

More than a month ago, William Hotz, who handled the state's case on appointment from Walter Johnson, attorney general, came into the court, said the findings were in error of the intent and expression of the legislation, and submitted with his petition for rehearing the signatures of more than a score of 1937 legislators who passed the bill, bearing him out.

The court said the State law would rob a Federal copyright owner of the protection guaranteed him under the U. S. constitution, while the contention of the legislators and the attorney general's office is that, by printing on such piece of sheet music the prices for all uses, to be paid at time of purchase, it will make more money for the composer at less cost to the consumer. ASCAP answered this by submitting testimony that it would be impossible for such individual composer to police the country and protect himself.

If a rehearing is granted, which is unlikely, the state will attempt to get the corrected points confirmed as legal, by which other legislation of harassing nature can be drafted. If no further recourse is allowed in this U. S. district court, the next step would be the U. S. supreme court, but it is generally known that the Nebraska attorney general's office is hardly well enough heeled to afford to trip into the big legal league.

ASCAP Probes Attack In House Seeking Cut Of Infringement Fines

American Society of Composers, Authors and Publishers is inquiring into the background of the latest Congressional bill which is directed against that organization. It was introduced in the House by the representative from Rochester, N. Y., Frank O'Brien, and it seeks to have the damages for infringement when involving hotels and restaurants where no entrance fee is charged limited to $10 for each performance, 'unless greater damage is shown.' The statutory minimum is now $250.

Impression in the industry is that this bill was inspired by the recent spurt of activity by ASCAP in licensing cafe and tavern operators in the Rochester area. The district used to have a lawyer rep but a few months ago the Society established one of its homeoffice men there and made the local office a directly operated one.

Music Publishers, Echoing ASCAP, Rap Double Meaning Songs; Warn Members

Music Publishers Protective Association last week joined the American Society of Composers, Authors and Publishers in the latter's campaign to discourage the publication of salacious songs. The MPPA board of directors passed a resolution condemning 'the printing or exploitation' of such lyrics, or even lyrics susceptible to double meaning. It also voted that the phonograph companies be asked to cooperate in keeping this sort of material off the market.

The board expressed its sentiment on the subject in other ways at this same meeting. It tabled the application of the Georgia Music Corp. for membership in the organization because of the type of song folios this firm has been specializing in. It instructed Walter Douglas, chairman of the board, to call in Lou Levy, head of the Leeds Music Co., and caution him against any further handling of double entendre songs, if he wants his firm to remain a member of the MPPA. The board also instructed Douglas to check on other member firms with a view to finding out whether these are giving up the distribution of questionable songs in their catalogs.

Johnny Burke and Jimmy Monaco cleffed two songs, 'Pessimistic Character' and 'I Haven't Time to Be a Millionaire,' for the Universal picture, 'If I Had My Way.'

Shoe Fits

A trade wheeze about a certain music man is that he's 'the madcap of ASCAP,' but a dozen different writers and publishers think it applies to them.

Strauss' Royalties Fight Vs. Nazis Tests Int'l Law

Paris, March 5.

Oscar Straus has taken measures to stop the German Society of Authors and Composers from collecting royalties on his operettas. Although Straus is poison to the Nazis, they have insisted on collecting his royalties.

The Austrian composer has named two noted French lawyers, Theodore Valensi and Andre Barthelemy, to represent him. They are ordering the theatres of Belgium and Switzerland to stop paying any more royalties to the Reich. They also ask the Tribunals of Zurich and Brussels to name agents to collect royalties accrued to Straus in Belgium and Switzerland.

The case is attracting wide interest as it is considered a test in international law.

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IT HAPPENED IN KALOHA

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THE STARLIT HOUR

by the writers of "Deep Purple"

MURRAY BAKER [illegible] • [illegible]
[illegible]

"THE MOUSE" (Charlie Warren) Says—

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From WALT DISNEY'S "PINOCCHIO"

IRVING BERLIN, INC. CHAS. WARREN, PROF. MGR. 799 SEVENTH AVE., NEW YORK

New Acts

LENI BOUVIER and EUGENE VAN GRONA
Dancers
10 Mins.
Rainbow Room, N. Y.

Eugene Van Grona is a pioneer ballet master, having been associated with the late S. L. Rothafel at his Roxy and recently heading his own ballet school. Despite his background, he's a very youthful appearing dancer, partnered with Leni Bouvier. Distinguishing them is their unique terpsichorean style which, being wholly original, differs radically from the accepted dance procedure.

Costuming is markedly bizarre, yet modern. There's none of the adagio or white-tie-and-ultra-fashionable posturing. It's a touch of the ballet combined with a very modern manner that, in its entirety, might be broadly classified as being a dance concert. Their stuff is labeled 'swing satires,' using modern works by Duke Ellington, Cole Porter, Morton Gould and Raymond Scott for musical accompaniment. Their 'Beguine' is different, as is their boy-meets-girl routine to Scott's 'Toy Trumpet.'

Van Grona essayed the first Negro Ballet and both have given dance recitals at Town Hall, Carnegie, etc. Yet it's not forthright ballet as done here, each being a romantic little story, whether flirtatious or capricious, and very well gotten over. Necessarily, their most ideal setting would be a class spot like the Rainbow Room, although they're possessed of enough general showmanship to do well in presentation houses like the Music Hall or Roxy, N. Y. *Abel.*

UNA WYTE
Songs
Rainbow Room, N. Y.

Una Wyte is a young looker with a wealth of personality and a steadily progressing singing style, to the degree that she bids fair to become a strong vocal single in the cafes. In and out of revues in London, Paris and the U. S., and at first featured vocalist with Eddie LeBaron's band at the Rainbow Room, N. Y., she now holds down a solo spot in professional manner.

Fortified by a very fetching front, the brunet songstress is a photogenic type who knows how to use her hands and eyes. She opens with a native magyar chanson, thence into a Harlemesque rhumba tune, 'Chili-Conga,' which is very Latin with Cab Calloway trimmings.

Miss Wyte shortly goes into a Hollywood nitery for the alternate purpose of being showcased for a film deal. *Abel.*

BOWEN C. (SONNY) TUFTS
Songs
15 Minutes
20th Century, Philly

The latest importation from the Social Register to the nitery field is a six-foot, four-inch ex-Yale crew man and member of the New England family that founded Tufts College. A fair tenor voice, a winning personality and a willingness to sing almost indefinitely make up his stock in trade.

At show caught Friday night (8) he clicked with 'Donkey Serenade,' 'Careless,' 'Mollie Malone' and the Yale 'Whiffenpoof Song.'

With a little more experience and polish, this lad should be a natural for spots catering to the society trade. *Shal.*

JIMMY RAYE
Acro-Comedian
8 Mins.
Rainbow Room, N. Y.

Heralded as from London, Jimmy Raye showcased at this class spot in a manner that will get him a booking here, and also proves anew the old show biz adage that it's not what you do, but the manner in which it's done. Basically, he's a personable acrobat, doing energetic flipflops, ground tumbles and prattfalls. His running gag is a reference to an imaginary 'brother' and when he blows a trick, for example, he blames it on the non-existent frere.

Working in tails, his gymnastic work is secondarily an exhibition of athletic skill, submerged in favor of a comedy style. Basically, the acrobatic falls and spins are expert and skillful, but primarily his is a comedy act.

Raye looks well to his tails which, despite the strenuous work, are fresh and spruce upon his entrance, by no means telegraphing the energetic chores to follow. Working close-up, in a cafe, it takes on extra values, of course, and registers all the way. *Abel.*

THE FOURSOME (4)
Ballroomology
6 Mins.; Three
Roxy, N. Y.

This is an unusual ballroom turn. It is not unusual in the fact that two teams perform at once, that's been done many times before, but in that the two couples do not work in unison. Instead they use carefully worked out choreography which is well-coordinated, but by which each pair points up the work of the other. It's extremely effective.

Act is neatly produced, even to the extent of a blonde gal being partnered with a dark-haired boy and vice versa. Colors of the femmes' gowns are likewise different, but complementary. Girls themselves are not exceptional lookers, but that is more than overcome by the general eye appeal of the whole thing.

Terping is exceptionally good, too, giving the impression that the quartet has had training in ballet. It's very sophisticated, however, not to the extent of seriously injuring chances for success in a presentation house, but calculated to register a stronger click in a smart nitery. *Herb.*

DON ARRES
Songs
9 Mins.
Roxy, N. Y.

Known in radio, Arres also shows a good voice on stage, but offers very little else. He's stiff and too lacking in salesmanship to click big, though his baritone warbling of Latin-American type tunes makes a pleasant interlude.

From appearances, Arres is not much for femme appeal, so virtually everything is left to his pipes. Singing and speaking with a heavy Spanish brogue, he does 'South of the Border,' a medley of Latin-American tunes, 'Begin the Beguine,' 'Gaucho Serenade' and 'Love With a Guitar.' *Herb.*

WILLIAM HEYER'S YO-YO
Dancing Horse
5 Mins.; Full
Roxy, N. Y.

This is one of the finest equine turns seen in a long time and deservedly swipes major honors from the audience at the Roxy currently. A beautiful brown mare, it goes through a myriad of dancing routines in faultless fashion. Astride it throughout the act is trainer William Heyer in top hat and tails.

Yo-Yo exhibits all forms of equine terpsichore through lilting Spanish tunes, slow waltzes and snappy fox trots. There is sidestepping, high-kicking and leg-crossing, each done smoothly and in perfect time to the orchestral accompaniment. Throughout it all, Yo-Yo keeps her tail swishing on the beat and at the end of each number lowers her head and raises a hoof for a bow.

Act is a natural for the stage show houses, circuses and other outdoor shows. *Herb.*

HARRY HARTWELL
Songs
Chez Harry, N. Y.

Hartwell is a Continental singer, featured in German versions of 'Land of Smiles' 'Countess Maritza,' 'Ball of Nations' and 'Paganini.' He is a titled Berliner, of the Baron von Oppenheim banking family, and is now riding the crest of the Viennese vogue in New York. Unlike most of the others, who are refugees or voluntary expatriates, Hartwell is unrestricted in his European travels, but elected to open his Chez Harry in Susan Palmer's East 55th street (N. Y.) restaurant. The place, under its nitery policy, is under Hartwell's own direction, on a percentage deal.

He is an engaging tenor of popular and Continental ballads, aided by Dagmar Nordstrom at the Steinway. She [illegible] doubles as part of the Nordstrom Sisters at pianoing routines, alternating with Hartwell. There is also Cassandra, a mentalist, but the spot is essentially a showcase for the male singer, who runs it on a personality basis.

Hildegarde at the Savoy Plaza; Greta Keller at the Algonquin; Hermann Leopoldi at Alt Wien; Fritz Spielman at the Wiener Fiacher, and a soon due Cafe de l'Europe, with Armin Berg, Viennese comedian, on upper Broadway, are part of the more or less Viennois cycle that is clicking currently. Hartwell bids fair to join the more successful coterie. *Abel.*

RICHARD TYROL
Songs
Val D'Or, Montreal

In a noisy, smoke-filled hideaway in the east end of the city, a young man nightly holds and sways a typical beer-saloon mob by sheer magic of his voice. He works under all the handicaps of a Hollywood version of the bawdy dancehalls in the early days of the wild west.

The pallid, hollow-cheeked, spindly-legged line of girls, with flagrant makeup, is strongly reminiscent of the hostesses commonly pictured in frontier-town saloons. The orchestra, on which it would perhaps be kinder to bestow the blessings of anonymity, 'doesn't play good, but it plays loud'.

Against this human backdrop, with a raucous, chattering clientele unwilling to listen to anything or anybody, ignorant of the courtesies due to performers, Richard Tyrol comes on to receive breathless attention. Tyrol sings Strauss waltzes. He does operatic numbers, too. In fact, he could sing almost anything and yet stay on the floor all night. As far as the east end of the city is concerned, Tyrol is a sensation. In spite of the poor acoustics in the Val d'Or, with that loud orchestra and the high notes bouncing back from the walls, Tyrol impresses as a first-rate nitery attraction.

It's something of an accomplishment not only to be able to hold that rowdy audience, but to keep them clamoring for more until he begs off. Tyrol works in full dress, has a foreign accent, presumably Viennese, and shapes up as excellent material for the better spots anywhere.

Frankie Belasco m.c.s adequately.
Mori.

SERGIO DE KARLO
Singing Guitarist
10 Mins.
Club Versailles, N. Y.

Heralded as making his American debut, Sergio de Karlo is a romantic singing guitarist from South America whose personality accounts for 50% of his click values. Ideal for a cafe floor, he backs up his arresting front with an appropriate repertoire of cannily selected tango ballads that should impress him in similar professional spheres.

The numbers are all tuneful, with an eye to fetching melody, and de Karlo's style of showmanship exacts extra values. He maintains a wise mike stance, not eclipsing his own personality, and mixes up rhumba and Afro-Cubana tunes with more orthodox South American tempos.

While at first blush an inept booking, concurrent with Carmen Miranda, it worked out well, because of the contrast in the respective S. A. and s.a. styles. (They have since folded at this spot. Miss Miranda taking to the road, and de Karlo is current at La Conga, on Broadway, where he also registers as m.c. of the entire floor show.) *Abel.*

BARBARA PERRY
Dancer
10 Mins.
Nixon Cafe, Pittsburgh

From the Coast, where she appeared in Shuberts' ill-fated 'Follies' at Frisco Fair last summer and was promptly tagged by producers for their contemplated Broadway version this season, Barbara Perry is playing a few nitery dates in the east while waiting for the new 'Ziegfeld' show to get going. When and if, gal should be a quick legit click because she has plenty of stuff and carries oodles of authority in her terpology.

She's a youthful, stunning blonde specializing in ballet-styled taps and stamped with class. Her airy tattoos on the hardwood are slick and sure, and she keeps them going at rapid-fire speed through all sorts of spins and turns and high-kick stuff. Costumes might have a bit more style to match her own high calibre legmania (panties under those ballet fluffs are a bit ill-fitting), but that's not too important.

Perry gal's sharp-shooting to 'Park Avenue Fantasy' is a socko piece of tap work, slightly reminiscent of Betty Bruce's manner, and she carries everything off with poise, grace and effortlessness. There's a sunny personality in her favor, too, and tapper should be a cinch for attention in musical comedy. *Cohen.*

LUIS AND OLIVER SISTERS (3)
Equilibrists
10 Mins.; One
Apollo Theatre, N. Y.

Slim male and two sturdy gals lack class, but show plenty of experience and dexterity. Best of the stunts is when the male, balancing one of the girls head to head, walks up stairs and down the opposite side.

Girls are pleasant looking, showing somewhat of a Nordic strain, while the man, paradoxically, looks Latinish. They're good bets for vaude houses anywhere, though they look a little out of place in this setting, as the lone white turn among a large cast of colored performers.

•15 YEARS AGO•

(From VARIETY)

A new bill in the Wisconsin legislature would have censored films. Ruckus started because of a picture featuring Peggy Hopkins Joyce.

Warner Bros. was starting a theatre expansion policy by building 30 new theatres, the initialer to be in Hollywood. Was to spend $750,000 for the house. Theatre building was part of the company's plan to have more outlets for its own product.

The 'Three Musketeers of Broadway,' Adolph Zukor, Arthur Hopkins and Archie Mayo, were hitting the bank herd at the Cannes gaming tables. The trio reported returning to the States with a fortune.

'No, No, Nanette,' the Broadway musical hit, opened to smash b.o. in London. Waller and Clayton were presenting it at the Palace.

Clara Kimball Young was to make her vaudeville debut in a playlet written by Tom Barry. Gordon and Lewis producing.

Broadway and out-of-town legit managers were plenty panicky. Light production schedule resulted in a play shortage on Broadway and on the road, with the result that many theatres were empty.

Jimmy Gleason's and George Abbott's 'Fall Guy' was Broadway's newest success. It opened at the Eltinge with Ernest Truex as the lead.

Unit Reviews

MIDNIGHT IN PARIS

(BROADWAY, CHARLOTTE, N. C.)

Charlotte, N. C., March 12.

Billy Wade, Myers & St. John, D'Aubour & Renee, The Four Roberys, Cherie, Mickey O'Day, Bob Lowry, Georgia Burkett Line (10), Band (6); 'Honeymoon Is Over' (20th).

'Midnight in Paris' is a well-rounded, smoothly-paced unit of 30 people, and though not terrific, leaves a nice taste in the customers' palate. This is more than can be said for several units caught at this theatre this season.

Featured is Cherie, whose 'daring oomph dance' proves to be no more than a subdued burlesque turn, minus the strip. It's done with the line backgrounding. Dance team of D'Aubour and Renee, after two conventional ballroom turns, scores nicely with its 'Haunting Beguine,' in which Renee appears in G-string and bra and D'Aubour doffs shirt, turning in some fancy acrobatics.

Sock act is turned in by Charles Myers, comic dancer, and Sue St. John, his stooge. Act opens with Myers going through routine alone, but he's soon joined by Miss St. John

(Continued on page 52)

Saranac Lake

By Happy Benway

Saranac, N. Y., March 19.

By way of record, Gustave Lund, who staged many of the bigger ice carnivals, is the husband of Thelma MacDowell, a native of this colony. Both are untiring workers for the welfare of the ailing.

Albert Sully, ex-acrobat, took the phrenic operation successfully, then returned to Springfield, Mass.

Larry McVail, of the Dancing Macks, who drew a 'cure' from the Vets hospital of Tupper Lake, N. Y., now at home in New Bedford, Mass.

Benson Ressler celebrated another mess of good reports.

Paul Welsh, film salesman from Chicago, is a newcomer at the Rogers.

Iris Gabrilles, who writes stories between ozoning periods, just landed a thriller with Living Romance mag. She's a student of journalism via Chicago University.

Ann Howard, Broadway comedienne, bedsiding her hubby, Charlie, who is doing okay.

Allen Crane, who took this routine for about 15 months, homeward bound.

Write to those who are ill.

Mary Carney's Operation

Schenectady, March 19.

Mrs. Charles C. Picard, known professionally as Mary Carney, underwent a minor operation at Ellis Hospital here last week.

Her husband is in the General Electric's television program department at Schenectady.

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WEEK MARCH 22, RIVERSIDE, MILWAUKEE
WEEK MARCH 29, LYRIC, INDIANAPOLIS
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AND HIS CONCERT GRAND
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Week March 15, 1940

SID PAGE
"YOUR RECORDING MASTER OF CEREMONIES"
IN A NEW VEHICLE
"UNBROKEN RECORDS"
Personal Direction: MIKE LEVY

Billy Rose's Mass Audition; Maybe In Technicolor or Television Next Year

By JOE SCHOENFELD

It's natural for Billy Rose to want to improve himself, as maybe it's not so surprising that he picked New York's Madison Square Garden for another of his mass auditions for Aquacade talent Friday (15). It's also possible that he looked around the mammoth spot with an eye for further improvement next year.

Maybe then it will be done in Technicolor, or even television—but the world's smallest giant, since Napoleon, got himself a pretty good press as it was. It was an experiment last year, at the now-razed Hippodrome, when only the photographers and report[illegible]ere invited, but this time, [illegible] befitting a man who netted [illegible]er $1,000,000 in a year, drew the newsreels as well, and also a half-hour broadcast over station WNEW, on which Alan Courtney gave a bust-by-bust description of Billy Rose picking showgirls, chorines and swimmers.

Eleanor Holm (Mrs. Rose) was naturally also present and shared the spotlight, smiling with her showman-spouse for the cameramen and helping him pick the swimmers. Last year she rushed over dripping from a tank performance at Radio City Music Hall and gave the cameramen just barely enough time for a couple of shots. This time Rose and the cameramen got more cooperation.

Rose was surrounded by as many aides-de-camp as a European dictator. They took notes; were his easy prey for cigaret-touches; and denounced as a dirty canard that Billy had anything to do with the Garden nicking the applicants 15c each for checkroom privileges. One of the aides also estimated that around 10,-500 had showed up, but it didn't look nearly that many.

Rose advertised 1,000 showgirl, swimmer and chorus jobs at both the N. Y. World's Fair and Frisco Exposition aquacades. Actually, only 400 odd will be used.

Like last year, the turnout was plenty spotty. There were some beauts, but more of the species that look like coming from the second row of a burlesque chorus, or from an obscure desk in an office.

Rose will hold another mass audition in Frisco shortly, at one of the large auditoriums, unless, of course, it's possible to transplant Soldier's Field from Chicago.

The Setup

Clark Robinson has been signed to stage the Frisco Aquacade, with John Murray Anderson repeating the chore in the east that he did last year. Lincoln C. Dickey, Rose's general manager, will probably also go west to handle the operation there for the duration of the run.

So far as union trouble is concerned, Rose stated Friday that it will be up to a majority vote of the casts of both Aquacades on whether there will be American Guild of Variety Artists jurisdiction.

Willie, West and McGinty, who opened the New York Aquacade and then went to England, will appear in the Frisco Aquacade. Rose stated that he hasn't got a comedy act for N. Y., but is dickering with Will Mahoney, currently in England.

JOHNNY PERKINS, M.C., FALLS HEIR TO $60,000

Pittsburgh, March 19.

Johnny Perkins, vaude m.c. playing the Stanley last week, was notified here that he had been left a legacy of $60,000 by an uncle who died recently. Performer, a standard attraction when units were in their heyday, has been active in show biz only infrequently of late, preferring to follow the St. Louis Cardinals around the country.

Before leaving town, Perkins long-distanced his friend, Ducky Medwick, a Card holdout, in St. Louis and later told sports-writers he'd have him signed to a contract 24 hours after he got back there.

Elmanites Into Vaude

Dave Elman will take his Hobby Lobby idea into vaudeville houses beginning week of April 5 at the Towers theatre, Camden, N. J. He'll use some of the people he has used on past broadcasts whose hobbies are suitable for visual work.

Elman's program drops off CBS [illegible] March 31.

CONGRESS SHELVES OK FOR MOPPETS IN D. C.

Washington, March 19.

Possibility of a relaxation of the District of Columbia's ban on child actors was shelved last week when the House of Representatives returned an amendment to the child labor law to the House District Committee.

After an hour of spirited debate, lawmakers voted 183 to 134 to temporarily block the proposal. Fight was led by Representative Vito Marcantonio, American-Laborite of New York, who stated that enactment of the legislation would encourage the exploitation of talented moppets by theatrical agencies.

Numerous local women's clubs and civic organizations opposed the measure, which would permit kids to appear in Washington theatres, but requires the District School Board to pass on applications of the moppets for a permit and would act as censors over the productions in which they took part.

ARA TRYING FOR NAT'L AGENT SETUP

Having established an agency-licensing setup in New York, the American Guild of Variety Artists and the Artists' Representatives Assn. (Broadway agents) will cooperate in extending the agreement to take in the whole country. First spots to be tackled are Chicago and Pittsburgh.

Hoyt S. Haddock, AGVA executive-secretary, and I. Robert Broder, ARA attorney, fly tonight (Wednesday) to Chicago, where they will huddle tomorrow with local vaudeville and nitery reps. They will plane to Pittsburgh for confabs with the agents there Saturday (23) and are due back in New York probably Sunday (24).

While in each city, Haddock will also address local AGVA membership meetings. Chicago local has been set up since last summer, but it's expected that the local officers and organization will now be put on a permanent basis. Group in Pittsburgh has been asking for a local charter for some time, so that may at last be attended to within the next week or so.

Broder will seek to bring the established Chicago agents into the ARA ranks, then follow a similar procedure in Pittsburgh. Idea is to make the ARA a national organization, with the licensing agreement just completed for New York also applicable to the other key cities. Figured such a setup would eliminate the chaos of rivalry and conflicting conditions and practices now existing. Such a plan is seen as enabling both the agents and the union to regulate the situation.

ARA's board of governors met last night (Tuesday) in New York on matters strictly concerning their own organization. Meeting also marked William Morris entry to the board, replacing Charles J. Freeman, of Consolidated Radio Artists, who resigned last week. Freeman was also v.p. of ARA, but that position is being left vacant for time being.

Freeman's resignation was based on the fact that he is primarily a booker (Interstate).

Fischer's 'Folies' Back Into Frisco Expo May 25

Clifford C. Fischer's 'Folies Bergeres' goes back into the California Auditorium at the Frisco Fair May 25. Last year the revue did well here. This will be a new edition, an amplification of the currently touring show.

William Morris agency set the deal.

Precocious

Although the American Guild of Variety Artists is the youngest member of the Associated Actors and Artistes of America, it is the only one that requires its licensed agents to remain in good standing with its affiliate groups. Even after an agent is licensed, he may have the franchise revoked if he fails to conform to the regulations of another Four A's union.

Screen Actors Guild was supposed to assist the recent AGVA licensing drive by requiring Hollywood agents operating in the vaude-nitery field to take out AGVA licenses, but it was discovered that the SAG regulations gave the union no such power. Equity likewise is unable to force its licensed agents to cooperate with AGVA. AFRA has no agency regulations.

Les Hall Winds Up Back in Nitery Biz; Gold Mines No Dice

Montreal, March 19.

Leslie Hall is back again as manager of the Chez Maurice, local nitery, with a piece of the club said to be considerably smaller than he held before he sold out to raise coin to finance a couple of gold mines, The Beaver Dam and Killag. Busboys and waiters, floor show producers and New York vaude bookers and Leslie Hall himself have 'units' in the Eldorado of Quebec mining fields.

Hall, originally part owner of the Chez Maurice, sold his share of the nitery to get enough money to keep the gold mines going. They were good mines, with real gold in 'em, too. Only thing was that the mines became flooded at certain times of the year and it took all kinds of coin to pump 'em out again. Some of the boys from the Canadian stock exchanges were invited to examine the ore to see if the mine was good enough to be listed. Report was favorable. All mine required was a bit of capital to keep it going. A $1,000,000 or so.

After much distribution of 'units' to nitery people, the Beaver Dam and the Killag were forgotten. Maybe they went under water, like some of those Florida lots. Nobody knows. But nothing was heard of them.

Having nothing but 'units' on his hands, Hall apparently decided that it would be pretty tough to stay on a diet of parchment, and as he decided to dig up an angel instead of ore. The angel was John St. John, who reputedly bought 75% of the Chez Maurice for approximately $28,000. For his labors in promoting the deal, Hall got a piece of the Chez and the job of managing the club.

Film Personals B.O. Poison in Mpls.; Only Name Bands Seemingly Draw

Minneapolis, March 19.

Boxoffice experience here during past several years convinces theatre men that, as far as Minneapolis is concerned, vaudeville is all washed up and that the average Hollywood star, of the type available for personal appearance here, can't draw. But the local public goes in a big way for name bands with a radio rep, as witness the hefty grosses chalked up by Horace Heidt, Tommy Dorsey, Benny Goodman, Johnnie Davis, etc.

Straight vaudeville apparently hasn't the zip that the younger element demands. This element constitutes an important element numerically, according to the house managers.

Trouble with Hollywood personal appearances seems to have been that too many of the stars and near-stars haven't delivered in an entertainment way satisfactorily and that has soured theatre patrons on them. Some of them actually gave value received in entertainment such as Martha Raye, who proved herself a highly capable and pleasing performer, but she was the most recent Orpheum b.o. disappointment. 'Dead End Kids,' before her, also died, and Chester Morris, Charlie Butterworth, Henry Armetta and 'Little Tough Guys' also fell down completely as draws here. Even the Marx Bros. on their last visit here played to disappointing returns.

Two exceptions have been Bob Hope and John Boles, particularly the former. But Hope, of course, has been more in the radio limelight than the others and he stands with the tops of the comics. He didn't have an outside stage band to work with here and didn't need it, pulling a tremendous gross on his own.

Even when coupled with pretty good films, as the case with Martha Raye and a number of the others, and even when the show as a whole sizes up as above average quality, the public apparently won't turn out for the straight vaudeville.

Gordon Greene, managing director, blamed the failure of his recent 4,000-seat Minnesota theatre's vaudfilm season to inability to obtain major screen product. Judging by what has been happening at the Orph where good films have been coupled with the vaudeville, that wasn't the main trouble at all, however. Theatre men now feel that a vaudfilm policy is all wet for Minneapolis and that the Minnesota couldn't make a go of it even if it had major screen product to go with its vaudeville. Apparently little progress is being made toward reopening the Minnesota, although Greene, acting in behalf of the Benz Bros., former operators, who have an option on the house, is still conferring with attorneys relative to litigation or other moves to compel the major distributors to service the house.

Vaudfilm Ops, AGVA Meet in N. Y. On Closed Shop; 5% Booking Fee Is Chief Hurdle in Negotiations

First meeting between officials of the American Guild of Variety Artists and representatives of the major vaudeville circuits took place yesterday afternoon (Tuesday) in the office of Charles C. Moskowitz, of Loew's, N. Y. Present were spokesmen for Paramount, RKO, Warners, Fabian, Brandts and the Roxy theatre. Hoyt S. Haddock, executive-secretary, represented AGVA, and also present were officials of the affiliate unions, American Federation of Radio Artists, Screen Actors Guild and Actors Equity.

Nothing extensive was settled during the confab, which was more or less a get-together to lay the groundwork for the real negotiations which will follow. Principal issue of subsequent huddles will probably be the question of the 5% booking commission now charged by the circuits. AGVA is determined to eliminate the fee, while the circuits have indicated an equal insistence on maintaining it. There may be some tension over other points, but that will be the prime issue.

Circuit officials claim that the 5% tap is essential to profitable operations of the booking offices. It has been intimated in some quarters that rather than surrender the point they will terminate stage shows in some of the present vaudfilm houses.

AGVA argues, however, that in charging the 5% booking commission, the circuits are actually making the performer pay for accepting work. In other words, the employee pays the employer a commission for giving him a job. Union officials concede that the whole question is actually only a matter of principle, because if the 5% tap is eliminated the circuits will merely pay correspondingly lower scales. For instance, an act now getting $200 a week would be paid $190 and wouldn't pay a 5% commission.

Matter of Principle

Unionists admit the final result would be about the same, at least for acts getting more than the minimum scale, but they insist that as a matter of principle the booking fee must be dropped. Whether they'll be able to obtain their demand is another matter. If they fail, some agent-bookers now barred under the new license regulations from adding a 5% booking tap to the regular 10% agency commission may resume the additional assessment after May 1.

Representatives of the circuits at yesterday's opening confab included Maj. Leslie E. Thompson, RKO; William Brandt, of Brandt Bros.; Robert M. Weitman, Paramount; Al Reid, Fabian; Irving Lesser, Roxy; Harry Mayer and Ted Schlesinger, Warners; Marvin Schenck and Moskowitz, Loew's. Gus S. Eyssell, of the Radio City Music Hall, is ill and didn't attend. Circuit officials held a preliminary session last week to exchange views and map strategy.

Rose Deal in Abeyance

Negotiations with Billy Rose for contracts covering his Diamond Horseshoe nitery, N. Y., this season's Aquacade shows at the New York World's Fair and Golden Gate exposition, San Francisco, were begun Saturday (16) by AGVA. No agreement was reached, but sufficient progress was made for AGVA to call off the strike it had planned for that night at the Horseshoe.

With Haddock out of town the latter part of this week, further huddles with Rose have been postponed until next week. Union is seeking a contract rating the nitery as a Class A spot, with minimums of $60 a week for principals and $40 for chorus, but Rose has so far declined to agree. Question of wages and conditions for the water shows at the New York and Frisco fairs is also involved, as is a union claim against Rose for alleged non-payment to several performers of the rehearsal money held in escrow last season by the manager. Largely because of conditions at last year's Aquacade, the union is determined to force Rose into line without delay.

First of the regular membership meetings of AGVA's New York local will be held at 2 o'clock next Tuesday morning (26) at the Piccadilly hotel, N. Y. Principal business on the agenda is the matter of a local constitution.

PHILA. COPS NOT IN LINE ON BENEFITS

Philadelphia, March 19.

The newly formed unit of the American Guild of Variety Artists and the Theatre Authority on Friday (15) appealed to Director of Public Safety James H. (Shoecy) Malone to forbid members of the police department to 'sandbag' nitery ops into forcing acts to perform gratis at police functions.

The cops are the only group that TA hasn't lined up. Virtually all other so-called benefits have been wiped out since TA stepped into the Philly territory last month. Thursday night (14) the Mummers Assn. had commandeered a half dozen performers to appear cuffo at their jamboree at Convention Hall. Just before the show began Richard Mayo, Philly TA rep, appeared and ordered all actors to leave the hall.

The next day the Mummers group appeared at an agent's office and hired the same acts on a paid basis.

HANDIN REELECTED PRESIDENT OF NVA

Louis Handin, attorney, was reelected president of the NVA at the annual meeting held Sunday (17). Other officers set include Al Edwards and Billy Gould, v.p.'s, William Marble, treasurer, and Gean M. Miller, recording secretary.

Board of directors consists of Joe McInerney, Charles Preston, Jack Boyle and Joe Verdi.

Mary Small's Tour

Mary Small has been set for a vaude tour of seven or eight weeks, opening April 12 at the Earle, Washington. Ed Wolf office set the deal.

Singer bowed off the Ben Bernie program last week, being replaced by Dinah Shore.

PARAMOUNT, N. Y.

Tommy Dorsey Orch (14) with Frank Sinatra, Pied Pipers, Red Skelton, Winfield & Ford; 'Road to Singapore,' reviewed in VARIETY *Feb. 28.*

Tommy Dorsey's orchestra occupies the major portion of the stage show here this week with a band somewhat different in personnel and style than that of its last stand at the Par. Combination of Dorsey and the Crosby-Hope-Lamour starrer is spelling good business, opening-day response running the house to six stage shows, last (show caught) coming up from the pit at 10:45.

Dorsey's five-sax, six-brass, three-rhythm (no guitar) layout has been revised to the point where it's now more of a jazz band, seemingly having lost much of its commercialism, except the leader's trombone. Latter will be a winner as long as he has the breath to pump the horn. Band doesn't use one ballad all the way through except for the several done by vocalist Frank Sinatra, who shows up fairly late.

Band features Bunny Berigan, who recently gave up his own outfit to rejoin Dorsey's trumpet section, and Buddy Rich, admittedly one of the best drummers in the business. Berigan took breaks that didn't show much when caught, and were done with little enthusiasm. He may have been exhausted, as the whole band could have been, by six shows added to rehearsals, etc. Rich is consistently heavy in the rhythm section, often overshadowing the whole band. He's soft when he has to be behind singers, etc., but on the hot stuff the outfit comes across the foots almost all drums. His work as the basis of the band may be technically tops, but to the average listener his breaks add up to a lot of noise. Spotlight piece in the finale, 'Quiet Please,' is too long.

Band does two sock standards, 'Song of India' and 'Marie.' They're the only two straight orch numbers that really mean anything. 'Easy Does It' shows up as a lengthy rhythm job that generates almost forgotten palm-whacking in the audience. It drives (so they said) Winfield and Ford, colored dancing pair, from the wings for a series of smartly and effortlessly delivered taps. Work on a sliding platform that rolls out from beneath the bandstand, unison stuff and challenge work drawing good and deserving response. One uses a peculiar sliding motion that stands out.

Sinatra, in his first date here with the band, is sock all the way. He does an appealing job on each of his numbers, getting a different, easy interpretation into the lyrics of all. He's sure of himself and it shows in his work. Leadoff is 'My Prayer' with a stained, church-glass effect on the drop behind. Follows with 'Careless,' 'All Things You Are,' smash 'South of the Border,' then comes back to do 'Marie' with the band chorus in back.

Pied Pipers, male band group, do two numbers fairly early, putting over in nice fashion 'What Can I Say Dear?' and 'Oh Johnny.' Latter is given a novel twist with successive choruses in Oriental, Scotch, Viennese and Russian manner. They're okay. Quartet is parked on the stand with the band throughout.

Red Skelton clicks mightily with various takeoffs, from the opening 'pigeon-toed jitterbug' through a boy and a girl from Brooklyn, Yonkers, etc., passing a candy store, to his finale 'television announcer' interlude. Latter is a howl all the way. In this comic is supposed to be an announcer on a liquor commercial. Duties include taking a slug of his sponsor's stuff each time he delivers a plug in an hour's program to prove how 'smo-o-o-th' the stuff is. Gets progressively drunk as the commercials come and go, and at the end is paralyzed. Audience eats it up. *Wood.*

Paramount, Newark

Newark, N. J., March 15.
Dixie Dunbar, Rhythmaires (4), Ethel Barrymore Colt, Carr Bros. (2), Barbara Belmore, Keaton & Armfield, Joe Fecher's House Orch (11); 'Parole Fixer' (Par), 'Village Barn Dance' (Rep).

Mystery of the week at Broad and Market streets is why the Adams Paramount has seen fit to dub current stage show 'Hollywood Oomph Revue.' The only cinema personality on the bill is diminutive Dixie Dunbar, and she's been away from the fabulous film center for nearly two years.

Production has its moments, with top billing of Misses Dunbar and Colt proving some hypo at b.o., but it is not up to standards of previous presentations. A little more work on the line and less energy expended on the marquee would probably result in a more cohesive stage offering.

It was virtually impossible opening day (15) to judge Miss Colt's talents. Suffering from a severe cold, she made her regular appearance and was guilty of a tactical error when she announced after her first set of songs that she'd been ensnared by the sniffles. Many customers quit the house during her vocalizing and never learned the cause for the unpleasant noises emanating from the public address system. Following the revelation of the cold, Miss Colt apologetically slipped into her swing version of 'Say, Si Si,' which wasn't bad when one realized what was wrong with her pipes.

Miss Dunbar, the second fugitive from 'Yokel Boy' to turn up here in two weeks (the other was Buddy Ebsen), most satisfying in her tap routines, two with the Rhythmaires supporting her in full dress, the other solo. She works hard and drew earned curtain calls at show caught. Rhythmaires provide class background.

Other clicks are Barbara Belmore, who tosses a few new twists into standard acro terping, and the Carr Bros. (formerly Carr Bros. and Betty), whose acrobatics, burlesqued and straight, make up a knockout knockabout act.

Neal Keaton and Georgette Armfield get nowhere with so-so dialog, but femme brought house off its hands at this catching with impersonations of Hepburn and Garbo that were okay. Pair also introduce deadpan comic, Jack Murray. He works hard, imitating sounds of musical instruments, no novelty to audience, which heard Ross and LaPierre do same stuff two weeks ago—even to imitation of Clyde McCoy's trumpet doing 'Sugar Blues.'

NEBRASKA, LINCOLN

Lincoln, March 16.
Pat Paradise, Randall & Carr, Willard Ellis, Claire & Hudson, Dave Haun's Orch; 'Farmer's Daughter' (Par).

Still no truce between the J. H. Cooper-Par forces and those allied with L. L. Dent's Westland Theatres, Inc., or so it would seem from the carrying-on here this week. For more than a week, the Dent ally, Howard Federer's Nebraska Theatres, Inc., had been billing the 'Sidewalks of Paris' unit, and two days before it was to open at the Liberty, Cooper's city manager here, R. W. Huffman, suddenly found himself with a stage show for the Nebraska.

To make the going interesting, the Nebraska being the cheapest priced Cooper house, this vaudeville collection is being offered as an added attraction over the regular house policy, and at no change in prices from the 25c top.

Night clubs gave up the talent which peoples this stage with exception of Dave Haun's orch, which is the local radio (KFAB-KFOR) standing band. He does two novelty musical numbers and otherwise plays the show.

Spotlight is on the nudie here, Pat Paradise, not bad-figured stripper, who unwraps herself from cellophane early in the show, and later comes out with a parasol which she holds high over her head most of the time. The Randall-Carr twosome splits their repertoire, Jean Carr doing her Ripley acrobatics, sitting on the back of her own neck, and otherwise clowning adagio with Randall. Willard Ellis, m.c., makes the most of sturdy gags, some of them too sturdy, but he garners a lot of laughs. Bellringer of the troupe is the Claire and Hudson duo, in knockout acrobatics, and they bow the show into the traveler.

Show is short, 45 minutes, but it's okay. Business, even though good, can't hope to stuff the profit column at this low tariff. *Art.*

CHICAGO, CHI

Chicago, March 16.
Robbins Bros. & Margie, Gracella Dancers (4), Senor Wences, Three Swifts, Chicago Theatre Ballet (12), Adrian Orch; 'Road to Singapore' (Par).

Filler show that has sufficient entertainment in individual acts, though the layout generally doesn't ride in any unified fashion.

Opening turn of Robbins Bros. and Margie is not completely suitable for this spot and would be considerably happier across the street, at the State-Lake, where their dancing acrobatics would be more effective.

Fine novelty turn for the Chicago is Senor Wences with his ventriloquism with dummies which are strictly in the imagination of the audience. Uses his fist for one dummy and a head in a box for another. Splendid novelty for class theatres and cafes. Ends up with some juggling of a whirling platter on a stick, but this isn't on a par with the ventriloquial bits. However, it all adds up to an excellent, sure-fire act.

More novelty and acrobatics and juggling from the Three Swifts, standard in this house with their comedy Indian-club tossing. Good act but not completely in harmony with the bill as a whole. Same goes for the Gracella Dancers with their outstanding adagio slinging. Had this audience gasping over the remarkable tossing of the little girl. Splendid variety entertainment anywhere.

Chicago chorus line is on for two numbers. Adrian orchestra turns in a fair job for the most part, but handles the Gracella act accompaniment very well.

Biz good at the third show Friday (15). *Gold.*

LOEW'S STATE, N. Y.

Jimmie Fidler's 'Hollywood Parade' with Michael Whalen, Helen Mack, Mary Healy, Peter Lind Hayes, Olympe Bradna, Edith Fellows; 'Remember the Night' (Par).

The several weeks in which Jimmie Fidler has had his 'Hollywood Parade' on tour have done lots for all concerned. It's now a compact 55-minute unit, gay, youthful, and entertaining, a cinch to please in all houses. It started off awkwardly in Pittsburgh, where, however, the obviously basic talent ingredients were recognized. Trimmed from the teeoff date's 80 minutes to 55, it's the difference between bank-night and an 'A' production.

Fidler is a personable newshawk and mike personality who has assimilated sufficient stage poise to get over although, like all other chatterers, he's more at ease when seated at the mike.

The parade of young people makes for an interesting assortment of divertissement that runs the gamut from song and dance to dramatics and mimicry. Of these, Peter Lind Hayes talented young son of vaudeville vet Grace Hayes, manifests the advantages of his variety heritage. He used to tour with his mother in vaudeville. She now operates the Grace Hayes Lodge in Hollywood.

An inherent ability to burlesque and mimic forms the essence of his artistry. The young man is cinch by himself in the fastest company, notably in a stage revue or a class nitery. He has an ingratiating self-kidding style, and while some of his lampooning is devastating (Arthur Tracy's tremolo 'Street Singer,' Carmen Lombardo's balladeering, and others), it's all in good fun. Hayes puts the convincer on it by observing that imitation is the sincerest form of flattery, and all are done with a basic respect for the originals' talents.

Michael Whalen, who seemingly rates well with the State fans, soon relinquishes the m.c. chore to Fidler, who, alternating with a gag and intro, does all right. That one about Orson Welles and Alex Woollcott, with the 'Susan and God' tag, might be dubious, but by and large he manages well. Mary Healy, 20th-Fox songstress, looking quite orchidaceous, an attractive, sartorial contrast to her natural blonde looks, sells her songs well. She does 'Night and Day' and 'Sorry for Myself' (from her film, 'Second Fiddle') and later cuts up with a little 'Jumpin' Jive,' doubled with Hayes.

Helen Mack handles the first of what might broadly be labeled 'dramatic' excerpts. One less would be a good idea, but they don't pall. Miss Mack, who registered in 'Girl Friday' (Col), does a dramatic sequence that's a highlight of the film. Good synchronization with offstage voices, via a disk or soundtrack hookup, points up the bit effectively.

Olympe Bradna, petite French song-and-dance specialist who, however, has been doing straight roles chiefly since her Paramount film contracting, follows with an s. & d. specialty. A so-called surrealist playlet, reading the dialog backwards for comedy results, is next, preceding Edith Fellows, who's in a scene from her 'City Streets' film, straighted by Whalen. This makes for a somewhat close succession of dramatic roles, giving the impression of going overboard on this sort of interlude. Follows the Hayes-Healy 'Jive' routine, and then Miss Mack and Whalen enact a love scene, hoked later by Fidler with Miss Bradna. Young Miss Fellows follows with a classic waltz ballad in nice voice, a surprising change of pace, encoring with 'Punchinello,' first done by her in a Columbia film.

Young Hayes is next with his broad mimicry, taking in Fred Allen, Arthur Tracy, Bernie, Richman, Crosby, Bob Burns, Calloway, Carmen Lombardo, Allan Jones, Skinnay Ennis, Rathbone, Boyer, both male Barrymores, Joan Davis and Ben Blue. All are done briefly and humorously, so that despite the multiplicity of personalities none bores. Following Fidler's newscast bit, a radio studio reenactment, 'All In Favor Say Aye' is a good finale to parade the company for its final bow. After the curtain rings down there's a mike trailer for I. J. Fox for lending his furs to the company.

Business strong all day Thursday (opening). *Abel.*

FLATBUSH, B'KLYN

Bobby Byrne Orch (13) with Dorothy Claire, Jimmy Palmer; Four Co-Eds, Bert Wheeler (4), Billy Blake, Buddy & Vilma Ebsen.

Stage shows, with a flock of shorts and newsreels, remain as a policy here until summer, when the house will take a rest on in-person talent, as it did last year. Presumably, shows will be resumed in the fall.

This week the lights are up on the stage for a long stretch, about one hour and 40 minutes, with Bert Wheeler and Co. being allotted considerable of the time. Wheeler does the act he did at a recent Paramount, N. Y., date and splits it up, coming on with his clever stooge, Hank Ladd, between each turn and saving the punchiest portion for the finale. As far as this audience was concerned, turn was full of laughs, some taking particular delight in hissing Ladd's heckling of Wheeler. Wheeler's bit in one, after the curtains have closed on the rest of the layout, tops everything. That's the 'confidential' talk about his troubles, partners in the act, etc. Goes over better here than it did at the Par because it's a smaller house and the audience is inclined to be less blase.

For an initial stage date, the Bobby Byrne orchestra acquits itself admirably, doing equally good work behind the acts and on its own. Headed by the leader's solid tromboning, the 13-piece group (four sax, two trumpet, two trombone, four rhythm) manages to get in only two or three clean, well arranged numbers free of the other acts. Though too loud at times, and using a sax man down front for clarinet breaks which don't impress (especially with an open mike amplifying it to ear-puncturing shrillness), the band gets over solidly.

Byrne's few occasions to take over the m. c. chore from Wheeler reveal an easy manner of self-handling unsuspected in view of his limited opportunities to brace a mike on his own. Dorothy Claire has good sales ability on 'Half of Me Wants to Be Good' and 'I Cried for You' but she overdoes the hopping and jitterbugging. Jimmy Palmer, band's other vocalist, handles a pop and an oldie, doing only a fair job when caught.

Four Co-Eds lead off with a tumbling and tap routine, both of which click. They're four comely gals in abbreviated costumes. Billy Blake's a young trumpeter with a bashful attitude that got him when caught, along with his work, an earned trio of encores. His imitations on the horn of Henry Busse, Louis Armstrong, Ted Lewis and others are showmanly delivered. Actual playing ranges from mediocre to very good. His aping on trumpet of the Glen Gray theme, 'Smoke Rings,' stands out. The solo when the Gray outfit does it is actually played by a trombone, and Blake gives a good imitation of it.

Buddy and Vilma Ebsen, from pictures and legit, and a standard high calibre vaude turn for years, has little trouble convincing the audience they're topflight stuff. Pair are strong in clever dance numbers, relieved by singing and gagging. Opening with a comedy dance by Buddy team skips through several to a sock old-fashioned cakewalk. Buddy, sans his sister, was until recently in 'Yokel Boy' on Broadway. *Wood.*

STATE, HARTFORD

Hartford, March 16.
George Olsen Orch (14), with Harrison Sisters (3), The Bachelors (4), Jean Blair, Ronnie Mansfield, Virginia McNaughton, Harry Savoy Co. (2), Mills Bros. Co. (5), Sam Kaplan pit band; 'East Side Kids' (Mono).

Bill is a sturdy one, vibrant with entertainment value received accordingly when caught. Marks second theatre date for the Olsen crew after leaving the N. Y. Biltmore hotel the latter part of February. Band is essentially sweet-swing and falls into the mood of today's popular taste. However, trimming and rerouting would improve layout's pace.

Top applause-getters are the usually clicky Mills Bros., who stop the show. Four colored lads, assisted by guitar accompanist, are playing their first date here. Easily live up to the reputation they garnered years back with their harmony work and instrument imitation.

Activities get underway during a poetic recitation by Olsen about the different sections of the band, which consists of three sax, three trombone, three trumpet, two pianos, drums, guitar and French horn, with one of the ivory ticklers doubling on a Hammond organ.

Band's efforts are sandwiched in between other turns on the bill. Genial and suave, Olsen has on hand, comparatively, a carload of vocalists, all of whom go over nicely. Vocaling singles are Ronnie Mansfield and Jean Blair, the Harrison Sisters, a trio, and The Bachelors, male quartet.

First assisting artist out is Virginia McNaughton, who does nicely with two tap routines. Gal's work is clear and effortless. Harry Savoy sells himself to the hilt with his standard stuttering turn and semi-offensive gags. Crossfire patter with a comely looking gal (Eileen Wenzel) is effective and somewhat reminiscent of the burlesque type, which, for this family house, is somewhat questionable.

Closing spot is held by the Olsen outfit, which finds it difficult to follow the Millses. Hold up their end very well with a couple of novelty numbers that are good, and vocalizing by Miss Blair and The Bachelors. Latter group is in the groove with a burlesque takeoff on the quartet from 'Rigoletto.' Spotted earlier, the Harrison Sisters harmonize for effective returns.

At show caught, Friday night (15), plenty of the 4,000 seats were still available. *Eck.*

MUSIC HALL, N. Y.

Joe Jackson, The Biltmorettes (3), Edwina Eustis, June Forrest, Earl Lippey, Choral Ensemble, Corps de Ballet, Rockettes, Erno Rapee conducting house symph, Richard Liebert, Alexander Richardson on the organs; 'Young Tom Edison' (M-G), reviewed in VARIETY *Feb. 14.*

Comes Easter and the Music Hall reprises its highly effective 'Glory of Easter' church scene, using it this time in place of an overture and with Edwina Eustis' mellow contralto soloing in the 'Reve Angelique' segment of Rubinstein's 'Kamenoi Ostrow.' This marks the seventh repeat of this eye and ear-appealing stage spectacle, and it's as clicko now as at its first presentation, every M. H. department, from the lighting down to the choral masters, rating deep bends.

Show's second half is 'Easter Parade,' also a reprise, featuring a novel Stroblite production bit entailing animated flowers, a Ferdinand the Bull and the Ballet. Albert Stillman provided the special lyrics for this. Another fine scene is 'On the Avenue,' the singing ensemble being spotted in front of a church and June Forrest and Earl Lippey soloing Irving Berlin's 'Easter Parade.'

'In the Park' features Joe Jackson, the tramp cyclist, and the Biltmorettes, three femme tumblers with a plenitude of great tricks. Ziegfeld's showgirls never got the production buildup that the M. H. gives to acrobats, and it adds plenty to such sight acts. Jackson, who follows the tumblers, appears to be leaning more and more on pantomime and less on his cycling. He got over at the last show Thursday night (14), but was working too slowly.

The Rockettes provide the usual booming applause finale, the precision line's costuming being especially good.

Rain hurt business opening night (Thursday). *Scho.*

PALACE, CLEVE.

Cleveland, March 16.
Woody Herman Orch, Betty Bruce, Carol Kaye, Belett and English Bros., Linda Ware, 'Castle on the Hudson' (WB).

As a low-budgeted bill, and with Woody Herman's orchestra forming a heavy-selling background for Hollywood's Linda Ware, this one gets over fairly easily.

To jivers who have hoofed to his rhythms locally, Herman's versatile showmanship on local vaude bow is a surprise. Young maestro pushes up the curtain with a vigorous burst of blues notes, using 'Blue Heaven' as a catchy starter, and he has no trouble in sustaining the same fast, but melodic, swing pace. There's no windy guff to his work as emcee, and after he uncorks his bag of tricks with likeable casualness, from heating up his clarinet, sax and pipes in 'Indian Summer,' the mood is well established for Betty Bruce.

Dancer from 'Boys from Syracuse,' though restrained to two quick numbers, leaves an indelible impression of a strikingly original style and personality. She taps with vibrant decisiveness, putting in some swing-about flourishes on one heel that add sauce to her triple-time beats, which are as smart as her abbreviated, black velvet outfit.

It's a scanty bill as far as quantity of acts go, but they are snapped along by band's astutely spotted specialties. Carol Kaye, vocalist, steps in with a pleasingly grooved rendition of 'Bluebirds in Moonlight' but loses some of the regulars' favor by resorting to too much tricky double-key stuff in 'Starlit Hour.' Combo of four saxes, four clarinets and ditto trumpets wins it back by smashing through 'Woodchoppers Ball' with Herman's individualistic blues technic, which is neatly hoked up in the 'Fan It' satire on old-time jazz.

Generous dash of ace knockdown comedy is sandwiched into show by Marion Belett and the two English Bros. No different than their usual routine, but boisterous round of gymnastic pants-kicking foolery could not be done any better.

Buildup for 15-year-old singing starlet from Paramount studio is so solid that Miss Ware doesn't have to worry so much about initial appearance here. While a bit green about exits and handling mike, her double-register voice is distinctive enough to wham listeners.

Coloratura's notes climb on a sky-rocket as she trills 'Ama Pola' with all the traditional concert pyrotechnics. Sounded a bit shrill or metallic at opening, but mike might have been faulty. Much better and more natural in 'Balalaika,' after which she goes back to such show-pieces as 'Artists Life Waltz' to reach a C above high C. Returns for two of her film ('Star Maker') numbers, 'Dark-Town,' at piano, and 'Apple for Teacher,' which go bigger down this audience's alley. *Pull.*

Gene Dennis, psychic, now the wife of John von Herberg, theatre owner, is conducting a column in the Seattle Daily Star, titled "What Would You Do?"

OLYMPIA, MIAMI

Miami, March 16.

Edmund Lowe, Loretta Dennison, Slate Bros. with Fay Carroll, Jerry Kruger, Will and Gladys Ahern, Harold Barnes; 'Road to Singapore' (Par).

Not unusual case of film luminary getting marquee billing, but being dimmed by lower-case stage acts must cause some brow-knitting among Olympia bulb-changers this week. Name in lights is Edmund Lowe, who supplies plenty b.o. glitter, but is eclipsed when his low-voltage sketch is subjected to glare of high-powered supporting layout.

Suave fugitive from sound lots has a genial, easy manner that registers in warm-up chatter. However, when launched in feeble exchange with Loretta Dennison, anent 'How to Make Love and Influence Women,' even adolescents in front row had suggestions for bettering technic. Happily, surrounding talent glosses it over with sparkling entertainment.

Working with a looker tagged Fay Carroll, the Slate Bros.' buffoonery runs screwball gamut from A to Z. Payoff has gal, stripped down to essentials, lifting feather-weight Slate off into the wings. Pair are back in a flash with positions reversed. Isn't until quartet rip into a side-splitting, roughhouse acrobatic burlesque, though, that customers tumble to fact victim of mayhem isn't Miss Carroll, but realistic, flesh-colored rubber dummy.

Billed as 'sweetheart of swing,' Jerry Kruger, who's been scoring heavily this season at beach bistros, socks across a nifty jive arrangement of 'Having Any Fun' as opener. Clicks with torchy 'I Thought About You,' and rocks them home with 'Honeysuckle Rose.' Swing lingo interpolations in this number are particularly effective.

Aside from capably handling m.c. chores, Will Ahern puts in still another bid for most-versatile performer honors. A city slicker, he displays an assortment of his standard rope-spinning the south of the border fraternity might envy. Debuts with a Mex tenor takeoff that draws a howl, slips into an amusing lasso-twirling monolog, bows partner on for graceful rope terp and they beg off with ballroom routine inside double rope circle.

Harold Barnes tees the show off with a spectacular workout on the high wire. Equilibrist goes over strong with extensive repertoire of spine-tingling nipups done through hoops while blindfolded on swaying strand.

House full when caught at late show Saturday (16). *Lea.*

TOWER, K. C.

Kansas City March 16.

George West, Guy Cherney, Stalac Bros. & Pearl, Danny & Edith, Bobby Roberts, House Line, House Orch, Barney Grant; 'Invisible Man Returns' (U).

Title of 'Hullabaloo' is tagged on this one, but there is no semblance of identification between the show and the billing. It's mainly for the ad layouts and the marquee, as setup is without a headliner. Four acts have been imported instead of the customary three, and the house line is called on for three full numbers instead of the usual briefies it has offered the past couple of weeks.

Where last week's show was overtime, this one is down to 41 minutes, a few under the usual allotment. Running time is just about earned by talent, which is all solid standard stuff (excepting the regular weekly am), though nothing to bugle about.

Eight gals open in black and white costumes doing a precision terp to 'Man Who Wasn't There' theme, which keeps attuned to the film. Barney Grant then steps in as m.c., playing it straight throughout. His return to the bill here follows a two-week vacation.

Stalac Bros. and Pearl are the first standard act, and oblige with a combination of teeter acrobatics and terp. Brothers have several teeter-board numbers worked to a fine point, and these are interspersed with solo acrobatic taps from the femme. George West follows solo with a round of novelty tunes which he gets out of a clarinet, a 10c flute-whistle, a piece of rubber tubing and a gadget he made by stringing a bass fiddle string through half a bass drum. Fellow is personable and makes most of some monolog between his numbers.

Guy Cherney is third standard act in succession, and contributes stylized singing of both pop and more-enduring tunes. Closing his act, he invites line girls on in Erin costumes to tap out a routine of waltz clog, jig and reel, while singer chirps medley of Irish ballads as a timely offering for St. Patrick's week. Bobby Roberts is week's am selection, a juve xylophone hammerer. Lad has his instrument well under control and is drawing encores (unusual among previous ams here) every show with an arranged 'Glow Worm' and several pop tunes.

Closing, Danny and Edith are spotted at skipping rope while getting off some neat tap routines in a manner rating their position on the bill. Girls wind up show with a swing number in outstanding russet and gold costumes matching the set, which has been given unusual attention this week. *Quin.*

EARLE, WASH.

Washington, March 16.

The Duffins, Marc Ballero, Wilson Lang, Three Freshmen, 16 Gae Foster Girls; 'Castle On the Hudson' (WB).

House evidently decided to coast on this one, and without a sock specialty in the lineup, it's dullest offering here this season. Only attempt to dress it up is use of linegirls in twos and threes for multiple introductions. Otherwise it's straight vaude with three ensemble numbers.

Opens with clever jam session by pit band, with trumpeter doing nut vocal of 'Ma, He's Making Eyes.' Line starts doings in red-and-white Alpine costumes with smooth formation stuff, falling back into semicircle as the Duffins work on in satin, Swiss garb for novel acrobatic knockabout, done in ballet mood, but with enough comedy bends and spins to click solidly.

Two gals in white organdy float out to introduce Marc Ballero, who takes over in tux and green felt hat for varied succession of imitations. Using Fred Allen as m.c., guy rattles off Edward G. Robinson, among other show biz stars, and encores with The Shadow, complete with harbor melodrama sound effects. Some good, some n.s.g., but it moves so fast total impact is strong.

Line takes over against shamrock backdrop, half in slacks and half in skirts, for swing jig. Chorine Eileen Ritter doing nice vocal bit with 'Doing the Shenanigans.' Plump tenor, Wilson Lang, appears toward finish to warble 'Irish Eyes,' sticking as travelers close behind him to give 'em 'Over the Rainbow' and 'Balalaika.' Morton Downey-like voice is pleasing, but he lacks personality to win more than adequate hand.

Four gals present Three Freshman and trio please with slapstick hand-to-hand stuff, varying usual comedy cliches with sneezes, misses and unexpected twists. Three-high fall, after 'don't go away boys!' crack from top chap, gets 'em off to good hand, which makes airplane takeoff imitation an anti-climax. Line returns in ivory brocade and sequins, falling back while Duffins offer so-so waltz saved by trick lifts and girl's acrobatics, and delivering smart precision tap number as Lang tenors 'A Cigaret Was Burning' via offstage mike. Duffins back for flash spin to bring down curtain to mild applause.

Biz light. *Craig.*

LYRIC, INDPLS.

Indianapolis, March 15.

'Flying Down to Rio' unit, with Don Galvan, The Rhythmeers (8), Andree Andrea, Escorts & Betty, Novak & Fay, Jimae, Cleve, Keller & Prof. Cheer, Line (8), Orch (18); 'Green Hell' (U).

Depending on the appeal of numbers to pull customers into house, bill this week has a stageful of performers, with no one act in the upper brackets as far as boxoffice draw is concerned. Ten house men in pit have been moved to stage, and eight musicians who travel with the show as The Rhythmeers have been added.

Set is Cuban, with orchestra wearing corresponding jackets. Don Galvan, a Bronx Cuban, plays the guitar, sings and m.c.s, mixing humor with his introductions. Eight girls form line and make three appearances, at opening, middle and close. May be kept on as house line, but need more practice before they can add much to bill. After line number and two songs by Galvan, orch plays '18th Century Drawing Room,' followed by Jimae, who skillfully performs card tricks, finishing with a smoking routine in which he plucks cigarets, cigars and pipes from the air to good hand. It's a turn, though, that is frequently done.

Novak and Fay, who have appeared annually on the Lyric boards, win giggles with their deadpan comedy acros. Then follow with some legit muscle work. Andree Andrea fills two spots, the first a dance to 'Beguine,' in which she exposes the torso for a finish. Later, she does an acro kick number which is anti-climactic.

Escorts and Betty, three men and a girl, are heaviest mitt winners with their modern harmonizing of pop tunes. Do 'Bluebirds,' 'Careless,' 'Ma' and 'Confucius Say.' Cleve and Keller, with Prof. Cheer, do a typical man and woman goofy act, with the Prof. as stooge. Have Ripley finish, with Cleve playing mallet solo on skull of the Prof.

Entire company comes on stage for rhumba tap finish by line. Running time (61 mins.) has plenty of slow spots, but weight of cast is enough to assure customer of money's worth.

Biz fair at third show Friday (15) *Kiley.*

ROXY, N. Y.

Don Arres, Bob Neller, William Heyer's Yo-Yo, The Foursome, The Orientals (4), Gae Foster Girls, Paul Ash House Orch; 'My Little Chickadee' (U), reviewed in VARIETY *Feb. 14.*

Nice selection of acts, generally, neatly peppered with plenty of novelty, gives the Roxy an excellent 60-minute stage show this session. House producer for Fanchon & Marco tosses in the remainder of the seasoning it requires in a production way and provides the line of Gae Foster Girls with obvious but nevertheless strong routines to tie in with the other acts and the picture.

Opener is a 'Confucius Say' number which is a natural for the Oriental risley turn that follows. Only unfortunate circumstance is that the 'Confucius' stuff is by now becoming trite. However, it is too good a tieup to miss here, and F&M. has done it well. It's introed by six femmes in full Chinese garb warbling the tune, with the rigging parting to reveal the line in more revealing costumes and pigtails against a Chinese scenic drop. Hon. Ancient Philosopher, in whose name all this is invoked, probably never heard as wild a tempo as the terping is set to, nor the likes of the accompanying clarinet obbligato, but then he never had to put 24 shapely pairs of gams through an introductory routine.

Atmosphere created serves to bring on the Kanazawa Troupe (billed here as the Orientals), vet four-man Japanese risley team. It's to be assumed, of course, that in Confucius' time any feeling which has since developed between Chinese and Japanese, was not present, so there is no use, for the sake of international amity on the Roxy stage, in bringing it up. Act is the tops in work of this sort, neatly threading unobtrusive comedy throughout its standard exhibition of rolling and balancing barrels and each other on their feet. In addition, toss in some acro work and upside-down juggling for nice response. Act last week played the nearby Loew's State, hence the probable switch in billing.

Don Arres (New Acts), airways warbler, follows. He serves to bring on the line in a Spanish routine which it performs in unexplainable, flowing Greek-type gowns. Femmes mold themselves into a large circle in which The Foursome (New Acts) does ballroom hoofing. William Heyer's Yo-Ye (New Acts), billed as 'The World's Greatest Educated Horse,' completely justifies the appellation.

Bob Neller's standard ventriloquism winds up the turns. He uses an amazing dummy, Reginald J. Trickpuss, which not only actuates its jaw and rolls its eyes, but can grin to show its teeth, pucker its eyebrows and otherwise express emotion. Neller has Reggie whistle, sneeze, belch, yodel, do 'Peter Piper' and give other complete evidence of technical skill. He winds up with something entirely unusual, having the dummy do a bit of heart-tugging on the theme that he has only 10 minutes to live. Could be corny, but it isn't, and clicks rather well.

Neller's gags via the dummy, however, could be polished somewhat, for he seems to face an unusual condition. Audience apparently has room for but one woodenhead in its heart, Charlie McCarthy. It isn't until Neller gives every possible evidence that he's at least as technically proficient as Edgar Bergen that there is any warming up. He follows with a strong encore minus the dummy, doing Bonnie Baker's 'Oh, Johnny' without moving his lips. It gets a good laugh.

Finale for the Gae Fosterites is a Mae Westian routine which finishes with a straight line tapping and kicking exhibition while the screen comes down and the picture starts. Gals do their best West wiggles through all of the credits on the picture—which is probably as good a way as any to amuse the audience through those interminable names—finally fading off as the film actually begins. It's a swell bit of novelty. *Herb.*

EMBASSY, N. Y.

(NEWSREELS)

Lack of live news from the five newsreel firms this week focuses attention on their excellent presentation of meager material and highlights the trend toward multi-voice clips. Every company, excepting Universal, uses at least three voices, U still depending solely on Graham McNamee.

Paramount and Pathe, which sport a wide variety of narrators, have the edge in original coverage. Par, which recently added several new voices, employs Gregory Abbott, Joseph Boley, Bill Slater, Spencer Bentley, Gilbert Martyn, Bill Farren and Sue Read, while Pathe leans largely on Andre Baruch and Harry Von Zell, Clem McCarthy not getting any of his typical sports stories on the bill. Fox Movietone, besides Lowell Thomas, who's used almost exclusively on straight news, has Lew Lehr for his comedy contribution, Paul Douglas on sports and Helen Claire on styles. Adelaide Hawley, Bill Stern and John B. Kennedy do the stints for News of the Day. All these figure importantly because they help sugar-coat otherwise drab subjects.

Three reels acknowledge that the Finland-Russian war is over. McNamee helps put across U's footage, most of which has been seen before. Abbott dramatically narrates the nifty treatment handed the same event by Paramount. Same sort of semi-editorializing used by Par on its year-end reviews in the last two years is employed, with symbolic marching Nazi feet grabbed in closeup as the procession of conquests over Austria, Czechoslovakia, Poland and finally Finland is introduced, followed, of course, by scenes typical of the conquering enemy troops in each locale. Unusually effective. Pathe treats Finland's peace via interviews with the Finnish minister in Washington and Herbert Hoover. Par also has a few shots of a Madison Square Garden relief meeting.

After the Finland-Russo peace, the clips are routine until Raymond Gram Swing comes on for his exclusive for the Embassy. His intelligent analysis of the peace pact, and how the future of Europe rests largely on the way relationships between Hitler and Stalin develop, furnish exciting word painting. Too bad that charts and scenes weren't introduced to break the monotony of the Swing closeup.

Movietone covers the celebration in honor of British naval heroes from the battle with the Graf Spee and the landing of Sumner Welles and Myron C. Taylor in Italy. News of the Day has first pictures of the Byrd polar expedition. Movietone also goes for emphasis on Catholic church ceremonies in Chicago and N. Y.

Pathe shows workers painting San Francisco's Golden Gate bridge (excellent cameraing), Detroit bowlers warming up, Knights of Columbus track meet and a steam auto.

Par shows the N. Y. Yankees baseball squad in action, Golden Glovers in Madison Square Garden, Adolph Zukor and John W. Hicks being honored in Rio de Janeiro, a publicity blurb for the company's execs; Bruins versus Rangers hockey battle, a flower preview and a silly honeymooners-in-Florida episode.

Bill Stern garners a couple of laughs describing two rassling matches. Paul Douglas spiels for Movietone on spring football and softball workouts, slightly on the dull side, but grabs interest with the Colorado ski jumpers gliding down a snowy incline into a pool of warm water.

Fashion division is covered by News of Day, on pretty hat models; Movietone on shoe styles and new garb for pet dogs (human interest stuff that's good for a chuckle), and Universal, well-staged Easter fashions with pert models.

Program has two excellent shorts. Best of pair is Universal's 'Stranger Than Fiction,' which Tom Mead, U newsreel editor, supervises. Other is 'Life in Paris' (Col). *Wear.*

KEITH'S, BOSTON

Boston, March 14.

Art Ward & Thelma King, Jimmy and Mildred Mulcahy, Al Norman, Thurston's Magic Show (Will Rock); 'Marines Fly High' (RKO) and 'Murder Is News' (Warwick).

Mainstay of the current bill is the Thurston Magic Show, playing the last half hour. Will Rock has not the showmanly flair of the late Thurston, but he satisfactorily introduces and develops some of the best apparatus tricks of his predecessor, whose estate has given Rock the playing rights of the show.

The Hindu basket, guillotine, doll house and the 'Flying Princess' are still swell entertainment in this line and thoroughly mystifying to the theatregoer who wants to be amazed. Mechanical devices work smoothly and Rock keeps things moving at a bright pace.

Extra laughs are gleaned from the juve witnesses who come onstage for the sawing-in-two of the woman. The girl who steps out of the tiny dollhouse does a short dance to lend interest to the show. The mummy case trick is another showmanly demonstration, with the girl's torso doing a blackout while her head and feet show signs of life.

Magic unit is preceded by three acts, and of these, the harmonica turn of Jimmy and Mildred Mulcahy, in the deuce, is the standout. Duet 'Rhapsody in Blue,' 'Carnival of Venice' and finish with a strong arrangement of 'Tiger Rag.' They register all the way.

Al Norman in the trey spot gets tepid response to his comedy chatter, which is mostly hackneyed material. Opens with a quick series of impressions of various types of sleepers, using a bed as a prop. He really clicks when he uncorks some eccentric soft-shoe hoofing for his finale, and easily wins an encore for more of the same.

Art Ward and Thelma King open the bill with hoop juggling and acro dancing. Ward is skillful as a tosser of three, four and six hoops, but slows the act by milking the bows and the announcements. Comedy attempts fall flat and contributions of Miss King in this department miss entirely. She's the acro dancer of the team and shows off good standard ability in that line, with Ward working in unison. *Fox.*

APOLLO, N. Y.

Claude Hopkins Orch (14) with Orlando Robeson, Moke & Poke, Flo Mayo, Charlie Bristol, Viola Underhill Buster Cromwell, Apus Brooks, Sandy Burns, George Wiltshire, House Line (16); 'Mad Empress' (WB).

There's very little to get excited about in the current show. Comedy-dance team of Moke and Poke gets featured billing below the Claude Hopkins band, and the pair easily stand out above the rest of the layout.

Hopkins' 14 pieces haven't much of anything besides his ace pianoing, and there isn't enough of that. Band is an improvement over its last visit to this spot, but it still is below the musical level of some of its colored contemporaries of semi-name status. Gets off a list of tunes consisting of originals and a few pops, melodies of the latter, however, being buried to the point where it would take a tune detective to guess accurately their titles. One of the most expertly cut up is 'From Out of Nowhere,' a standard that becomes unrecognizable under Hopkins' treatment.

From out of the four-sax, six-brass, four-rhythm setup comes a line of instrumentalists for solos down front. Very few of them are done with enough ability at playing or improvisation to make them appealing. One sax bit near the finale is entirely too long. Orlando Robeson, the band's vocalist, sustains the poor impression. Sings too close to the mike, delivering his tunes in falsetto. Too, his style of delivery is too dramatic and stiff while articulation of lyrics is too pronounced.

Moke and Poke break into the band's turn for their bit. Pair have little trouble clicking handily with unison taps and seemingly ad lib fooling. Get howls with a lindy hop bit wherein one of the team dresses as a girl. From there on it's whatever comes to mind seemingly and the stuff is good and funny. They tap as one in their teeoff, using well-rounded routines.

Charlie Bristol is up front for hardshoe taps that impress nicely in their clearness. First number is well done, but could be better routined, the series of steps seemingly following a repeated pattern. Second is much better, being fairly accurately fitted to the 'Song of India' accompaniment. Style is along Bill Robinson's.

Singing in one, Viola Underwood does three straight original tunes, one too many. Response is nil, and her voice and manner of putting it over similar. She, too, gets too close to the mike. Trio of tunes are mixed in tempo, which eased the poor impression a bit.

Flo Mayo, aerialist, is the only ofay turn on the bill. A standard she uses a string of tricks that even to the uninitiated can be labeled elementary. Finale consists of about a dozen Lillian Leitzel wingovers and just ahead is a tough stunt, done in slow motion, exhibiting her ability to lift her body upward while hanging by her feet. Entire turn has little punch, though the cramping stage may have had something to do with that since it's not suited particularly to this type of act.

Better costuming and neater backdrops make the few production numbers eyefilling. Some portions are made negative, however by sloppy work of the house line. However, the routines given them call for intricate manouvers that would tax the ability of far better lines.

Comedy of Apus Brooks, Sandy Burns and George Wiltshire gets laughs, all that's demanded of 'em. An electric chair bit and the opening scene are okay. Latter is a burlesque of Stalin, Mussolini, and Hitler, trio shooting craps with moveable pieces of a map of Europe as the stakes. Idea is good. Buster Cromwell is a house singer. *Wood.*

HIPP, BALTO

Baltimore, March 17.

Eddy Duchin Orch (12), Stanley Worth, Lew Sherwood, Johnny McAfee, June Robbins, Dale Winthrop, Bob Dupont, Shea & Raymond; 'Reno' (RKO).

Smartly spotted to offset Holy Week slump, Eddy Duchin is holding up his end in bang-up fashion, with business rosy. Rather lengthy 60-minute layout has interpolated socko specialties by Bob Dupont, Dale Winthrop and Shea and Raymond, besides entertaining contributions by Duchin, who handles emcee stint pleasingly, and members of his orch. Coupled to the weak-drawing film, 'Reno' (RKO), drawing power of piano-playing maestro is evident from his opening signature to closing series of audible curtains.

Off to a swingy opening by orch, pace holds with lilting of 'Ooh What You Said' and 'Old Man Mose' by June Robbins, band vocalist, and completely in the groove. Arrangement of 'Beguine' by orch follows after which Miss Winthrop takes hold with a tricky brace of hoof routines sold to the hilt. Gal shakes

(Continued on page 54)

Variety Bills

NEXT WEEK (March 22)
THIS WEEK (March 15)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (20)
George Jessel
Hollimans
Kitty Carlisle
G & R Nelson
Chester Hale Gls
NORFOLK
State (21)
Blackstone Co

WASHINGTON
Capitol (21)
Jimmie Fidler
Olympe Bradna
Edith Fellows
Michael Whalen
Peter Lind Hayes
Mary Healy
Helen Mack

Paramount

NEW YORK CITY
Paramount (20)
Tommy Dorsey Orc
Red Skelton
Winfield & Ford
BUFFALO
Buffalo (22)
Adrian Rollini 3

CHICAGO
Chicago (22)
Horace Heidt Orc
State Lake (22)
Buddy Rogers Orc
MINNEAPOLIS
Orpheum (22)
Orrin Tucker Orc

PAUL GERRITS
CHEZ PAREE, CHICAGO
NOW
Via: MARK J. LEDDY

RKO

BOSTON
Keith (21)
Bill Bailey
Trade 3
Del Rios
Ginger Harmon
Holland & Hart
Lightner & Rosella
Minevitch Co
CINCINNATI
Shubert (22)
Woolford Co
Bellit & Eng Bros
Kidoodlers
Slim Timblin
Dixie Dunbar Co
Wally Vernon
Valodyr
(15)
Shep Fields Orc
3 Dancing Dolls
John Gallus
Emmett Oldfield Co
Rufe Davis
CLEVELAND
Palace (22)
Carl Simpson Co
Medley & Dupree
Maxine Sullivan

Rufe Davis
Patricia Bowman
(15)
Woody Herman Orc
Betty Bruce
Linda Ware
Bellit & Eng Bros
DAYTON
Colonial (22)
B & V Pickert
Dic, Don & Dinah
Linda Ware
Mert Walton
Milt Herth 3
(15)
Bruzettes
Carl Simpson Co
Kidoodlers
Wally Vernon
Peggy Taylor 3
Cass Daley
SYRACUSE
Strand (22)
John Boles Co
3 Jansleys
Vic Hyde
Lorraine & Rognan
Stuart & Martin
Samuels Bros & H

Warner

NEW YORK CITY
Strand (22)
George Olsen Orc
(15)
Johnny Messner Orc
4 Squires
Grace & Nikko
Paul Sydell
Morton Downey
Ben Yost Co
ERIE
Columbia (16-30)
Fussafire 2
JOHNSTOWN
Majestic (25-28)
Fussafire

PITTSBURGH
Stanley (15)
Buddy Rogers Orc
WASHINGTON
Earle (22)
Park & Clifford
Diamond Bros
Lester Cole Co
Geo Foster Gls
Edward Fils
(15)
Duffins
Wilson Lang
Marc Ballero
3 Freshmen
Geo Foster Gls

Independent

NEW YORK CITY
Music Hall (21)
Edwina Eustis
Joe Jackson
Rhythmettes
June Forrest
Earl Lippy
Hilda Eckler
Louise Fornaca
Belle Kelman
Robana Hadleigh
Joseph Levinoff
George Kidden
Carle Peterson
Rockettes
Corps de Ballet
Erno Rapee Symph
Roxy (22)
Gluck Sandor Co
Con Colleano
Marjorie Gainsw'th
Paul Ash Orc
Century (22-24)
Dolly Reel Orc
Windsor (21)
Bert Wheeler Co
Bobby Byrne Orc
V & Buddy Ebsen
Dolly Beebe
Condo
ATLANTIC CITY
Steel Pier (24 only)
Kay Kyser Orc
5 Juggling Jewels
Lowe, Hite & Stan
Mills Bros
Harry Savoy
5 Maxellos
BROOKLYN
Flatbush (22)
Sheila Barrett
Sammy Cohen
Bob Chester Orch
Lane Bros
(One to fill)
BALTIMORE
Hippodrome (21)
Bricklayers

W & G Ahern
A Robbins
Sylvia Manon Co
State (24-27)
Keller Sis
Carr Bros
Springtime Rev
(21-23)
Foley & White
Paul Carlton
Faron Sis & T
CAMDEN
Towers (22)
Maxine Bros & Bob
Ben Yost & Co
Dorothy Crooker
Master & Rollins
Dale Rhodes
Lonergan Gls
HARTFORD
State (22-25)
Dave Apollon
Abbott & Costello
PHILADELPHIA
Carman (22-28)
Payne & Foster
Larry Best
3 Murtah Sis
Harry Savoy Co
6 Grays
(25-31)
Jane & Lyntone
Randall Sis
Red Donahue & Uno
Juggling Jewels
Fay's (21)
Large & Morgner
Pat Henning
Digitanos
Bliss & Herman
Brown & Ames
Dina Rosland
Lonergan Gls
PITMAN
Broadway (23 only)
3 Murtah Sisters
Larry Best
Harry Savoy

5 Maxellos
SCRANTON
Capitol (28-30)
Paul Whiteman Orc
(25-27)
Shep Fields Orc
Allen & Kent
Wences
Mills Bros
Lowe, Hite & Stan
WILKESBARRE
Capitol (28-30)
Shep Fields Orc
Allen & Kent
Wences
Mills Bros
Lowe, Hite & Stan
(25-27)
Paul Whiteman Orc
ELIZABETH
Liberty (22-24)
Bob Howard
Willy & Dare

3 D's
Spec & Spot
(One to fill)
FREEPORT
Freeport (21-24)
4 Ambassadorettes
Jed Dooley Co
Helen Honan
Harrington & Green
Maurice & Ona Co
JAMAICA
Carlton (21-24)
3 Stooges
Ruth Rhodes
Howard Woods Orc
4 Comets
Eleanore Knight
Barbara Lane
SYRACUSE
Empire (22-28)
Gene Krupa
Cass Daley
Marc Ballero
Scarlett 3

Cabaret Bills

NEW YORK CITY

Barney Gallant's
Ann Palmer
Irene Barclay
Nellie Foley
Carter & Bowie

Beachcomber
Bobby Parks Orc
Juanita Rios
Chavez Orc

Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Bd
Virginia Gibbons
Dorothy Blaine
Loretta Lane
Freda Sullivan

Bill's Gay 90's
Will Oakland
Charles Strickland
Rudy Madison
Ethel Gilbert
Della Lorraine
Dave Harris
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Stephen Islee
Bernie Grauer
Wally Kames
Don Bernard
Bob Walsh

Brown Derby
Henry Fine
John Steel
Nellie Durkin
Al Tucker
Mabel Russell
Verna Cook
Eddie Furman
Sylvan Green
Nelson's Cats

Cafe Savini
Maryon Dale
Maxine Freeman
Jimmy Savini
Louie Savini

Cafe Society
Joe Sullivan Orc

Casino Russe
N Matthey Orc
De Mercantille
Marusia Sava
Stephen Slepushkin
Margaret Scott

Chez Harry
Harold Oppenheim
Ingemar Nordstrom
Frankie Newton Or

Club Caravan
Peter Marconi Orc
Perelli & Perola
Ann Bronte
Mercedes Moreno
Argentina Mia
Mila Lomas
Chiquita Venezia
Carol Chapelle
La Milonguita

Club 18
Jerry Blanchard
Jack White
Pat Harrington
Fluria Vestoff
Frankie Hyers
Beale St Boys
Jackie Gleason
Jimmy Brennan
Lillian Bell
Vincent Curran
G Andrews Orc

Club Gaucho
Don Miguel Orc
Maria del Carmen
Sollie Herrera

Cotton Club
Louis Armstrong Orc
Alan & Anise
Bobby Evans
Stump & Stumpy
Rosetta Tharpe
Aris Andrews
Princess Vanessa

Diamond Horseshoe
Noble Sissle Orc
Don McGrane Orc
Fritzi Scheff
Frank Libuse
Tom Patricola
Clyde Hager
Mangean Tr
Lucille Johnson
Emma Francis
Lulu Bates
Willie Solar
Harry Armstrong
Joe E Howard

El Chico
Hugo Mariani Or
Carlos Salazar
Carmen Rodriguez

Famous Door
Will Bradley Orc
Benny Fields

52nd St. Tony's
Spivy
G & C Herbert
John Sebastian
Tony Soma

Gr'nwich Village C
Diana Del Rio
Duke McHale
June Woods
Helen Holmes

Havana-Madrid
Nano Rodrigo Orc
Juanito Sanabria Or
Rosita Rios
Maria Landi
Arturo Cortes
Estela & Papo
Cesar Tapia
Marlenita Ruiz
Lili Tama
Vida Valdes
Chino & Pedrito

Hickory House
Stuff Smith Orc
DeLloyd McKay

Hotel Algonquin
Greta Keller
John Buckmaster
Cy Walter
Bela Lublov

Hotel Ambassador
(Trianon Room)
Ramon Ramos Orc
Sigmund Schatz Orc
Rosalean & Seville

Hotel Astor
Dick Kuhn Orc

H'tel Belmont-Plaza
Basil Fomeen Orc
Mary Burton
Terry La Franconi
Alberta Watkins

Hotel Biltmore
Sleepy Hall Orc
Carlos Cubian Orc
Phyllis Jeanne
Johnny Cook
Paul Dillon
Ford Harrison

Hotel Bossert
(Brooklyn)
Eddie Lane Orc

Hotel Commodore
Sammy Kaye Orc

Hotel Edison
Blue Barron Orc

Hotel Essex House
Dick Stabile Orc

Hotel Lexington
Lani McIntire Orch
Honolulu Maids

Hotel Lincoln
Charley Barnet Or
Alfonso Chaves Orc
Mary Ann McCall
Ted Steele

Hotel McAlpin
J Messner Orc
Jeanne D'Arcy

Hotel New Yorker
Bob Crosby Orc
Karre & Novelle
Marion Mann
Vi Mele

Hotel Park Central
(Cocoanut Grove)
Buddy Clarke Orc
Sally Childs
Mara & Marilynne
Adams & Cora

Hotel Park Lane
Joe Marinaro Orc

Hotel Pennsylvania
Glenn Miller Orc

Hotel Plaza
Henry King Orc
Maurice & Cordoba
Ann Francine

Hotel Roosevelt
Frankie Masters Or

Hotel Savoy-Plaza
Emile Petti Orc
Hildegarde

Hotel St. Moritz
Eddie Varzos Orc
Juan Makula Orc
Martha Errolle
Fews & Jordan

Hotel St. Regis
(Iridium Room)
Chas Baum Orc
Dorothy Lewis
E & J Hennley
Marie de Forest
Harriette Haddon
Bernice Stewart
Lucille La Marr
Thelma Horn
Verah Gale

Hotel Taft
Ben Bernie Orc

Hotel Waldorf-Astoria
(Empire Room)
Everett Hoagland O
Mischa Borr Orc
Russell Swann
Gypsy Markoff

(Sert Room)
Mischa Borr Orc

Kew Gardens Inn
(Kew Gardens, L.I.)
Harry Horton Orc
Lew De Fabbia
Janet Beck

La Conga
Jose Morand Orc
Diosa Costello
Desi Arnaz
Aida Alvarez
Cesar & Dolores
Florence & Alvarez
Sergio de Karlo

La Martinique
Pancho Orc
Fausto Curbelo Or
Ann Hessler
Danny Kaye
Rosita Ortega

Larue
Eddie Davis Orc
Joseph Smith Orc

Le Coq Rouge
Nicki Raymond Orc
Ted Martin Orc
Betty Bryant
Tisdale 3

Le Ruban Bleu
Elsie Houston
Heywood & Allen
Sasha & Mirko
Nora Sheridan

Leon & Eddie's
Eddie Davis
Lou Martin Orc
Emil Coleman Bd
Jay C Flippen
Dorothy Henry
Russell & Farrara
Sue Carthe
Melinda De Mare
Joan Merrill
Carol Rhodes
J & B Allen
Dana Kent
Paul & Paulette
Edwards & Arden
Al Seigal

Mon Paris
Larry Siry Orc
Marc Cohen

Penthouse
Paul Taubman
Eli Spivak
Sigrid Lassen

Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent de Costa
Art Tubertini

Queen Mary
Joe Ellis Orc
Consuelo Flowerton
Linda March
Jean Moss
Nina Allen
Wynne Ralph
Hamilton & Farrar

Rainbow Grill
Barry Winton Orc
Marilyn & Michael

Rainbow Room
Eddie LeBaron Orc
Mario King Orc
Una Wyte
Eugene Van Grona
Lenni Hoctor
Gali Gali

Russian Kretchma
Gypsy Rita
Tasia

Simeon Karavaeff
Nadia Mirova
Nastia Poliakova
Michel Michon
Mischa Usdanoff
Volodia Kotov Orc

Stork Club
Charlie Murray Orc
Monchito Or
Ann Kloss

Versailles
Charles Reader Orc
Panchito Orc
Tony Martin

Village Barn
Larry Funk Orc
Betty Morris
Echo Moments
Lee Sullivan
Gibsons
Hank, the Mule

Whirling Top
Geo Morris Orc
Marcella Claire
Arlene Thompson
Ringo & Harris

LOS ANGELES

Beverly Wilshire
Baron & Blair
Gus Arnheim Orc

Biltmore Bowl
Nelson's Cats
Joaquin Garay
Chuck Foster Orc
Jimmy Castle
Medie & Ray
Marion Daniels
Joan Brandon
Ben & B Valentine
Ardel & Monet
3 D's
Alfredo Rhumba Bd
Dorothy Brandon

Cafe La Maze
Annette
Ray Merrill Orc

Club Ball
Lillian Randolph
Tom Howard

Cocoanut Grove
Dorothy Stone
Charles Collins
Guy Lombardo Orc

Earl Carroll
Bob Bromley
Bob Williams
Red Dust
Ray Parker
Portholes
Robert Castle
Sterner Sis
Bill Brady
Lolita & Ardo
Jean Tighe
Edward Aguilar Or
Manny Strand Orc

Florentine Gardens
6 Danwells
Don Payne
Don & 3 Jennings
Bea'tiful Fredericka
Clair Prior
Billy McDonald Or

Grace Hayes Lodge
Charlie Foy
Joe Frisco
Sammy Wolf
Sugar Geise
Rita Tolbert Martin
Jeffrey Gill
Johnny Black Orc

Hawaiian Paradise
Luana Woods
Bob Nichols Orc

It Cafe
Roy Gregory
Bobby Mack Orc

La Conga
Bert Lynn Orc
Phillip Lopez Orc

Gay Club
Ruby Logan
Herbs
Marie Mevant
Jonah Jones
Jackie Williams
Ivy Von & Vera
Floyd Ray Orc

Paris Inn
Gloria Randall
Vidi
George & Nanette
Dorenz
Marg'rita & M'dlner
Ken Henryson
Eric Massey
Henry Monet
Helen Miller
Chuck Henry Orc

[illegible] Vendome
Kay Kelle Orc

Seven Seas
Danny Kaanna
Hawk Flow
Mel Peterson
Lillian Gibson
Al McIntyre
E Bush Quartette

Slapsy Maxie's
Mary O'Reily
Eddie Rio & Bros
Maxie Rosenbloom
Mary O'Reilly
Jerry Brandow
Moore & Lewis
Red Stanley Orc

Somerset House
Harry Ringland
Lou Salles Orc

Swanee Inn
Jackson Bros
Walter Johnson
Ruby Barbee

Topsy's
Brownell & Greeley
Marlene Ros
M Marcelline Orc

Victor Hugo
Pam Catercone
Joe Garber Orc

Wilshire Bowl
Don & Beverly
Phil Harris Orc
Ruth Robin

CHICAGO

Ambassador Hotel
(Pump Room)
H McCreery Orc
Von & Audrey Loid

Bismarck Hotel
(Walnut Room)
Hadley Gls
L Keller Orc
Geraldine Ross
Joey Reardon
Howard Brooks

Blackhawk
Ozzie Nelson Orc
Adrienne
Rio & Red Roberts
Helen Rogers

Blackstone Hotel
(Balinese Rm)
Californians Orc
Jeannette

Brevoort Hotel
(Crystal Room)
Florence Schubert
Cecile Pittman
Hill & Frederick

Broadmoor
Lydia Harris
Del Carlson Gls
Herbert Roberts
Francine
Jane Moran
Herb Rudolphs Orc

Chez Paree
Ray Bolger
Ethel Shutta
Parker & Daniels
Don Moreno
Ginger Harmon
Danny O'Dea
Lou Breese Orc

Club Alabam
Rio & Rita
Sadie Moore
Dee Haven
Bernard & Henrie
Bernie Adler
Ellis Burton
Paulette La Pierre
Dave Unell Orc
Dorothy Dale
Edith Roth Orc

Club Minuet
Inez Gamble
Betty Hill
Alvira Morine
Art Fischers Orc
Del Estes

Colony Club
Carmen Castella
Alice Cornett
Galli Galli
Enrica & Novello
Xavier Cugat Orc

Colosimos
Jack Prince
Gus Van
June St Claire
Mil Harris Chapin
Evans Gls

Club Delisa
Dorise Bradley
Sam Theard
Marion Abernathy
Wesley Lang
Chippie Hill
6 Jitterbugs
Rhythm Willie
Charlie Isom
Delisa Gls
Red Saunders Orc

Congress Hotel
(Glass Hat Rm)
Johnny Hamp Orc
(Peacock Rm)
Joe Vera

Edgewater Beach
Hotel
(Beach Walk)
Ted Weems Orc
Marvel Maxwell
Elmo Tanner
Perry Como
Red Ingle
Enrica & Novello
Dawson Gls
Harriet Smith Gls
Herb Foote

885 Club
Paul Rosini
Frances McCoy
Jeanne Blanche
Nino Rinaldi Orc

Frankie's Casino
Mary Camp
Diane Clifton
Lee & Lomon
Helen Fox
Kay Karrol
Teera
Buddy Kirby
Dick Conrad
Bob Tinsley Orc

Gay 90's
Ginger Wood
Eddie Sanders
De Rose Twins
Toby Lee
Jessie Garwood
Bob Danders Jr Or

Graemere Hotel
(Glass House Rm)
Toasty Paul Orc
Nord Richardson
Patricia Thomas

Harry's New York
Ralph Cook
Don & Corrine
3 Heads
Florence
Dimitri & Frances
Mel Cole Orc
Three Talents
Hessler Gls

Hi Hat
Willie Shore
Ann Lester
Inge Harz
Collette & Gallo
Doris Dupont
Kretlow Gls
Jimmy Cassidy Orc

Ivanhoe
Kit Kat 4
Al Trace Orc
Molly Shannon
Helen Sumner
Kay Decker

L'Aiglon
Mary W Kilpatrick
Rosebud Corraldi
Don Quixote Orc
Kasio Bolognini Or

Hotel La Salle
(Blue Front Room)
Little J Little Orc
Kathleen Quinn

Liberty Inn
Pinky Tracy
Roma
Valerie
Mary Davies
John Howard
Georgia LaRose
Jimmy O'Neil
Earl Wiley Orc

McLaughlin's
Lou Reynolds
Stan Ritoff Orc

Millstone
June Marlin
Jack Roland Orc
Carole Abott
Edna Riley

Morrison Hotel
(Boston Oyster House)
Manfred Gotthelf

Old Heidelberg
Old Heidelberg Co
Murray Ostell
Raoul Rantow
Sally Sharratt
Swiss Hill Billies
Herbie Orc

Palmer House
(Empire Room)
Orrin Tucker Orc
Bonnie G Baker
Glover & La Mae
Howard Nichols
Walton & O'Rourke
Abbott Dancers
Phil Dooley Orc

Sherman Hotel
(Celtic Cafe)
Gene Kerwin Orc
Jaros Sis
(Dome)
James Hamilton
Peter Lu Rene
Empire Boys
Jerry Glidden
(Panther Room)
Woody Herman Orc
Carol Kaye
Howell & Bay
Slim Gaillard Orc
Mardoni
Roberts & White
Earl Marx

Silver Cloud
Betty Saxon
Mal & Judy Stewart
Charlie Schultz
Lila Murry
Ray Reither Orc
Elmer Daniels
Hazel Palge

606 Club
Billy Carr
Margret Faber Gls
Connie Fanslau
Kay Narve
Carol Lord
Alyse Berf
Dagmar
Jackson & Nedra
Carrie Finnell
Ann Valentine
Jean Wade
Sol Lake Orc
Tripoli 3

Stevens Hotel
(Continental Room)
Griff Williams Orc
Buddy Marino

Suzie Q
Yvonne Nova
Thelma Martin
Tessa Lee
Jerry Gerard
Red Wilson Orc

Swingland
Johnny Long Orc
George Gould
Pope & Lurie
Butterbeans & Sue
Rich Brooks Gls

Thompson's 16 Club
Ray Reynolds
4 Sharps Orc
Flo Whitman
Myra Lee
Sharon
Muriel Joseph
Rae Collins
Patsy De Bree
Genevieve Val
Marsh McCurdy

Yar
Dorian Wittich Orc
Janina LaRoda
Claudia Coralli

PHILADELPHIA

Arcadia
Barbara Webb
Hale Hamilton
Shellie & Carlson
William Shannon
Johnny Carlin Orc

Benny the Bum
Ken Nealy
Billy Galbraith
Patsy King
Happy Felton
Louise Dunne
Lee Lee
Jose Dinano Bd

Cadillac Tavern
Eddy Thomas
Audrey Joyce
Hendriques & A
Dimas & Anita
3 Giants of Rhythm
Carmen De Velos
Bonnie Stewart
Billy Marse Orc
Doris O'Shea
Kippy Velez

Colorwood Cabin
(Malaga, N. J.)
Pat Farrell
Nikki Nikolai
Betty Williams
Frankie Schluth
Walt Temple Orc

Club 18
Queens of Harmony
4 Notes
Leonard Cook
Dr Hollenbeck
Ginger Lynn
La Vette
Dorothy Dunn
Jerry Delmar Orc

College Inn
Miriam Allen
Peggy Shields
3 Debs
Joe Armstrong
Viola Klaiss Orc

Crescent Log Cabin
(Gloucester Hghts, N. J.)
Joe Kraft Orc
June Eldridge
Marks & Dorne
Beryl Walker

Delmonico's
Flash & Dash
Sadie Lang
Mabel Kroll
Jackie Green
Raymond & Lucinda
Millie Kellems Orc

Dutchie's
Rathskeller
Frank Pontl
Janet Kile
Lola Claire
Edith Sandra
Monya Alba
Keller Twins
J & R Martin
Frances Doss
Irving Bracken Orc

El Chico
Joe Quitola Orc
Carita
Colonial 4
4 Bepas
Jack Randall
Paula Montoya

Embassy
Geo Clifford
Chiquita
Gudrun Anderson
Betty Carlyle
Sue Carlyle
Florence Holman
Juanita Miller
Rosetta Julie
Lollie
Billy Maples
Curt Weller Orc
Virginia Renault
Ray Keeny
Stephanie Snyder
Dorothy Murphy
Mary Williams
Trudy Martin
Pedro Blanco Orc

Evergreen Casino
Maureen & Nova
Kay Allen
Monty Wolf
Countess Monoff
Mildred King
Ruth Heintzman
Leona Leslie
Helen Charlies
Vee Ames Gls
Pal Shevlin Orc
Madelyn Wallace
Millie Jestrab

1523 Locust
Betty McKee
Bubbles Shelby
Music Hall Gls
Helen Wilson
Sunny Ray
Kar Laverly
Lorene Rhoda
Dolores Merrill
Kings of Swing Or

Hotel Ben Franklin
Garden Terrace
Tony Dion
Jack Unger
Art Mooney Orc
Randy Rauls

Gay 90's
Chic Williams Orc
Kathryn Lord
Black Eyed Peas
Skippy Williams
Strut Orrie
Jackie Norman
Vernon Guy

Gruber's Hof Brau
Johny Hauer
Mane & Videll
Nadine
Monya Alba
Gruber Hof Brau G
Marie

Henri's
Andre & Frances
Ray O'Day
Al Blank
Ernie McGee
Chas Verne's Orc

Hildebrand's
Leslie Sis
Hollis & Therese
Betty Brill
Pete Maye
Lydia White
Blossom Gls
Abe Sherr
Maurice Belmont
Bobby Lee Orc
Hildebrand 3

Hotel Adelphia
(Hawaiian Roof)
Al Vierra Orc

Jack Lynch's
(H Walton Roof)
Vincent Rizzo Orc
Barney Zeeman
Romo Vincent
Josephine Smalls 4
Beth Challis
Dolly Arden
Paul Duke
Casella & Beatrice
Goldsmith Bros
Glamour Gls (12)
Herb Dubrow
Sally Lamarr
Mona Reed
Nell Fontaine Orc
Jimmy Blake

Jam Session
Billy Krechmer O
Freddie Kamfeld
Joe Verderbia
Jim Thorpe

Hotel White Way
(Avon, N. J.)
Page & Cody
Garvey
Dottie Small
Johnny Kraus Orc

Latimer Club
Michael Travis Orc
Grace Devine
Jean Sargent
Beverly Fisher
Tommie Monroe
Barbara Bradley

Lexington Casino
Mike Jaffree
Charlie Gaines Orc
Mary, Jeannette & K
Lee Trio
Clark Sis
Gill & Edwards
Bay Views Gls
Harry Rose
Murray Wood
Jeanie La Noir

Lido Venice
Bea Perry
Marilyn Mayne
Madeleine & Rita
Harry Wharton
3 Jayettes
Billy Beck
Betty Barger

Little Rathskeller
Nicholas Bros
Jean Garrette
Victor Hugo Orc
Jerry & Turk
Baby Rose Marie
Ray Sedley
Renee Villon

Mouse Inn
Wayne Kenan
Artie Brooks
Margie
Betty & Ray
Jack Hutchinson
Dee Dures
Dianne Barbell
Allen & Parker
Frank Cuneo Orc
Edythe Sallade

New Lauder Cafe
Eddie Jarvis Orc
Joe Smythe
Charlie Huff Orc
3 Jayettes
Ray O'Day
3 Glamour Gls
Rose Gillen
Peggy LaMarr

Open Door
Jean O'Neil
Andy Russell
Marie Fitzpatrick
Cashmere Gls
Jimmy Paul
Moke & Poke
Jimmie Ross
Buck Calhoun
Don Anton Orc

Palumbo's
Mary Anne
Red Curly
Blackbirds
George Moore
Marie Latell
Francis-Allis Gls
Howard Reynolds O
Johnny Leary

Philadelphian Room
Jeannette Arthur
Hayes Watson
6 Fashionettes
Helen Lazar
Heloise & D'naldo's
Betty Barr
Jack Hilliard
King's Jesters

Purple Derby
Del De Vore
Marty Burke's Orc
Jean Lamorr
Irvin
Nan Getty & Ann
Jack Monner
Ginger Scott
Jack Bowen
Margie Healy
Betty Healy
Miss Gormley

Red Lion Inn
Day Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin

Sansom House
Milt Myers
Ed Stanton
Buddy Nugent
Bill Donahue

Rendezvous
(Hotel Senator)
Toppers
Lee Watson
Rhythm Spirits

Sciolla's
Nina Neal
Jane Greer
Hal Hoffer

Stork Club
Marcus & Norve
Jean Barnett
Darlene
Grace O'Hara
3 Peppers
Henry Patrick Orc

Stamp's Cafe
Bert Lemish Orc
Lonnie Williams
4 Music Hall Gls
Peggy Shields
Jack & Johnny
Nora Williams
Vic Marlowe

Silver Lake Inn
(Clementon)
Aline Lacey
M Pomilliant Orc
George Reed
Raymonde
Novine Fam

20th Century
Danny Tullo
Ginger Lyon
Joanne Collier
Wharton Sis
Ray English
Edith English
Hal Thompson Orc

Venice Grille
Joe Reilley
Vic Nelson Orc
Deane Durand
Rosie Montaine
4 Novelettes
Tanya Garth
Hilda Walton
Marilyn Winstine
Fay Wray

Viking Cafe
Jack Spangler
Del Landy
Valdes & Trello
Del Brennan
Jean Lee
Jimmy Neagra Orc

Warwick Hotel
Herb Hagenor Orc

Weber's Hof Brau
(Camden)
Jules Pincre Orc
Bob Morrill
Jack Smith
Karl Lindsay Gls
Gibbons
Maureen
Irene St. Claire
Ted & Julia
Elmer Bellver
Dee Hart
Brodera Alpine Tr
Rudy Bruder
Syd Golden
Pat Sullivan
Rathe's Eldoradians

Wilson's
Joe Hough, m.c.
3 Guardsmen
Marion
Texas Tommy
Jordan & Grace
Clayton Johnson
Harry Johnson Orc
Geo Dabey

Yacht Club
Mary Nevin
Maria Dale
Dottie Dora
Dee Rogers
Teddy Fawcett

CLEVELAND

Alpine Village
Otto Thurn Orc
Karola Tr
LaMour & DuCh'ine
Pedro & Luis
Mildred Smith
Myron Ryan
Margaret Aemmer
Herman Pirchner

Avalon
Capt Kidd's Orc
Jess Rogers

Airway Club
Troy Singer Orc
Judy Black

Cedar Gardens
Duke Melvin Orc
Lethia Hill
Sparkplug George
Nan Shaw
Billie & Millie

College Inn
Norman Brill Orc
Hy Barron

Duffy & Loony Club
Clifford & Jackson
Irene Carnell
Lucky Sis
Ann Bowen
Chic Chalken Orc

Freddie's Cafe
Freddie Carlone Or
Jean Lee
Harry, Prince, Clark
Alfredo & Dolores
Yvonettes
Eddie Barnes

Gourmet Club
R Robinson Orc
Bill Lachman

Homey Grille
Joy Robinson
Lonny Colyer
Evelyn Dietz
Pete Zoma

Hotel Alberton
Joanne Lynde
Joe Rose

Hotel Cleveland
Herbie Kay
Jean Webb
King Harvey
Fuzzy Combs

Hotel Sterling
Marty Lake Orc

Hotel Hollenden
Sammy Watkins Or
Paul Winchell
Edna Sedgewick
3 Musical Maids
Fred Bethell
Frank Ovanin

Hotel Statler
Frank Gagen Orc

Jack & Eddie's
Lillian Robertson
Bette Evans
Jean Dal
Ann Starr
Sammy Lippman
Arlene Rice Orc

Lindsay's Sky-Club
Putney Gardner
Rita White
Harold Simpson

Monaco's Cafe
Ted, Mary Taft
Betty Allen
Miriam Viney
Jules Duke Orc

Southern Tavern
Emil Velazco

Pearson Door
Virginia Ferrone
Jack Elliott
Roche Sherman
Major Abel

DETROIT

Book-Cadillac Hotel
(Book Casino)
Frances Johnson
Betty & Bill Wade
Buddy Lewis
Al Borrelle
Jack Meyers Orc
Scoolettes

(Motor Bar)
Sid Prithken Orc

Bowery
Lee Holla
Don Francisco & Co
Bettie White
Connell & Harrett
Andre & Delphine
Jitterbugs
Bowerysettes (16)
Johnny King
Chas Carlisle
Benny Resh Orc

Blue Lantern
Bill Fraser
Marjell & Dawn
La Comparsita
Margie Mansell
Glamour Gls (6)
Temple & Marie
Lee Walters Orc
Gene Arnold

Commodore Club
Dandies Weaver
Hannon & Marden

(Continued on page 54)

League Suspends 3 ATTA Agcys. For Legit Ticket Code Violations

Although charges were not regarded to be of a serious nature, the enforcement 'authority' of the theatre ticket code cracked the whip and three brokers were given limited suspensions for breaches of the regulations. In each case theatres were ordered to withhold ticket allotments for from one to two weeks and are not allowed to accept orders from the affected agencies. Action followed unsatisfactory explanations from the ticket men, same applying to a box office staff, queried about non-stamping of tickets sold directly.

For the first time it was charged that a broker who is signatory to the code had sold tickets for more than the prescribed 75c premium, such limitation being the principal purpose of the code. The enforcement board has come to the conclusion that slapping fines on agency people who evade the rules is not an effective correction. Instead, they believe suspension is more severe.

Fact that the suspended brokers are not supposed to receive tickets for legit attractions does not mean they must shut up shop. They may sell tickets for other amusements and take advance orders. Associated Theatre Ticket Agencies, regards the suspension seriously, however, since three of its members are figured to lose more money through the lack of tickets than a fine might amount to. In addition they may lose the patronage of customers. An ATTA huddle has been called to consider possible action against the League

(Continued on page 50)

Stagehands Nix Co-Op Legit Venture in Milw.

Milwaukee, March 19.

With the town's two legit houses, Davidson and Pabst, dark much of the time, only one vaude theatre in operation and burley on the boards only spasmodically, local stage hands are not overburdened with work, but if they do work they want their full pay and they won't go for any co-operative enterprises. This was made known definitely this week when the Port Players, a summer stock organization that in the last few years has had a fair degree of success in Port Washington, about twenty miles north of here, sought to come into Milwaukee for a season at the Pabst theatre.

They contacted Jack Worner, business agent of the stagehands' local, told him of their plans and asked him to put in a stage crew on a co-op basis, but he nixed them emphatically, saying that past experience had taught IATSE that when the pay-off came in enterprises of this nature the stagehands were usually left holding the bag.

Hildegarde

Continued from page 3

the author-manager decided against the annoyance of possible litigation. Although the financial security of DeSylva is not questioned by Equity, latter's rules stipulate that no contract be signed with artists until the required salary bond be posted, so that he was technically in error in signing Hildegarde.

It is not the first time that DeSylva has payed off players without using them. He gave Phil Regan a run of the play contract for 'Du Barry,' but when the show tried out it was felt that the singer's addiction to the microphone lessened his effectiveness in straight performance in 'DuBarry.' Regan was to have received $800 weekly and the settlement was fixed at $6,000, freeing the artist to accept other engagements.

DeSylva tells friends he is not particularly interested in making money with 'DuBarry.' Reported that he plans to raise salaries of the company when production is paid off.

'DuBarry' cost approximately $85,000, inclusive of extraneous outlays Understood the profit count will pass that mark in a few weeks.

Zorina En Route

Hollywood, March 19.

Zorina shoves off for New York this week to join the Broadway legiter 'Louisiana Purchase.'

Ballerina returned today (Tuesday) from Sun Valley where Darryl Zanuck sneak-previewed her 20th-Fox film, 'I Was An Adventuress.'

'Having Wonderful Time' In Plagiarism Action

Henry Rose has filed suit in N. Y. federal court against Marc Connelly, Arthur Kober and Mitchell Grayson seeking an injunction, accounting of profits and damages involving the play, 'Having Wonderful Time.' It is asserted to be a plagiarism of the plaintiff's play, 'Silent Shears.' The plaintiff asserts he has tried for a year to get the situation settled by arbitration through the Dramatists Guild, but Connelly and Kober, while agreeing to do so orally, never made themselves available.

The plaintiff's play was written in 1933, submitted to Grayson in 1934, who in turn gave it to Connelly, who rejected it, the complaint alleges. In 1935, Connelly is accused of hiring Kober to write a play based on the plaintiff's ideas, the result of which was 'Having Wonderful Time.'

Theatre Guild Gives Up On Policy of Producing Six Shows Per Season

The Theatre Guild has at last openly abandoned its established policy of trying to present six of its own productions each season. Henceforth the two active directors, Theresa Helburn and Lawrence Langner, will attempt to do two, or at the most three, shows a year, and will team with other managements in the presentation of the remaining items on the Guild's list of six subscription plays.

For the current season, the Guild has so far produced only one show on its own, 'The Fifth Column,' at the Alvin, N. Y. In association with Eddie Dowling it offered 'The Time of Your Life,' at the Guild, N. Y., and the forthcoming other William Saroyan play, 'Love's Old Sweet Song.' Only other presentation definitely set is Robert E. Sherwood's 'Revelation,' which is being co-produced with the Playwrights' Co., starring the Lunts.

Only success the Guild had last season was 'Philadelphia Story,' which is still running at the Shubert, N. Y. Organization did that alone, but author Philip Barry and leading lady Katharine Hepburn had substantial pieces of the show. With Herman Shumlin, the Guild did 'Merchant of Yonkers' and, with the Group Theatre, it offered 'My Heart's in the Highlands.'

From the start the Guild has found it impossible to obtain six good scripts for any one season. But since it promises six shows for its subscribers, it has had at least a couple of flops each season. Several times the Guild has short-changed its subscribers by only partially fulfilling its requirement of six shows, carrying over the missing productions to succeeding seasons.

'AMERICAN WAY' ANGELS GET 65% COIN RETURN

Backers of 'The American Way,' last season's most costly production, have received 45% of their investments and have been informed that an additional 20% is forthcoming. Whether there will be any further reimbursements is not definite. It's understood that around 40 persons, outside of Sam H. Harris and his immediate associates, had pieces of 'Way,' putting up from $1,000 to $10,000 each.

Patriotic spectacle-drama played the Center, N. Y., and drew the biggest grosses on Broadway for a number of weeks. About three months after the debut word was around that the show was $100,000 ahead on operation and that the backers would not only get their money back, but that a dividend looked like a certainty. Attendance dropped sharply with the opening of the World's Fair, however, and rather than risk all the net earnings in the show, the engagement was terminated. It reopened and did well for a time early this season.

Earnings, though, never approached the cost of production, said to have been around $200,000. Picture rights were sold for $225,000 and it was from the managerial share of that coin that the backers received partial refunds.

Catholic Actors Guild Switches to Ball, Show

Instead of the annual dinner dance, the Catholic Actors Guild will hold a ball and show at the Commodore hotel, New York, April 5, proceeds to be devoted to the organization's emergency relief and theatrical charity activities. Tickets are moderately priced at $2.20 each, with box seats at $3.30. One of the non-professional features of the entertainment will be *Father Finn's* Paulist Choir.

George M. Cohan, president of the Guild, will appear in the show, arranged by Gene and George Buck.

LEAGUE HAS 235 REPLIES FROM 'AUDIENCES'

The audience organizing activities financed by the League of New York Theatres have changed proceedings after desultory results in Westchester. At a meeting of the committee recently, it was brought out that attendance to meetings held in the latter communities was disappointing, but that there were a fair number of responses by mail. League had set aside $2,500 for the 'drive,' about half this having been spent.

Theory is that by providing different ways to obtain tickets other than the usual, theatre attendance would be bolstered. In order that the move be made effective it is figured that several thousand suburbanites signify their willingness to purchase tickets as suggested. To date 235 persons have assented to the proposal, known as the Playgoers.

Two of the four original plans have been scrapped, because involving too much detail or having restrictions which might have been resented by patrons. The subscription and coupon book ideas are out. Retained is the plan to mail a deposit at the time of reservation, the money to be held by the theatre. If tickets ordered are not used by curtain time or cancelled upon due notice, face value would be deducted by the house. Other plan is the privilege of making reservations without advance payment, but tickets must be called for at least 48 hours prior to show.

Plans to hold meetings in New Jersey and Long Island were dropped. Instead, letters to selected groups will be sent and, dependent upon responses, the 'drive' will be continued or dropped.

Equity Calls Special Council Meeting To Study Report on Casting Agencies

Broadway casting agents await with interest the outcome of a special Equity council session Friday (22) when the report of a committee which has been considering the agency situation will be digested. Equity officers explain that there is not sufficient time at regular council meetings to give the casters' matter proper consideration.

Agency problem is admittedly the most controversial within Equity, as indicated by the special meeting. It is known that the report will show a larger number of agencies as compared to other years when legit production was far heavier than in the past several seasons, but whether summary action will be taken is speculative. Quite posible that some agents who possess permits (license) but have been inactive will be ruled out.

Main purpose of digesting the report on the agencies is to ready some recommendation to the membership at the quarterly meeting dated Friday (29) next week, when the topic will likely arise. Any move to change the percentage of commissions will necessarily be placed before the members for a definite opinion of their views.

Controversial

There remains a sharp divergence among Equity leaders and players over the casters' request to increase commissions from 5% to 10%. Definitely known that such increase, applicable to salaries over a certain figure or if the agent gives the player special service, is favored by some. Others insist that the old rules should apply and favor punishment of players who pay more under cover, also the casters who accept.

In other fields, such as pictures, radio, vaude and night clubs, the rate of commission is 10%. Equity defends its lower rate on the grounds that its people have less chance for engagements. In answer to the contention that the 5% rate could be subject to revision if conceded to be unfair to casters, Equity again points to the fact that it has much unemployment and the salary average is too limited. Agents declare they would welcome a compromise with the low bracket people not being required to pay more than 5%.

Equity has advised all casters holding its permits to also secure permits from the American Guild of Variety Artists if they place people in the vaudeville field. This is one of the moves to strengthen AGVA. There are many more agents in the vaude and nitery field than in legit. Up to date there have been no restrictions in the granting of AGVA permits, but the Equity order is figured to be a step towards placing all agents under actor-artist unions' control.

Report that AGVA proposes charging its agent permit holders a fee is erroneous. The Artist Representative Association, consisting of vaude agents with permits, have agreed to dues of $50 per year to pay the expenses of conducting an office. There are more than 100 agents in the association.

N. Y. World's Fair Balks at Equity's High Salary Demands; May Scrap 'American Jubilee' With 300 In Cast

Questioning Equity's right to dictate pay scales and working conditions, there is doubt that the World's Fair will go through with the production of 'American Jubilee,' biggest new attraction slated for the amusement zone. Harvey D. Gibson, head of the Fair management which planned the musical spectacle, backing up Nick Holde, general manager of 'Jubilee,' stated that under the conditions set down by Equity the enterprise would be financially endangered and signified intention of cancelling.

It is not the first time that Equity's jurisdictional forays at the Fair have been protested. There had been no special objection to Equity after it modified the original regulations last season, but the present situation may bring up the question of its right in the outdoor or carnival field, such as the Fair is generally regarded in show circles. Some Equityites have not favored the association setting up rules at the Fair, while others are adamant the other way.

Four A's Ask 'Closed Shop'

Protest by the Fair over 'Jubilee' is reflected in the move by the Associated Actors and Artistes of America, which had told the expo management that all players and entertainers must belong to one of the Four A's unions. Fair people replied they had no provision in contracts with concessionaires to make such a requirement mandatory. The result is an impasse.

While the matter of Sunday performances is not an issue, the demand for extra pay for such appear-

(Continued on page 51)

Felix Greene's Play; His Film Co. Setting Plans

Felix Greene, retiring British Broadcasting Co. representative in New York, has authored a play about Hitler, which is planned for Broadway production in the fall. Tentatively tabbed 'Swastika,' it traces the history of Nazilism from its birth as the German Workers party to Hitler's seizure of dictatorial powers in 1933. It's written in semi-Living Newspaper form.

Greene, who recently formed Film Associates, Inc., with Aldous Huxley, Irving Reis, Henwar Rodakiewicz, Theodore Lawrence and Gerald Heard, figures the company will get under way with its picture production plans in a couple of months. Group has several scripts for possible filming and already have obtained the necessary financing, some of it in the east and some on the Coast.

Greene's successor as BBC rep in New York, Gerald Cock, is due March 28 from England.

Hal Horne Lent Mike Todd's 'Mikado' 13½G; Court Upholds Claim

Supreme Court Justice Charles B. McLaughlin in N. Y. Thursday (12) struck out the defenses of the Hot Mikado Co., Inc. (Mike Todd) and awarded J. Feffer, plaintiff, summary judgment of $13,500, but a subsequent ruling by the same judge on Monday (18) rescinded the above. Feffer is an assignee of Jack Dietz who, in turn, is an assignee of Hal Horne.

Horne (now with Walt Disney in New York) lent the producing company $16,500 between March and April, 1939. He was re-paid $2,000, and assigned the balance to Dietz who secured $2,500, but lent $1,500 back. Then Dietz assigned the claim to the plaintiff. The affidavits of Feffer recite that the 'Hot Mikado' is closing in Detroit, and the defendant is disposing of all rights and interest in the production.

TMAT Contests Deal By Shuberts for 'Mulatto'

Theatrical Managers, Agents and Treasurers union has lodged a protest against the Shuberts in the matter of spotting 'Mulatto' in their Copley Square, Boston, where the mixed cast drama is due to open Saturday (23) without TMAT company manager or press agent. Union has asked that the matter be arbitrated and demands that the Shuberts be held responsible for the salaries which would have been paid TMATers.

Engagement will be a rental, but TMAT claims a breach of the basic agreement. That contract stipulates that when a rental is made, the union shall be notified, also that the show management be informed that TMAT people must be engaged. Stated that the Shuberts did neither.

'Mulatto' is to be presented by William J. Haggerty, who readied the show for Philadelphia, where it was banned. Haggerty is said to have been connected with a film office in Philly and formerly was connected with the WPA theatre project there.

Guild theatre, N. Y., was to have rented the house for one time, March 31 (Sunday), for the showing of an opera called 'Florentine May.' It was supposed to go on to display the talents of a son by his father. When the Guild advised the latter that TMAT people were required for the showing, the sponsor is reported deciding the performance would be too costly. It is expected to be cancelled.

Mrs. Witherspoon May Succeed Charles at AGMA

Ernest Charles, acting executive-secretary of the American Guild of Musical Artists, relinquishes the post probably the end of this week to return to the Coast, where he's the union's permanent rep. He'll stop off in Chicago to sign formally the contract with the Chicago Civic Opera. Has a couple of concert dates in the east next fall, but has no other plans for returning to New York.

Blanche Witherspoon, widow of Herbert Witherspoon, the opera singer and for a brief spell general manager of the Metropolitan Opera, is mentioned as next executive-secretary of AGMA. Leo Fischer, who held the job from the formation of the organization until a short time ago, is now with NBC concert division.

Plays on Broadway

A PASSENGER TO BALI

Melodrama in three acts presented at the Barrymore, N. Y., March 14, '40, by Montgomery Ford; written by Ellis St. Joseph; Walter Huston starred; Colin Keith-Johnston, William Harrigan, Cecil Humphreys featured; staged by John Huston; settings by Lawrence L. Goldwasser. $3.30 top.

Mr. Slaughter....William Harrigan
Kali....Kate Lane
Mr. Wrangle....Victor Beecroft
Chew....Harry Lane
Captain Ingleton....Colin Keith-Johnston
Rev. Mr. Walkes....Walter Huston
Mynheer Van Mataya....Edgar Stehli
Hon. Mr. Chisholm....Cecil Humphreys

Here's an outright melodrama, none more strikingly presented on Broadway in a long time, but there are differences of opinion over 'A Passenger to Bali' as a play, and financial troubles rate the engagement as doubtful.

Those concerned in the managerial end are mostly young showmen who succeeded in getting Walter Huston to enact the lead. There were difficulties in rounding the show into shape, Herman Shumlin stepping into the direction job after the staging had been handled by John Huston, the star's son. Former takes no billing credit.

Some first-nighters had the impression that there are symbolical or allegorical implications. That may have been more clear in the original, a short story that appeared in Story magazine, but such elements were written out of the script. However, this strange tale of the seas south of China has a gripping quality.

Action is aboard the Roundabout, a freighter sailing from Shanghai, manned by English officers and a Kanaka crew. Aboard comes Mr. Walkes, disguised in ministerial cloth, who proves to be a man without a country, but bound for Bali. He is a trouble maker, suspected of dealing in narcotics, and a drunkard. Before long he gets the crew intoxicated and the captain's troubles mount.

When the Roundabout reaches Bali the officers feel relieved, but the Dutch consul comes aboard and quickly detects Walkes' passport to be fraudulent and he is not permitted to land. Walkes is rejected at Bangkok and the boat puts about for Shanghai. There the English consul likewise refuses to permit the man ashore. He says Walkes is like the bubonic plague and, while China can control the disease, it cannot handle the passenger and doesn't propose to. Consul suggests a solution, that of dropping Walkes overboard.

At sea again on an unending journey the boat runs into a hurricane. Walkes again gets the crew drunk and, without the proper head of steam to navigate, the deck becomes a shambles. Following morning all hands but the passenger are ordered into the remaining lifeboat. Before leaving, the captain shoots Walkes, leaving him dying aboard the sinking craft.

The hurricane scene is most realistic, one of the best stage effects in seasons, comparable to Hollywood. Settings are by Lawrence L. Goldwasser, a young designer, the deck swaying to the force of the wind and the roll of the sea. Ship noises heighten the effect, while the lighting by Feder is an important contribution.

Huston makes another addition to his many-sided characterizations as the sinister Walkes. He is the dominant person aboard the ill-fated Roundabout. Although Walkes is thoroughly objectionable in all lands in the Orient, a feared devil-dog, Huston succeeds in winning some audience sympathy, though he privately dislikes the part.

All male cast numbers eight, and there are nine in the brownskin crew, though there seems to be more. Edgar Stehli plays the Dutch consul, an excellent portrayal. He appears in one scene. Same goes for Cecil Humphreys, who is the British official enacted with authority. William Harrigan is the mate, toting a Cockney accent and a sort of sparkplug in the general excitement. Colin Keith-Johnston, as the captain, is less hard-boiled than expected on a tramp steamer, but that may be because of the writing rather than the acting.

(Closed after playing four performances. Printed for the record).

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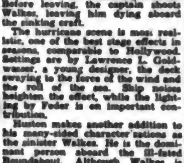

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Goodbye in the Night

Melodrama in three acts presented at the Biltmore, N. Y., March 18, '40, by George Abbott; written by Jerome Mayer; staged by the producer; settings by Cirker and Robbins. $3.30 top.

Cast: James Bell, Jean Adair, Mary Mason, Paul Ballantyne, Natalie Schafer, Millard Mitchell, Edith Van Cleve, Marilyn Erskine, John Carmody, Owen Martin, Ruth McDevitt, William Swetland, Marion Willis, Ernest Rowan, Ralph Morehouse, Peggy Gould, Richard Kelly.

A week's lay-off for further preparation after trying out in Baltimore does not seem to have materially aided this curious meller. Does not figure to make the grade.

'Goodbye in the Night' is a thriller combined with a grisly mystery story, which seems purposeless other than to keep the audience guessing. Odd manner of billing program has the same aim, names of players being listed vertically with no mention of the parts played. At least that is novel.

Prolog is the yard of an asylum, with guards attempting to capture Homer, a homicidal lunatic, who gets away. He immediately makes for a farmhouse where sister, Minka, resides. She is unafraid of the nut, but fearful of Joe, her brother, whom Homer swears to murder and does. Later it develops that Minka's husband is also knifed to death and buried near the barn.

To the farmhouse come a woman, her daughter and the latter's fiance, forced to seek refuge from the storm which rages throughout the play. Youngsters come upon Minka and the killer attempting to take Joe's body out of the house. Couple are given drugged booze and come to in a mining town rooming house conducted by the murdered Joe's sweetheart. When she attempts to call the police, she too is murdered.

There is a filling station scene, where the killer, the couple and the cops appear, also a fresh kid. Latter is supposed to inject comedy, but no dice. As for the police and asylum guards, they hardly help either. At the finale the hunted man is detected, placed in a straight jacket and returned to the institution.

No doubt the audience is puzzled, for it is difficult to follow the story. Setup which has for its principal character an unfortunate like Homer makes for questionable theatre.

Despite the attempt to screen who's who among the players, most are recognizable and are of the George Abbott barn. James Bell makes the madman sinister enough and screens his supposed identity until late in the play. Millard Mitchell seems somewhat strange as a country police chief; Jean Adair is well cast as the worried Minka; Mary Mason is okay as the ingenue; Natalie Schafer and Edith Van Cleve have rather unimportant parts.

Abbott is certainly better with laugh plays.

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League Suspends

Continued from page 49

of New York Theatres and Equity, sponsors and enforcers of the code.

The Victory agency, operated by Ben Jacobs, allegedly sold two tickets for $13.20, or double the boxoffice price. Claimed that the tickets were secured from another agency, which was not involved. Board ruled that Victory be suspended one week, dated from last Friday (15).

Newman's agency, which appears to have drawn the concentration of the enforcement people, was set down for two weeks, also starting from Friday. It was again charged that this agency sold tickets to Acme, the outfit which has refused to come in under the code right along. Evidence was that two row AA tickets for 'Life With Father,' Empire, N. Y., which had been alloted to Newman's, had been sold for double the boxoffice price of $3.30.

Newman's Alibi

Explanation offered was that Newman's sells tickets to anyone, first come, first served, and denied knowing how Acme obtained possession of the front locations. When asked how it protected itself for last-minute or preferred patrons, the Newman spokesman said they didn't do business that way and insisted the 'Father' tickets had been 'dug.' Board was skeptical and the suspension ordered. Previously Newman's was fined $250 and ordered to post a compliance bond of $500. After vigorous protest by Gustav A. Gerber, ATTA lawyer, board 'suspended sentence.'

The Forty-fifth Street agency, operated by Phil Furst, was charged with steering, prohibited by the code. He denied such practice, but an investigator identified one of Furst's clerks who is said to have shilled people from the sidewalk of the Music Box, where 'Life With Father' is playing, to the agency nearby. Broker was still insistent that some mistake was made, but was suspended for one week. This applies, however, only for 'Dinner' tickets.

Ticket sellers at the Music Box were called in to explain why tickets sold at the boxoffice were not stamped. According to a check-up there were 40 to 80 tickets not stamped as having been sold directly. Sellers said that they were often so rushed at the b.o. that there was no time to use this stamp.

Another explanation was that brokers bought tickets in addition to their regular allotments, and therefore the b.o. identification was not necessary. Locations indicated the tickets in question were part of the percentage kept for direct sale, but had not been disposed up to the deadline, when there is no restriction on disposal.

Board did not seem to be impressed with the explanations. When Sam H. Harris, who operates the house and show, and others connected return to New York, the matter may be further thrashed out. Code provides for stringent penalties on house employees for code evasions.

Manny Eisenberg's Death in Plane Crash Is Puzzle to B'way

The tragic death of Emanuel (Manny) Eisenberg, press agent of New York shows, last Thursday (14) when he dropped from a flivver plane into the waters of the harbor of New York near the Statue of Liberty, aroused the curiosity of Broadway and city authorities. The befuddled commercial pilot was arrested on a technicality, released on $200 bail, and the passing of Eisenberg is shrouded with mystery. Whether it was suicide has not been definitely determined.

He is known to have been neurotic, moody, highly argumentative at times, but was doing a good job as publicist for 'Reunion in New York,' the refugee revue which is perking up at the Little theatre. Prior to that he was agent for 'Skylark' (Morosco) and previously was connected with the Group Theatre, players known to be radically-minded.

Eisenberg went to Roosevelt field on Long Island and asked to be taken aloft for a flight as a student pilot, with Joseph Rosmarin, an instructor, at the stick. The dual control plane went aloft despite the fact that weather conditions were adverse, a sleet storm having started. Rosmarin claims that when the ship was over Prospect Park, Brooklyn, Eisenberg 'froze' on the other control stick and the plane dived. He slugged Eisenberg with a pair of pliers and managed to subdue him, turning the plane towards Manhattan. There, he claims, Eisenberg again went berserk and the plane, out of control, dived into the bay. The pilot was fished from the plane, Eisenberg's body washing up on the Jersey shore.

There are several theories about the fantastic tragedy. Around the theatre he is said to have been normally active and those most recently connected with him figured that he became panic-striken in the air. Other stories have to do with his literary efforts. He went to Mexico to complete a novel about Harlem, but it was not published. Friends say that this did not especially worry him, pointing out that he wrote 10 plays, none of which ever reached production, one in collaboration with James D. Proctor, also a press agent. He also had self-diagnosed himself as having a brain tumor, but never showed up for appointments with brain specialists arranged by his personal physician.

Another story connected him with a romantic attachment with a woman who suicided, but no proof of this is offered.

The plane was taken ashore and it was thought that Eisenberg's body fell out as it was lifted by a tug. His body was found the following day and the autopsy showed death by drowning. That eliminated the charge that the pilot had fatally assaulted Eisenberg when the latter tilted the plane dangerously.

Rosmarin yesterday (Tuesday) was exonerated of a felonious assault charge in West New Brighton court, Staten Island.

Eisenberg was a brilliant writer. He contributed to various columns, sometimes with his name attached to the contributions and often without credit. Those who discredit the suicide theory say that Eisenberg was planning the presentation of 'No for an Answer,' by Marc Blitstein, who attracted attention with 'The Cradle Will Rock.' Show is due next fall.

Plays Out of Town

Ladies in Retirement

Toronto, March 14.

Play in three acts, by Edward Percy and Reginald Denham, presented by Gilbert Miller at Royal Alexandra, March 11, '40; stars Flora Robson; features Estelle Winwood and Isobel Elsom; staged by Reginald Denham; setting by Raymond Sovey. $2.50 top.

Lucy Gilham....Evelyn Ankers
Leonora Fiske....Isobel Elsom
Ellen Creed....Flora Robson
Albert Feather....Patrick O'Moore
Louisa Creed....Estelle Winwood
Emily Creed....Jessamine Newcombe
Sister Theresa....Florence Edney

Based on one of the horror-tales in 'French Crimes and Criminals' by H. B. Irving, son of late Sir Henry Irving, 'Ladies in Retirement' is a marrow-chilling murder yarn that falls within the 'Deferred Payment' and 'Night Must Fall' genre of playwriting. Adapted for the stage by Edward Percy and Reginald Denham, and now currently scoring at the St. James's, London, since early in December, the Broadway presentation is the sequel to Gilbert Miller's reading a review of the play by James Agate in The London Times, in which the critic expressed the view that the lead-role would have been sure-fire for Flora Robson had the lady not been in Hollywood making films. Miller thereupon cabled the authors for the script and later engaged Miss Robson for his North American stage debut of the English actress.

Played in a one-set interior, the stuffy mid-Victorian living room of a lonely old English farmhouse on the marshes of the Thames estuary, the story deals with the neurotic passion of Ellen Creed (Flora Robson) for her two mentally subnormal sisters who have been left in her care. As housekeeper-companion for a former actress now living in retirement on the proceeds of the romantic interludes of her heyday, Ellen Creed brings her two addle-pated sisters for a visit; but their weird eccentricities, such as collecting dead birds and dragging wet sea-weed into the house 'because the Thames banks must be kept clean,' finally exasperates their hostess so much that she says they must go.

That decision, and the sisters' fear of London, is the motivation for the murder in which the housekeeper strangles her employer as the latter sits at the piano. When the sisters return from their drive, they are greeted with the information that Ellen has bought the house during their absence; that Leonora Fiske, whom they both detest, has left for London; and that they are now assured of a quiet home for the rest of their lives.

That British flaneur, best exemplified by Alfred Hitchcock, for presenting mystery-thrillers in which there is no mystery as far as the audience is concerned, but only for the involved characters themselves, is carried out in this with consummate skill and direction.

The lurid yarn is played tensely and builds in suspense with the arrival of a scamp of a nephew, short in his accounts at the bank and seeking sanctuary from the police. A bricked-up bake-oven, formerly the hiding-place of the retired actress' cash-box, as learned on an earlier visit, arouses the suspicions of the runaway cashier, who then proceeds to unravel the mystery of Leonora Fiske's disappearance and, with the solution, proceeds to blackmail his aunt.

The thriller then moves inexorably to its expected climax, heavily but without being depressing, so clever is the plot structure and the convincing psychological characterizations of the seven in the cast. The weird prelude to the murder, the spine-tingling 'ghost scene' engineered by the nephew, the use of eerie lighting in the night scenes, all contribute to the in toto atmosphere of horror.

Flora Robson plays the murderess with force and conviction, while still arousing audience sympathy and sentiment. Isobel Elsom is properly warm-hearted and generous in the stage tradition of retired actresses. Estelle Winwood and Jessamine Newcombe are sympathetically convincing as the neurotic sisters. The treacherous nephew is played well by Patrick O'Moore in his American stage debut. Evelyn Ankers, as the main, played for non-comedy, is even in tempo, but rises to one screaming exit in the last scene that had the audience limp. Florence Edney's nun is appropriately gentle and understanding. Noticeable throughout is the excellent team-work of the cast.

McStay.

LADY IN WAITING

Princeton, N. J., March 16.

Comedy in three acts by Margery Sharp presented by Brock Pemberton; stars Gladys George; based on Margery Sharp's novel, 'The Nutmeg Tree.' Directed by Antoinette Perry; settings by John Root. At McCarter, Princeton, March 16, '40. $3.30 top.

Anthelmine....Michelette Burani
Susan Packett....Carol Curtis-Brown
Bryan Relton....Stephen Ker Appleby
Mrs. Packett....Lenore Chippendale
Julia Packett....Gladys George
Griffin....Anita Bolster
Nurse....Paul A. Foley
Rogers....Guy Spaull
Sir William Warring....Alan Napier
Fanny Bellingham....Mary Heberden
Willie Genecchio....Walter Moore
Fred Genecchio....Leonard Penn
'Ma' Genecchio....Ethel Morrison
Bert Genecchio....Albert Allen
Joe Genecchio....James Decker

Brock Pemberton's initial venture of the season, 'Lady in Waiting,' which Margery Sharp adapted from her own novel, 'The Nutmeg Tree,' shapes up very well. For this he can thank Gladys George, who returns to the stage and the Pemberton fold after a five-year sojourn in films. Displaying a genuine talent for mimicry, which, it appears, Hollywood skillfully succeeded in concealing in her celluloid efforts, Miss George turns in what is unquestionably her finest performance to date.

Miss George has a role that fits her like a glove. She has a field day, playing her part to the hilt, extracting laughs where none exists through her sheer comic talents, and otherwise contributing to an obvious, trite script a buoyancy that enables it to emerge as rollicking comedy. It's Miss George's play and it's frightening to think what it would stack up like without her. It is certainly no 'Personal Appearance,' lacking the almost uninterrupted hilarity of that smash, in which she last appeared on Broadway. As play now stands, it is overwritten. With the curtain ringing down at 11:45 at Princeton tryout, at least 40 minutes can be eliminated advantageously—40 minutes of dull spots in which Miss George is relegated to the background for script purposes. With this general tightening up and the blonde star commanding the center of the stage more frequently, Miss Sharp's comedy should have nice sailing.

Play follows novel closely. The story of Julia Packett trying to be a lady, in order not to shame her snobbish daughter whom she has not seen since infancy, creates situations. Comedy arises not from witty dialog, of which there is a dearth, but from the obvious and inevitable predicament in which Julia finds herself when she tries to get classy. Lacking clever lines, Miss George fills in all the gaps with the twist of her body and her futile hand waving. There's something about her very gait that belongs in the script and provokes constant laughter.

Miss George enters play stepping out of a bathtub and dressing before the audience as she holds at bay a constable demanding $25. Locked with her in the bathroom are all her worldly possessions and, by passing off the junk as genuine antiques, she succeeds in worming out of a pawnbroker enough money to get her to her daughter in France.

In the rocky channel-crossing scene with the Six Flying Genecchios, and her later escapades with Sir William Warring, she squirms, sings, laughs and swears her way into a Ladyship with a charming abandon.

Alan Napier, recruited from films, makes his first stage appearance in this country as Sir William Warring, a lanky Englishman with greying temples. He's the matinee idol type and appears headed for a Broadway career.

Others in cast are uniformly good, including Michelette Burani, Carol Curtis-Brown, Stephen Ker Appleby, Lenore Chippendale, Anita Bolster, Mary Heberden, and particularly Ethel Morrison as the mother of the Flying Genecchios.

Antoinette Perry directed skilfully and John Root's settings are in good taste.

Roses.

WOOLLCOTT'S 'DINNER' BIG $22,000 IN FRISCO

San Francisco, March 19.

The biggest business in the history of the house, at current prices, is being chalked up by 'The Man Who Came to Dinner,' with Alexander Woollcott, at the Curran here. At $2.50 top, opening week's take was approximately $22,000, and second and third weeks are practically sellout. House seats 1,600.

CHI B.O. DROOPS; HAYES GETS $14,000

Chicago, March 19.

For the first time this season there has been a real slump at the legit houses. It can be explained by several factors, including the length of stay of most of the shows and the influence of the last weeks of Lent.

One of the minor disappointments at the boxoffice was turned in last week for the opening session of 'Ladies and Gentlemen.' While Helen Hayes has always been surefire in Chicago, play failed to arouse excitement and depended a great deal on the American Theatre Society subscription for its initial stanza's gross. Show will stick here three weeks, to March 30, and then close.

After a struggle which kept the show here for six weeks, 'Thanks for My Wife' closed its local run Saturday (16) and skipped to Boston, where it will open for Easter. Never had a hot week here, but managed to stick it out through the persistence of the people concerned. Selwyn will be taken over on March 20 by Cornelia Otis Skinner for one week, followed on April 1 by Paul Muni in 'Key Largo.'

'Man Who Came to Dinner' slumped with the list last week, but will stick for many weeks to come, selling ducats a month in advance. 'Life with Father' continues brilliantly.

Estimates for Last Week

'Abe Lincoln in Illinois,' Grand (10th week) (1,300; $2.75). Dipped again last week and will leave in another week. Took $12,000.

'Ladies and Gentlemen,' Erlanger (1st week) (1,400; $3.30). Cheaper seats are capacity; but the $3.30 pews are yawning, except for the subscription sales. Initial session got $14,000.

'Life with Father,' Blackstone (4th week) (1,200; $2.75). Naturally affected by the general trend, but nevertheless excellent at $15,500. Will be here a long time.

'Man Who Came to Dinner,' Harris (13th week) (1,000; $2.75). Off in the current blight, but is looking for a stay into the summer. Hit $12,000 last week.

'Thanks for My Wife,' Selwyn (6th and final week) (1,000; $2.75). Closed stay here Saturday (16) and hopped to Boston to continue tour on way to New York. Finished at $5,000.

PAULINE LORD CRIMSON $3,500 IN LOS ANGELES

Los Angeles, March 19.

Two-week booking of Pauline Lord in 'Suspect' at the Biltmore is not producing any boxoffice upheavals. House is protected, having rented theatre outright for the two stanzas, but company stands to dip heavily in the red. Despite poor showing here sponsors seem determined to take piece to Chicago and then into New York.

George White's 'Scandals' moves in (25). 'Meet the People' grinds merrily on at the Hollywood Playhouse.

Estimates for Last Week

'Suspect,' Biltmore (1,656; $3.30) (First week). Failed to arouse the interest expected and was lucky to hit $3,500 on initial stanza.

'Meet the People,' Playhouse, Hollywood (1,130; $1.65) (12th week). Revue continues drawing favorable biz, with another $6,000 last week.

'Vanities' Only Fair $16,000 in St. Louis

St. Louis, March 19.

Earl Carroll's 'Hollywood Vanities' drew only fairly well at the American last week, ending Saturday (16), copping an estimated $16,000 for eight performances. Show copped plenty of cuffo space in daily rags via feature stories, photos, etc.

Bill Robinson, in 'Hot Mikado,' opened Sunday (17) at $2.20 top. This is second appearance this season of piece which grossed approximately $24,000 on first trip.

Muni, 15G, Wash.

Washington, March 19.

Heavy interest in Paul Muni last week was counteracted by word-of-mouth that play was pretty heavy for pop-minded. Result left take at approximately $15,000 at $2.75 top.

Current is Gladys George in 'Lady in Waiting,' adapted by Margery Sharp from 'The Nutmeg Tree.' Next week comes another trio of film names, John Garfield, Harry Carey and Aline McMahon, in 'Heavenly Express,' Albert Bein's new play.

LeGallienne Gets Low $4,500 in Cincinnati

Cincinnati, March 19.

Poorest legit take of the season was last week's approximate $4,500 on 'The Master Builder,' starring Eva Le Gallienne, in the 1,300-seat Cox. Top was $2.75. Notices were favorable.

Burg will be without road shows until April 18, when Cornelia Otis Skinner opens a four-day engagement at the Cox at $2.75 top.

CORNELL BIG $21,300, PHILLY

Philadelphia, March 19.

Despite bad weather, business in Philly's legit houses was exceptionally good for Lent.

Katharine Cornell held the starting gait for her second and final week of 'No Time for Comedy' and got $21,300 in eight performances, virtually equalling the strong take of the first week at the Forrest.

'Margin for Error,' Clare Boothe comedy-melodrama, hit only a fair-to-middling $6,500 in the first week at the Locust and all thought of holding show indefinitely, as was done with both Miss Boothe's previous hits, 'The Women' and 'Kiss the Boys Goodbye,' has been virtually abandoned.

On the other hand, the managements of the Erlanger and of 'Tobacco Road,' after changing their minds several times, finally decided to hold 'Road' for a third week. Despite low scale ($1.50 top) and special cut-rating, 'Road' went to another strong $10,000 last week and that was plenty good in any man's league.

Estimates for Last Week

'No Time for Comedy,' Forrest (1,800; $3.42) 2nd week. Wound up with robust $21,300, marking a gain over first week, when nine performances were played including Finnish Relief matinee. House dark this week until Saturday night (23) when 'Folies Bergere' opens run of two weeks and one night.

'Tobacco Road,' Erlanger (1,900; $1.50) 2nd week. So good that management changed minds and held it over this week; $10,000 mighty big for scale and considering all the cut-rating.

'Margin for Error,' Locust (1,500; $3) 1st week. Notices fairly good, but absence of names hurt and it seems show will bow out Saturday night (23) instead of trying to make an indefinite stay. Fair $6,500.

'Ladies in Retirement' N.S.G. $5,000 in Toronto

Toronto, March 19.

Because of the abnormal competition of the Toronto Skating Carnival, which grossed $12,000, plus the Nelson Eddy recital at Massey Hall and the John Charles Thomas recital at the Eaton Auditorium, 'Ladies in Retirement' tottered along to an estimated poor $5,000 at the Royal Alexandra here.

This was no reflection on the merit of a mystery-thriller which built up on word-of-mouth toward the end of the week, but too late to give a satisfactory gross at the 1,461-seater.

'Mikado' 9½G in K. C.

Kansas City, March 19.

Bill Robinson in 'The Hot Mikado' closed four-day stand here Saturday (16). Company added two matinees to the four evening performances for one of the disappointing figures of the current season.

At a top of $2.25, take approximated only $9,500 for the six performances.

Plays Due On B'way

Holy Week boxoffice jinx on Broadway has been broken and indications are for steadily rising attendance. Tickets for Good Friday (22) performances are particularly in demand. Explainable by the return of winter vacationists, prep school and college holidays, in addition to excursions to the metropolis promoted by transportation systems.

Due in next week:

'Liliom,' Fulton.

'Ladies in Retirement,' Miller.

'Lady in Waiting,' Beck.

'The Scene of the Crime,' Fulton.

Added to this week's arrivals is 'Thanks for My Wife,' title changed to 'Separate Rooms.' Opens at Elliott Saturday (23).

Current Road Shows

(*Week of March 18*)

'Abe Lincoln in Illinois' (Raymond Massey)—Grand Opera House, Chicago.

'Folies Bergere'—Forrest, Philadelphia (23).

'Heavenly Express' (Jules Garfield)—McCarter, Princeton (23).

'Higher and Higher' (Jack Haley, Marta Eggert, Shirley Ross)—Shubert, Boston.

'Hot Mikado' (Bill Robinson)—American, St. Louis.

'International Incident' (Ethel Barrymore)—Wilbur, Boston (20-23).

'Key Largo' (Paul Muni)—Nixon, Pittsburgh.

'Ladies and Gentlemen' (Helen Hayes-Philip Merivale)—Erlanger, Chicago.

'Ladies in Retirement' (Flora Robson)—Capitol, Ottawa (18); His Majesty's, Montreal (19-23).

'Lady in Waiting' (Gladys George)—National, Washington.

'Life With Father' (Lillian Gish-Percy Waram)—Blackstone, Chicago.

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Man Who Came to Dinner' (Alexander Woollcott)—Curran, San Francisco.

'Margin for Error'—Locust, Philadelphia.

'Meet the People'—Playhouse, Hollywood.

Ruth Draper (monologs)—Poncan, Ponca City, Okla. (18); Convention Hall, Tulsa (19); Shrine, Oklahoma City (21); Auditorium, Little Rock (23).

'Springtime for Henry' (Edward Everett Horton)—Auditorium, Pensacola (18); Municipal Auditorium, New Orleans (19); Fort Whiting Armory, Mobile (20); Grand, Montgomery, Ala. (21); Erlanger, Atlanta (22-23).

'Suspect' (Pauline Lord)—Biltmore, Los Angeles.

'Tobacco Road' (John Barton)—Erlanger, Philadelphia.

'Worth a Million'—Royal Alexandra, Toronto.

Fair Balks Equity

Continued from page 49

ances is the main rub. Holde asked for a seven-day week and appeared at Equity with figures to show that additional salary would sink 'Jubilee' into the red so much before it opens that its chances to recapture the investment would be remote.

$80,000 Added Cost

Holde claims that time and one-half for Sundays to the 300-odd people in the show would increase the cost of operation $3,000-$3,500 weekly over a 24-week season, or an approximate $80,000 more than budget estimates. He objected to rehearsal conditions, particularly Equity's idea of $20 rehearsal pay to the chorus as against $15 ordinarily. It was figured to mean that the rehearsal pay would be an $11,000 boost. Equity also demands $40.50 for chorus girls working seven-day week, $64.40 for principals and $31.20 for walk-ons.

General cost of building the 'Jubilee' plant is set at $370,000, plus $50,000 to dismantle. Production and costumes are placed around $75,000. Admission scale range is 40 to 99c and, on a three-performance daily schedule, the weekly gross at capacity is placed around $60,000. If four shows are given daily the take could be as high as $80,000 weekly. Though the performance would be one hour and 10 minutes, it is unlikely that more than three a day would be tried. One reason is that 'Jubilee' is to be spotted at the extreme southern end of the zone, far less accessible than the Aquacade.

Expectation of the Fair is that 'Jubilee' will average $50,000 weekly, or a total of $1,200,000. Operating cost would be $25,000 per week and the other $25,000 would go for amortizing the building and production costs. Contended by the Fair that if those figures could be reached, there would be a fair prospect for profit, but not if Equity imposes the high wage scale.

It has never been explained why a show like the Aquacade is regarded as vaudeville and under the jurisdiction of the American Guild of Variety Artists, which has no Sunday rules nor calls for added pay for such showings. Equity made no claim of jurisdiction over the water show, which includes stage interludes. Reported that the minimum pay for the Aquacade ensembles, however, will be raised from $35 to $40, as the various Four A's affiliates plan to have conformity in minimum pay.

Last year, Equity's minimum pay schedule for 'The Hot Mikado' at the Fair called for $56.25 for a seven-day week. Later, after a plea by producer Mike Todd, Equity cut the minimum for the colored cast to $50.

B'way Picks Up; 'Fifth Column', $14,000, OK, While 'Bali' Folds, 'Dinner', $20,500, 'Father', $19,000

Estimates for Last Week

Key: C (comedy), D (drama), R (revue), M (musical), F (farce), O (operetta).

'A Case of Youth,' National (D-1,162; $3.30). Presented by Courtney Burr; written by Wesley Towner; first called 'Not for Children'; opens Saturday (23).

'DuBarry Was a Lady,' 46th Street (19th week) (M-1,375; $3.30). Musical topper bounced up smartly and approached the $30,000 mark.

'Goodbye in the Night,' Biltmore (D-991; $3.30). Presented by George Abbott; written by Jerome Mayer; postponed from last week; opened Monday (18); mixed press.

'Hellzapoppin,' Winter Garden (78th week) (R-1,671; $3.30). Standing up to excellent business and aimed for another summer; up last week; $27,000 quoted.

'Life With Father,' Empire (19th week) (C-1,095; $3.30). Gross varies but slightly, it only being a matter of standees; takings better than $19,000.

'Man Who Came to Dinner,' Music Box (22d week) (C-1,012; $3.30). Another wonder draw where the number of standees spells the only difference in gross; over $20,500.

'Margin for Error,' Plymouth (20th week) (C-1,012; $3.30). Picked up last week along with number of attractions; with the count around $8,500 the week was profitable.

'My Dear Children,' Belasco (6th week) (C-1,077; $3.30). Only off early in week, with latter half selling out and the gross close to $14,000.

'Passenger to Bali,' Barrymore (D-1,104; $3.30). Opened last Thursday (14); drew disappointing press and was taken off when ghost failed to walk.

'See My Lawyer,' Adelphi (25th week) (C-1,434; $1.10). Scaled lowest among legiters because of house capacity; around $4,300, which betters even break.

'Separate Rooms,' Elliott (C-931; $3.30). Presented by Bobby Crawford and William B. Friendland; written by Joseph Carole and Alan Dinehart; due to light Saturday (23); first called 'Thanks For My Wife.'

'Skylark,' Morosco (21st week) (C-961; $3.30). One of the most popular plays of the season; no Mondays; three matinees weekly; quoted around $15,000.

'The Fifth Column,' Alvin (2d week) (D-1,375; $3.30). With further favorable followup press, new drama should click; first full week approximated $14,000; could have gotten more, but looks okay.

'The Male Animal,' Cort (10th week) (C-1,064; $3.30). Approximates capacity most performances; one of leading laugh shows slated through summer; $17,000.

'The Philadelphia Story,' Shubert (50th week) (C-1,387; $3.30). Another week to go, then tours after a year's run; has been somewhat off, but still profitable; $15,000.

'The Weak Link,' Golden (2d week) (C-789; $3.30). Little draw to date, with last week's taking around $3,000; engagement doubtful after film rights are secure.

'Time of Your Life,' Guild (21st week) (CD-956; $3.30). Slated out soon, when 'The Fifth Column' will probably move from across the street at Alvin; $7,500 to some profit; only attraction on list laying off this (Holy) week.

'Tobacco Road,' Forrest (327th week) (C-1,107; $1.65). Around an even break for record-stayer, which perks up when visitors abound; around $4,000.

'Too Many Girls,' Imperial (22d week) (M-1,468; $4.40). Held its profitable gait, though takings are under earlier months; scale revised; rows back of 10th now $3.30; quoted at $22,000.

'Two for the Show,' Booth (6th week) (R-704; $4.40). Among those attractions which improved last week; around $14,000, which is okay for smart, intimate musical.

'Two On An Island,' Hudson (8th week) (CD-1,094; $3.30). Takings moderately good and should last well into spring; quoted around $9,500.

'When We Are Married,' Lyceum (12th week) (C-1,005; $2.75). Though grosses close to the lowest on list profitable operation claimed because of low operating nut; nearly $4,000 claimed.

ADDED

'Reunion in New York,' Little (4th week) (R-532; $2.75). Business somewhat better for refugee revue, which was rated around the $4,500 mark.

'Pins and Needles,' Windsor (120th week) (R-961; $1.65). Is the longest run little revue on record, possible through limited operating cost to profit; around $7,000.

'Juno and the Paycock,' Mansfield (10th week) (D-1,014; $3.30). Irish revival has not had a losing week; off from pace of last month, but still satisfactory around $6,000.

Theatre of the Piccoli, Majestic; life-sized marionettes; opens Thursday (21).

Suzari Marionettes, Waldorf; 'Pinocchio,' presented by Arnold Van Leer; opens Saturday (23).

'HIGHER,' $18,000, CLICKS IN HUB

Boston, March 19.

'Higher and Higher,' new Rodgers and Hart musical, turned in top gross for the town last week and remains two more weeks for shaping up. 'Little Foxes' and 'Folies Bergere' both finished three-week stands with strong tallies. 'Worth a Million' remained among the lowest grossers of the season as it finished a two-week tryout here Saturday (16).

'An International Incident,' by Vincent Sheean, starring Ethel Barrymore, preems here tomorrow (Wednesday) under Guthrie McClintic auspices.

Estimates for Last Week

'Higher and Higher,' Shubert (seven performances) (1,590; $3.30). Got such a press rave on its opening here (12) the management had to pick its own flaws. Making slight changes in production and a few minor cuts in script to lessen playing time. Marta Eggert praised as socko new star, and Jack Haley warmly welcomed back to the stage. Initial stanza around $18,000.

'The Little Foxes,' Colonial (3rd, final week) (1,642; $2.75). Very healthy all the way, though not the smash hit anticipated. Wound up with very good $14,000.

'A Night At the Folies Bergere,' Opera House (3rd wk., 12 performances) (2,944; $2.20). Registered okay with Hub at these prices during entire run, finishing off with $16,000.

'Worth a Million,' Wilbur (2nd wk) (1,227; $2.75). In the doldrums since opening, lacking push to garner more than $1,300 for closing frame.

'THREE' FOLDS AFTER $14,000 IN DETROIT

Detroit, March 19.

'Three After Three' was withdrawn here following its closing at the Cass and its Easter opening in New York was just a happy contemplation. It won't be revived, it was said, without extensive surgery.

Strangely enough, playing eight performances, its final gasps at the Cass weren't bad, approximating $14,000. Press was plenty cool on it, so it must have been Simone Simone, or somebody.

Stepin Fetchit was not in the show Saturday (16), scramming town after customs men questioned his clothes-buying in Canada.

'Mamba' Closes Road Tour With $9,000 in 2 Spots

Milwaukee, March 19.

Although the advance sale was nothing to get excited about when Ethel Waters in 'Mamba's Daughters' arrived at the Davidson Thursday (14) for three nights ($2.20 top) and Saturday matinee ($2.00 top), raves from the critics and editorial praise after the first performance were so lavish that final shows were sellouts, boosting the gross to approximately $8,000 for the half week.

An unexpected bit of realism was injected into the opening performance when Miss Waters, in her stage fight with Willie Bryant, mauled him so vigorously that she tore a ligament and burst a blood vessel in his left arm, necessitating a physician's attention. Show ended its road tour here and returned to New York for return engagement, reopening on Broadway this Saturday (23).

New Daily Secures PM Tag

Reputed title of PM for the new evening tab paper which Ralph McA. Ingersoll will bring out in New York on June 1, has become a fact. Deal has been closed for the acquisition of the tag from the PM Publishing Co., N. Y. The title had hitherto belonged to a mag for advertising production managers. What has been heretofore PM magazine is to be known as AD magazine.

Hiring for the forthcoming daily will begin April 1. How much of an editorial staff the paper will take on has not been indicated, but it's expected not to reach 100. The hiring will be done by George Lyon, who will be the paper's managing editor. He's formerly a Scripps-Howard editor.

English Dailies Squawk

English newspapers are annoyed over what they claim is a wholesale theft of their cartoons and other exclusive drawings in their publications, which have been reproduced in America. They have taken legal advice and have been informed that, according to the laws of the U. S., such use of illustrations without permission constitutes larceny.

At least one big London daily has placed the matter in the hands of a prominent New York firm of attorneys, with orders to prosecute.

Paddock Again Toes the Mark

Once known as the 'world's fastest human,' Charles W. Paddock, the former sprint star, is showing good speed, too, in his rise in the business end of the newspaper biz.

Starting in a modest capacity on a Southern California daily, Paddock has just been named v.p. and general manager of the Pasadena (Cal.) Star-News and the Pasadena Post. The former runner stands high, too, in newspaper trade councils in that state.

Story Mag a British Must

Singular recognition has been given to the mag, Story, by the British government, which has officially placed the pub on its list of necessary importations on the ground that it's 'not merely fiction but a magazine of literary art.'

Distinction is all the more rare in that many U. S. mags have found entry into Britain difficult, and in some cases impossible, because of wartime shipping restrictions.

Mrs. J. David Stern Buys Mag

Juliet Lit Stern, wife of J. David Stern, the newspaper publisher, is going into the publishing biz. She has purchased St. Nicholas Magazine, perhaps the most famous of all U. S. pubs for children, and will edit as well as publish the mag.

Mrs. Stern has been identified for years with her husband's papers, chiefly as book and woman's page editor of the Philadelphia Record.

Canada Honors Publisher-Flier

Publisher George McCullagh of the Toronto Globe and Mail, largest Canadian daily in the morning field, has been promoted to squadron leader in the Royal Canadian Air Force.

Pre-war flier has left his desk for the 'duration' and has relinquished his honorary rank of wing commander of the 110th Squadron of Toronto in order to get into action sooner.

Jacobs' Hollywood Encore

Lewis Jacobs, author of 'Rise of the American Film,' considered one of the authoritative histories on the picture industry, has an order to do another book for Harcourt Brace.

New one will be on directorial technique. Jacobs will spend six months or more interviewing directors and watching them work.

Fla. Paper Sold

Florida State News, Tallahassee, Fla., has been sold by Mrs. Charles W. Hunter, widow of the former publisher, to a group consisting of John M. Tapers, G. R. Gudenrath and John Kilgore.

The new owners of the paper have formed the State News Publishing Co. as a holding concern.

NEW PERIODICALS

Meanwhile, new monthly literary mag, is in preparation in N. Y. by Frances Steloff, who operates the Gotham Book Mart, N. Y. Publication is to have a different editor for each issue.

Today's Business, digest of news and comment on trade, finance and business, premieres this month in New York. Pocket-size, it's to appear monthly. A Newton Plummer, Jr., is editor and publisher.

Humanity is monthly mag dedicated to furthering democracy, faith, tolerance and social security. Editor is Dr. Oscar Gruen, formerly editor of the Pressentrale, of Zurich, Switzerland. Published in New York.

Spoof on Foreign Inside

Couple of CBS staff scripters are writing an impudent satire of the current crop of foreign correspondent books. Volume is to be labelled 'Inside Asia with You, Dear.'

Publication date set for Oct. 2

LITERATI OBITUARIES

John J. Stanton, 82, owner and publisher of the Sussex (N. J.) Independent for more than 61 years, died March 13 in that city.

Richard Sanders Lord, 54, formerly a member of the staff of the N. Y. Sun, died March 13 in Pacific Palisades, Cal. His father, the late Chester S. Lord, was managing editor of the Sun from 1880 to 1913, and a brother, Kenneth Lord, who survives, was formerly the paper's city editor.

Elsey G. Burkam, 67, formerly prez of the Burkam-Herrick Publishing Co., publishers of the Dayton (O.) Journal and Herald, died March 13 in that city after a brief illness. Burkam published the two papers in partnership with the late Myron T. Herrick, former U. S. Ambassador to France, and later took over sole ownership.

Selma Lagerlof, 81, one of the world's most widely read novelists, died March 16 at Marbacka, Sweden. She was winner of the Nobel Prize for literature in 1909.

George Barton, 74, associate editor and editorial writer for the Philadelphia Inquirer, died March 16 in that city. Besides his newspaper work he turned out a score of whodunit novels and hundreds of short stories and other pieces for the mags.

Louis H. Stein, sports editor of the Schenectady (N.Y.) Gazette for the past 24 years, died March 15 in that city after a brief illness.

Edson K. Bixby, 53, editor of the Springfield (Mo.) News and Leader, died March 17 in that city of a heart ailment.

CHATTER

Ray Buffum pounding out Al Jolson's biog.

Dorothy Thompson going to Europe this week.

R. C. Sheriff foregoing his autobiog to do another novel.

Arthur F. Nickolson readying a biog of Clifford Odets.

Robert Post, N. Y. Times correspondent, off for Europe.

Robert Mountsier, N. Y. Sun columnist, returned from Chile.

Hesketh Pearson has completed his biog of George Bernard Shaw.

William C. White sold his serial, 'Occupation—Widow,' to Collier's.

Thomas Kernan, general manager of British 'Vogue,' sailed for Europe.

Phil Stong now doing a book on his experiences as a school teacher.

Niven Busch, the film scenarist, at work on a novel already contracted for.

Faye Mitchell and Evelyn Edwards sold their tale, 'In France,' to Liberty.

Leigh White sailed for his post in Rome with the Jewish Telegraphic Agency.

George Hecht, publisher of Parents' Magazine, visiting Hollywood studios.

Harry Bull, managing editor of Town and Country, off to Bermuda with his wife.

J. C. Harsch, staff correspondent of the Christian Science Monitor, sailed for Berlin.

Niven Busch's novel, 'Bertha Carrington,' due for autumn publication by William Morrow.

W. L. River's book, 'Transit U. S. A.,' will be published by Frederick A. Stokes Co. in the fall.

Melvina Pumphrey reelected president of Theta Sigma Phi, national journalism sorority.

The Friends of American Writers gave their annual $1,000 award to Elgin Groseclose for his 'Ararat.'

Norman Siegal, picture editor of the Cleveland Press, back to work after a month's vacation in Hollywood.

Adeline Rumsey, who's been contributing regularly to The New Yorker, pacted by Essandess for a novel.

Before returning to England last week, John Bentley signed with Houghton Mifflin to deliver a whodunit.

Stanley Walker, since leaving the editorship of The Philadelphia Ledger, has been at work on a sequel to his 'Mrs. Astor's Horse.'

Douglas Gilbert, of the N. Y. World-Telegram, is writing an informal history of the popular song in America for Doubleday, Doran.

Don Mainwaring hiding in the California hills under the pen name of Geoffrey Homes to write two mystery tales for William Morrow publication.

Joseph Maloney, publisher of the Kokomo (Ind.) Telegraph, weekly, and former freelance European correspondent, planning to publish the Telegraph as a daily.

Howard L. Bush, for the last several years advertising manager of Hillsdale (Mich.) Daily News, now editor and publisher of Montpelier (O.) Leader-Enterprise.

Unit Reviews

Continued from page 44

MIDNIGHT IN PARIS

for a scream finish that is good for a callback. Myers shows a lot of stuff, both as dancer and comic.

The Four Robeys, three men and a girl, score nicely with their standard, fast-moving juggling turn. Comic Billy Wade gets so-so reception in two appearances. Lines are fed him by Bob Lowry, who emcees the show. Mickey O'Day, vivacious Irish songstress, pulls plaudits for animated rendition of 'Oh, Johnny,' but it' hardly in the Bonnie Baker manner.

Georgia Burkett leaves the line to turn in a Cossack dance that adds nothing to the show but variety. Line of 10 dances possibly well in usual three turns, featuring the French can-can, which is suffering from over-featuring this season by units playing here. Girls better looking than average.

Band (6), playing from pit, backs show nicely. It is less brassy and more subdued than average stage unit band.

Biz fair. *Just.*

SIDEWALKS OF PARIS

(LIBERTY, LINCOLN)

Lincoln, March 10.

Wells & Powell, 3 Weir Bros., Darro Bros., Mlle Ceegon, Karen Keil, Prince Buddha, Gary Gray, Bob Hill's Orch; 'Those High Gray Walls' (Col).

Weak offering this, not cut to fit dates of this size or larger. 'Sidewalks of Paris' strikes as a makeshift still getting in shape and with a long way to go. Only rarely does anything snappy develop, and the nudes are so crudely presented, even the baldies won't get much of a kick out of them.

Joe Marcan, once of the Cushman and Gus Sun time, kept the old $150 daily unit nut in mind when he laid this one out. Pattern is much the same, but hardly as compact as most of those others were. In fairness to the unit, however, this theatre offered little technically to aid—the lighting was bad and inadequate, and offstage help was slow on the uptake. Bob Hill's orch had to absorb the house standby, too, which gummed up the music for a couple of shows.

The patter being light in the show, there's not much chance for word of mouth from the platform getting the house playing the unit in dutch, but the nudes may. Especially the Mlle. Ceegon thing, called a bat dance, and in which the gal, shoed and that's all, protected from view by an assistant (Gary Gray) garbed as a bat, is paraded back and forth, with Gray allowing a wing to drop now and then to tease the front row. Gal is not even a good poser. It's hardly family entertainment; more midnight show stuff. The other epidermal exhibition is Karen Keil, in a fan dance, but even though she struts minus G-string, she's slightly more careful to use her fans judiciously.

Saddled with the job of being entertainment savior of the show is Tom Wells, of the Wells and Powell act. He has a glib tongue, nice assortment of gags, most of them pretty new, and when he cuts in with his partner for a few dance steps, he is nimble of comedy foot as well. Miss Powell's job is mostly to straight for him and his gags, but she does a backbend from two chairs for a floor pickup to show a little on her own.

Darro Bros. are control and acrobatic performers, doing all the conventional lifts and handstands smoothly enough to satisfy even if stereotyped. The three Weirs are instrumental novelty men, with gadgets and imitations of radio hillbillies. Okay for type, except one in the middle muggs a little too much. Prince Buddha is a puppeteer who grabs a few snickers with a robust character that's too liberal with hells and damns.

Marcan goes east, and plans to make additions, before opening there around the first of the month. Chorus needs attention; should cut down on the calories and coordinate the steps better. Better use of lights and trickier presentation of the nudes would stall squawks from the indigo indignants.

Time was 55 minutes when caught, business very good. *Art.*

The Met's Trump Card—Radio

The asset side of the ledger at the Metropolitan opera this season includes the buildup provided by NBC. Radio has perhaps won enough good will in the country at large to offset some of the ironic circumstances implicit in the production headaches, the high price of seats, the unsolved deficit, etc. At the moment the Fund drive is nearing the $600,000 mark. Of this sum $190,000 has come in through small donations of a dollar and up, with 80,000 individuals responding to date. NBC programs have gone to town with all valves open to put over the campaign. David Sarnoff assigned Clay Morgan and a battery of radio ballyhoo specialists to get behind and really push.

The Met will make out-of-town performances this year at Cleveland, New Orleans, Dallas and Atlanta. It's the first Atlanta appearance in six years, although that was once an annual and important road date. Auspices in each city have to guarantee $12,000 a night and also assume various other expenses, including stagehands, theatre staff, rental, etc.

For the four-city tour the Met brigade will comprise 280 persons traveling in two complete private trains. Many of the singers carry own barbers, dressers, rubbers. An orchestra of 92 goes along.

The scale will be $7 top, as in New York.

Opera's Headache

Continued from page 1

overcome the basic dilemma of the Met, namely, the presentation of grand opera at $7-per-seat, the highest admission in the world at a time when other factors are jeopardizing the Met's artistic standards, which have been criticized, particularly this season, as less than adequate on occasion.

Finding the Met's way out of its perplexities is a matter of constant conference between the worried members of the governing group and its friends on the outside. Needless to say there is a full orchestra of sideline critics and advice-givers. The problem is apparently one of transition from what the Met has always been to what the Met presumably must eventually become. Unsnarling the many threads is difficult. But meantime the Met's need for friends and supporters assertedly brought it partly under the 'suggestions' of these very friends and supporters whom it has needed and who have responded. In the music world the opinion is expressed that this unfortunately hampers the Met in maintaining its production level. Complaint is heard that without Juilliard School blessing, good singers are often passed by or little used.

Prestige Saved

It is being said that the German cycle of the opera, starring Kirsten Flagstad and Lauritz Melchior, has saved the Met's prestige for 1939-40. The German pieces accounted for 45 of the 123 performances of the present 16-week season. These remain generally acknowledged despite the uproar over the youthful conductor, Erich Leinsdorf, who was chosen over the assertedly more experienced conductor, Ettore Panizza, who volunteered after Artur Bodansky died. The Leinsdorf issue was hotly debated in the public prints and wherever operatic and musical people gathered this season.

No operas at all were given in English, which is excusable as there has not been an English language opera written which is a proven drawing card. It was about the French and Italian repertoires that most of the criticism was heard. The Met, when Edward Johnson took over the reins of management, called on the New York City music critics to help. The press has been consistently sympathetic to the German cycle but most of the reviewers appear to loath the early Italian operas. Very few are reviewed except the first performance of a season, and the German operas obviously hold their first love. Yet paradoxically Italian opera lovers have always been numerous in N. Y. The thousands that flocked to hear inferior performances with inferior singers at the Hippodrome ($1-$2) emphasized that.

The failure of the Italian government to permit certain of its singers to appear here naturally effected the casting to a great extent this season, but even with the material available the critics ask, was it necessary to exclude 'Pagliacci,' 'Cavalleria Rusticana,' 'Don Pasquale,' 'Don Giovanni,' 'Falstaff,' 'Trovatore' and 'La Forza Del Destino' from the repertoire?

In the operas that were given in French, just 'Faust' and 'Manon' were given often enough, to call them full presentations, and it is claimed, for the greater part of the time, inadequately. Pitts Sanborn of the N. Y. World-Telegram said of a 'Faust' performance this season: 'The best of the cast was the prompter, who, while never visible, was always audible, which is more than could be said for the singers, who while always visible, were never audible.'

Another management headache concerns seating. The Met was erected in 1883 when the music was secondary to the social eclat. It was built seemingly so that everyone could see everyone else, but carried less than a full view of the stage in many of its 3,500 seats.

There was considerable grumbling from their fans, when Greta Stueckgold, Rosa Tentoni, Charles Hackett, Jan Kiepura, and Leon Rothier, all 'members' of the company, did not have a single performance this season. Stueckgold, it's said, could have aided the German repertoire, Tentoni was known to be a good Mimi or Butterfly, Hackett and Kiepura were unused tenors in an organization where tenor weakness in Italian roles was notable. Rothier, who has been a regular member of the company since 1910, and is a most acceptable bass in the French school, was not given one chance, something that has not happened in 30 years.

Robert Weede's case is a puzzler. The young American baritone, 'member' of the Met for three years, has not yet had his debut. This despite the fact that his off-season singing with other companies has led critics to term him one of the top baritones of the organization. One comment often heard concerns Jan Peerce, tenor of the Radio City Music Hall, possessor of one of the country's best tenors, who is not given a break.

Casting Criticized

Fault-finding with the casting of performances was evident this season in the complaints of subscription holders. Licia Albanese, Italian soprano, singing in six performances, sang all the Butterflys given, leaving Elisabeth Rethberg, generally considered the best Butterfly the company can boast, without a single hearing in the role. A mystery surrounds the 25 performances given Charles Kullman, even granting the young American tenor is a handsome figure on the stage, and has a large repertoire. John Brownlee, a good baritone, sang 23 times. John Charles Thomas, one of the greatest figures in American operatic history, sang only twice, and once in New York. This may have been due to financial causes.

The number of performances sung by leading artists are as follows: Flagstad, 20; Thorborg, 22; Janssen, 13; Maison, 12; De Luca, 5; Pons, 11; Lazzari, 11; Jepson, 13; Kipnis, 7; Moscona, 10; Melchior, 31; Warren, 22; Martinelli, 11; Pinza, 26; Giannini, 3; Crooks, 6; Schorr, 22; Lawrence, 10; Stevens, 10; Bjorling, 5; Lehmann, 7; Traubel, 4; Moore, 6; Milanov, 8; Tokatyan, 9; Reggiani, 2; Jagel, 6; Bonelli, 8; Althouse, 1; Morelli, 3; Pauly, 2; Laholm, 2; Martini, 5; Hartman, 1; Tibbett, 14; Rethberg, 11; Sayao, 9; Novotna, 10; Castagna, 16; Bampton, 2; Carron, 4; Swarthout, 1.

Gladys Swarthout has not been smartly used by the Met, many assert. The American mezzo's voice and good looks could be set forth to far greater advantage, it is said. The Met has a potential drawing card, a la Farrar, in Swarthout but has failed to capitalize on it.

The critics have grumbled this season that many singers of talent and promise but too little actual stage poise were getting their rough edges sandpapered at the Met. The inference of the house becoming a training school, at $7 per seat, instead of the epitome of the finest and most polished talent, was drawn. This contingent of the opera-lovers has a long list of changes it would like to see, all in the direction of a better-balanced casting of the roles free of the suspicion of influence counting more than talent.

Broadway

Joe Shea in from the Coast.

Ted O'Shea back from Florida.

Otis Skinner in from 38-day cruise to Chile.

Clifford Goldsmith taking a Mexico City layoff.

Milton R. Weinberger lawyer, vacationing in Florida.

Terry Turner trips to RKO exploitation centers by plane.

Rube Bernstein managing 'A Passenger to Bali,' Barrymore.

Chettie Janis, back from Chicago, angling for a Coast assignment.

Leon Netter leaves today (Wed.) to huddle southern Par partners.

Maxwell Setton, Mayflower Pictures director, in N. Y. from London.

George Dembow of National Screen has returned from the Coast.

Frank Gillmore and Paul N. Turner, Four A's officials, on a vacation cruise.

Mrs. Bob Montgomery and Mrs. Ben Goetz off to join their husbands in London.

James F. Reilly's son Francis top scorer on Hofstra college (L. I.) basketball team.

George Alabama Florida agenting 'No Heaven on Earth,' opening at the Fulton next week.

George J. Schaefer, RKO prexy, trained out Thursday (14) for a couple weeks of Florida sun.

Robert T. Kane, managing director of 20th-Fox in London, sailed for Europe with his wife.

Romney Brent arrived from Europe (16) with his wife, the former Gina Malo, of the stage.

Tom Fadden writing Broadway friends about learning to ride for his part in western pictures.

Completing a tour of southern exchanges Oscar A. Morgan is back at his desk in the Par h.o.

Anne Kiesa, Washington socialite, now singing at the Stork Club with Charlie Murray's orchestra.

Irene Franklin has left St. Vincent's Hospital, Los Angeles, and is convalescing at a friend's home.

Harry M. Goetz planning Coast trip in couple weeks to complete 'American Way' production plans.

Earle Hammons, former Educational head, to Hot Springs last week to bring back his wife who has been ailing.

RKO's seventh annual ball held at the Hotel Astor Monday night (18), with Bob Chester and Rimac bands on tap.

Arthur Willi, RKO talent ferret, to Boston next week for a gander at some Holy Cross dramatic club material.

Paper is up for the Ringlings, Barnum & Bailey circus which opens a 28-day date April 5 at Madison Square Garden.

Florence Marston, eastern representative of SAG, in Knickerbocker hospital recuperating from an appendectomy.

The DeMarcos and Dick Gasparre's band open next week at El Morocco, as business hypoers for this class nitery.

Doris Dudley has rented the Pound Ridge (N. Y.) home of Amy Ashmore Clark, songwriter mother of Alexander Clark, legit actor.

Edith Rogers Dahl, on the heels of the news space on her aviator-husband's return from Franco-land, may wind up in a 52d street nitery.

Rutgers Neilson, RKO publicity head, won the door prize, a gold cigaret box and lighter valued at $20, at the Circus Saints and Sinners luncheon last week.

Australia

By Eric Gorrick

'Trois Valses' pic (French) a winner in Sydney.

Col's 'Clouds Over Europe' hit has amazed local film people here.

Wallace Parnell, producing vaude-revue for Tivoli, originally is from London.

U. S. carnival attractions imported for dates at Royal Easter Fair in Sydney.

'We Are Not Alone' (WB) a disappointment at the Century, Sydney, for Hoyts.

Influx of visitors for New Zealand's Centenary bounced pic biz high in all spots.

'Charley's Aunt,' after Melbourne date for Sir Ben Fuller-Garnet Carroll, to be spotted in the stix.

Marie Burke playing the Tivoli loop. Recently did a revival of 'Wildflower' for Williamson-Tait.

Fred Blackman producing 'Tony Draws a Horse' at Minerva, Sydney. 'Love on the Dole' only did so-so there.

Edwin Styles a click in Melbourne over Tivoli loop. Originally came here for 'Under Your Hat' (Williamson-Tait).

Will Mahoney will probably do another New Zealand runaround following completion of his Sydney season for Tivoli.

Switzerland Ice Show doing very good trade in New Zealand for Williamson-Tait. May do a repeat run in Melbourne.

Metro employees with the local unit 10 years presented with gold stickpins by Bernie Freeman on behalf of Arthur Loew.

Barbara Weekes, former Hollywood pic player, spotted into Cinesound's 'Dad Rudd, M.P.,' with Bert Bailey. Ken Hall directing.

There's a move afoot by all branches of the pic industry, with radio also included, to form a new club along lines of the U. S. Variety Club.

Bert Lennon, indie operator, taking a vaude tent show through the stix of New South Wales. Tent shows have been growing of late in other Aussie spots.

'Broken Wing' was air-dated via the Lux Radio Theatre by arrangement with Williamson-Tait. Other mellers will be unstoraged later for air bookings.

Try may be made in Sydney with season of Shakespeare. Fred Blackman, producer for the Minerva, is anxious to try out the idea in Sydney and then take a troupe on the road.

Roy Rene is doing a season for Greater Union Theatres at the Capitol, Sydney, in a 30-minutes revue with Mike Connors and Queenie Paul. Revue is in addition to a dual pic bill at 25c.

Fire destroyed the Sydney premises of Nicholson's, one of the largest music publishers in Australia. Damage estimated at $250,000. Unit acted as agents for several N. Y. publishers in this sector.

Cinesound, according to an exec, will receive around $65,000 from the British rentals of its Aussie comedy, 'The Rudd Family.' Unit is now making another home-brew comedy titled 'Dad Rudd, M.P.'

Minneapolis

By Les Rees

Marian Anderson here for Auditorium concert.

Liwinia Husby, of Warners staff, underwent appendectomy.

Bess Crane, Eddie Ruben's secretary, in Asbury hospital with flu.

Phil Dunne, Columbia district manager, just back from Florida, in town.

Ray Close, of Welworth theatre circuit, in Asbury hospital for appendectomy.

Brother of Mrs. Moe Levy, wife of 20th-Fox district manager here, passed away in Indianapolis.

Charlie Rubenstein and Ted Galanter of the younger film set here, to Hot Springs, Ark., for brief vacation.

Wife of Gordon Greene, managing director of Benz theatrical interests, injured in auto accident and in hospital.

Florence Bellman, Monogram secretary, wedded to Leonard Katz, local druggist, and honeymooning in Chicago.

Hale Cavanaugh resigned as Esquire publicity man to take post as manager of Racine, Wis., theatre recently acquired by Harry Dickerman.

Bennie Berger, independent circuit operator, and the wife to Hot Springs, and thence to Variety club convention, Dallas, on pleasure jaunt.

Merle Potter Times-Tribune film critic, back from Hollywood and taking back his radio quiz program handled by Bill Elson during his absence.

Only two definite Lyceum bookings are Maurice Evans in 'King Richard II,' May 2 and 3, and George White's 'Scandals,' latter part of same month.

Annual Newspaper Guild banquet, an invitation affair, scaled at $7.50 per ticket, has Cedric Adams, Star-Journal columnist and radio newscaster, in charge of entertainment.

Bad snowstorms and icy roads making it tough going for film salesmen and exploiteers. Morrie Abrams and Bob Abelson of M-G and Paramount respectively, among those who suffered auto mishaps.

Before leaving Washington for Florida after release from Providence hospital, where he underwent heart ailment treatment, W. A. Steffes, Northwest Allied president, sent barrel of oysters to Twin City Variety club members.

Miami

Caryl Gould at Mother Kelly's.

Margaret Lindsay doing the hot spots.

Iris Adrian billed into Paddock Club.

Tony Martin checked out for N. Y. Saturday (16).

Ranee of Sarawak visiting Harry Richman and frau.

Sammy Walsh held over at Versailles for fourth week.

Ben Marden here en route to N. Y. after closing casino in Havana.

James Melton in for one-night stand at Hollywood Beach hotel.

Mary Pickford and Buddy Rodgers flew in from Cuba Thursday (14).

Fred Astaire and the missus guests of H. Van Gerbigs in Palm Beach.

Al Jolson ballyhooing his new show. Title has been changed to 'Manana.'

Monte Proser picking up authentic background for his N. Y. Beachcomber layout.

Velma Raye, former warbler with Alex Batkin's crew, checked in at Club Versailles.

Nan Wynn and George ' pps filling engagement in Bamboo Room, Hollywood Beach hotel.

George Woods, producer of Royal Palm show, trained out for N. Y. Friday (15), headed for Mt. Sinai hospital and major op.

London

Evelyn Laye out of Charles B. Cochran's revue with flu.

George Black a bronchial and kidney trouble victim.

Phyllis Dixie being screen-tested by Gaumont-British.

'White Horse Inn' being revived at the Coliseum twice daily.

Matthew Raymond, local Metro secretary, now daddying a baby boy.

Jack Taylor is writing a book of reminiscences covering 43 years of show business.

Paramount has resumed stage show policy for its Paramount theatre, Tottenham Court Road.

Marks Music Co. has bought 'Bella Bambina,' the Sonny Miller and Hart Strauss song, from Lawrence Wright.

Tubby Turner, comic in Jack Taylor's revue, 'Eve On Parade,' was Taylor's schoolmate some 45 years ago at Chorley.

United Artists has offered A. E. Abrahams $90,000 to tear up its London Pavilion contract, which has seven more years to run.

Eric Maschwitz dickering with Alice Delysia for a weekly broadcast of 20 minutes, which would consist of French lessons to the troops.

New revue, with which Vivian Van Damm goes into the management field at the Garrick, opens Saturday (23). Fred Miller, provincial comic, is starred.

Jack Waller refuses to dispose of his bungalow, 'Nanette,' at Lancing, near Brighton. He keeps it to remind him of the coin he made out of 'No, No Nanette.'

Paul Soskin has resigned from Censor's Office and staging film comeback. His first picture will be adaptation of 'Quiet Wedding,' play which had moderately successful run at Wyndham's theatre last year.

Last weeks of the long-running 'Under Your Hat' are announced. Stars Jack Hulbert and Cicely Courtneidge will make a film of the show. They will appear in another musical at the Palace in August.

Cinematograph Exhibitors Association appealing to Sir John Simon, Chancellor of the Exchequer, for tax reduction. Group claims cost of running picture houses is up 17%, and unless there is some relief, admission prices will have to rise.

Paris

By Joseph D. Ravotto

Pic actress Laure Diana to be wed to army captain.

Henri Prevost, 84, opera tenor well known in the '90s, is dead here.

Michele Morgan celebrated her fifth birthday anniversary. She was born Feb. 29, 1920.

Paul Derval's Folies Bergere theatre and stage being completely done over for new show.

Talk of constructing new theatre named after Gabrielle Rejane, famed contemporary of Sarah Bernhardt, who died in 1920.

French organist Marcel Dupre back after world tour. Gave 35 concerts in North America and 80 in Australia and Tasmania.

Leon Volterra to unshutter the Marigny with Alfred Savoir's 'Banco.' Jules Berry and wife Josseline Gael in lead roles.

Jean Murat to Mexico, beginning tour which will take him to the United States and half a dozen South American nations to attempt to sell French films.

Headed by pic actor Bernard Lancret and Schwob d'Hericourt, both mobilized, company of actors reversed process and left 'somewhere in France' to entertain in Paris.

Belgian Orchestra de la Chapelle, sponsored by Queen Elizabeth of Belgium, is coming to Paris from Brussels to give a concert at the Salle Pleyel March 23 for French Red Cross benefit.

'J'ai 17 Ans' ('I'm 17 Years Old') topped 500th performance at Theatre George VI, with author Paul Vandenbergh and stage director Guy Rapp present, getting special leaves from the front to attend celebration.

French director Jacques Feyder, after getting Jacques Tergane demobilized, was able to finish 'Loi du Nord,' interrupted by the war. When Terrane returned to his unit, Feyder discovered that the sound track was defective and nothing had registered.

St. Louis

By Sam X. Hurst

Josephine Harreld, Negro pianist, scored in first local recital at Sheldon Memorial auditorium.

'Down in Front,' Washington University Quadrangle Club's musical comedy, drew SRO biz.

Enric Madriguera orch into Chase Club, west end nitery, Saturday (24), succeeding Xavier Cugat.

The University of Dubuque A Cappella choir, now making 14th annual tour, gave one concert here last week.

Richard Rychtarik inked by St. Louis Grand Opera Assn. to design sets for 'Manon,' 'Rigoletto' and 'Carmen' during spring season.

John Ward, chief of Municipal Auditorium b.o. staff, readying to resume stint as business manager for St. Louis Municipal Theatre Assn. in Forest Park.

St. Louis symph orch winds up current season Saturday (23) in opera house of Municipal Auditorium, regular Friday concert being moved back because of Good Friday.

Clyde A. Weston, ousted business agent of IATSE, Local No. 143, has filed an application with the Board of Public Service for a permit to erect a filling station in North St. Louis.

Lenore Griffith, Robert Pasterne, Julian Luckett, Eula Morgan and Bruce MacFarlane have top roles in 'The Queen Was in the Parlour,' to be produced by Gordon Carter at Little theatre.

Artur Rubinstein, a frequent guest artist with local symph orch, made first appearance in a local recital last week. Played engagement for Civic Music League in opera house of Municipal Auditorium.

Westerminster, Mo., College glee club of 21 making 2,000-mile concert tour through southwest. Radio programs are included. One concert will be given in the Carlsbad, N. M., Cavern 829 feet underground.

Lew Christensen, of the Ballet Caravan, inked to stage ballets for Municipal Theatre Assn's production in al fresco theatre, Forest Park. Al White, Jr., returns as dance director for fourth consecutive season.

Twenty-two young tooters in the St. Louis metropolitan district have survived first elimination auditions for spots on Stokowski's All-American Youth Symph orch skedded for a South American tour. Regional winners will be chosen next month.

Pittsburgh

By Hal Cohen

George Shell, usher at Stanley, has quit to join a night club dancing act.

Annual Pitt Cap and Gown show booked at Nixon for week of April 29.

Peter Higgins did so well for Old Shay Gardens he's been booked back next month.

Johnny Harris pulling out for the Coast to see wife and son, who are wintering there.

The LeRoy Honns (he's with WB exchange) expect the stork some time next month.

Elmer Kenyon back with Theatre Guild again, as advance agent for 'Philadelphia Story.'

Max Adkins, Stanley conductor, is official tester of Martin Buscher saxes at the factory.

Harry Hendel accompanied Harry Feinstein and Benny Amdur to Miami for three weeks.

The Lou Gilberts shoved off for Florida over weekend. Ditto C. J. Latta and Dinty Moore.

Dave Beiderman, producing cartoons on the Coast for Mono release, here for few days on business.

Bill Doll here ahead of returning 'Hot Mikado' and Jim Proctor in drum-beating 'Heavenly Express.'

Frances Felix, ciggie cutie at Nixon cafe, studying to be a secretary at Pittsburgh Academy by day.

Dick Hoover, Playhouse press agent, and Peggy Eastell, who acts there, have announced their engagement.

Dance team of Sidney and Ames had to cancel Philly night club engagement on account of serious illness of her father here.

Tiny Hite, giant of Lowe, Hite and Stanley, and Dixie Dunbar met for first time here since they attended school together in Atlanta.

C. C. Kellenber, of 20th-Fox will be host to Lewis Johnson Asst. Sec'y of War, when he comes here for local Americanization Day program.

Budapest

By E. P. Jacobi

Franz Lehar just turned 70. Conducted anniversary concert of his own compositions.

Stage and Screen Chamber, source of much controversy and discontent, to be reorganized on entirely new lines shortly.

Varosi theatre building, municipally owned, leased to theatrical producers in the past, to be turned into a lecture and concert hall next season.

Prodigious snowstorm caused five legit theatres to remain dark one night recently. Entire cast of 'Wife,' at the Kamara theatre, was snowlocked in their homes.

Numerous concerts and entertainments held here for the benefit of Finnish war charities. Madame Onni Talas, Minister of Finland's wife, figured as vocalist in many of them.

American pictures on English subjects top popularity lists this season. 'Mr. Chips' foremost, with 'Gunga Din' and 'Victoria the Great' getting good runs. 'Four Feathers' another winner.

Mimi Havasi, playing lead in musical at Erzsebetvaros, fainted from cold on her way to the theatre. An ambulance picked her up, restored and deposited her at the theatre in time for belated performance.

Hollywood

Fay Bainter laid up with flu.

M. C. Levee recovering from cold.

Aaron Copland in from Manhattan.

Hugh Hawley building a valley home.

Frank McHugh back from eastern siesta.

Merian C. Cooper to Washington on biz.

Ethel Severson vacationing in Sun Valley.

Milton Shubert in from Broadway on biz.

Douglas Shearer now a full-fledged citizen.

Max Golden checked off the 20th-Fox lot.

Henry Henigson to Chicago on business.

Don Arlen recovering from appendectomy.

Terry Kilburn recovered from pneumonia.

Mrs. Ruth Foran suing Dick Foran for a divorce.

Roy Rogers and his horse on a northern tour.

S. Barret McCormick in for RKO studio confabs.

Wallace Beery to hospital with throat ailment.

Nat Wolff back to Cleveland after a vacation.

Cy Allen to the hospital for a minor operation.

Ginger Rogers granted a divorce from Lew Ayres.

Olympe Bradna wound up her Paramount contract.

James Seay changed his screen name to James Shay.

Adolph Schimel in from New York for studio huddles.

Custody of Helen Parrish was awarded to her mother.

Virginia Field in circulation after two-week siege of sinus.

Allan Jones returned from his cross-country concert tour.

Paul Price rejoined the Walter Wanger press agent staff.

Elaine Sheppard filed suit for divorce against Terry Hunt.

Kay Sutton returned to pictures after a whirl in Broadway legit.

Emily Earl Gregory filed a divorce suit against Paul Gregory.

John Steinbeck sailed on a scientific expedition along the Mexican coast.

Motion Picture Relief Fund takes over the Midwick Club April 14 for a charity polo game.

Arthur Haley, graduate manager of Notre Dame, returned to South Bend after huddles with Warners on 'The Life of Knute Rockne.'

Frank Beetson appointed head of the 20th-Fox wardrobe department, succeeding Arthur Lever, who resigned on account of ill health.

Fanchon Royer and James Johnston Gallagher, divorced in Mexico four years ago, settled their legal battle for the support of the children.

Cleveland

By Glenn C. Pullen

'Ponyboy' Wanzummer opening new downtown nite spot.

Sid Andorn back at WGAR from busman's holiday in Hollywood.

Manny Pearlstein, Warner publicizer, and wife vacationing on the Coast.

George Stevens getting leave from Roxy managerial post to take rest cure in the south.

Partnership of Duffy and Lenny split up, with former taking over control of Chateau Club.

Jules Duke's crew back at Monaco's Cafe after 11 months at Tutwiler hotel, Birmingham, Ala.

Voskovec and Werich, Czech actor-director-author team, setting March 27 for preem of their 'Heavy Barbara' comedy at Play House.

Bill McDermott, drama crick of Plain Dealer, brought back huge Boxer dog given to him by New York pals. Pup raised at Sing Sing by Warden Lawes.

Practically everybody in radio and music biz was at funeral of Walter Logan, to pay respects to WTAM music director who died March 11. Widow and son left Monday (18) for Florida.

South Africa

By H. Hanson

Greta Garbo in 'Ninotchka' a big draw at the Plaza, Cape Town.

Hot weather not affecting show attendance here to any great extent.

Molly Picon, in the Yiddish musical pic 'Mamele,' a strong attraction here.

Building plans passed for cinema, seating 850, at Sea Point, Cape Town suburb, to screen 20th-Fox and United Artists pix.

Otto W. Bolle's daughter engaged to a Johannesburg man. Bolle, incidentally, announcing opening of 20th's 20th Century theatre, Johannesburg, shortly.

Capt. Geoffrey Maline, African Consolidated Theatres manager of the Playhouse, Durban, died. Was previously manager of cinemas in Johannesburg and Cape Town.

Playland Amus. Park (African Amusement Parks, Schlesinger) drew big crowds in Cape Town. Outfit was specially brought from Johannesburg to aid the South African Mayors War Fund.

OBITUARIES

HARRY S. SHELDON

Harry S. Sheldon, 63, actor and playwright, whose last remaining years were marred by a flow of rejection slips, snuffed out his life Monday (18) in a gas-filled bathroom of a rooming house in New York's upper west side. According to a police investigation, his act was ascribed to a fit of despondency which followed a night of heavy drinking.

Though early in his career he had been a fairly successful playwright, his fortunes took a decided slump after his divorce 18 years ago.

Coming to the United States as a youth from Denmark, he appeared in legit and vaudeville, though he lacked the mastery of the English language. After taking a course in English, he acted in such plays as 'Ben Hur,' 'The Shepherd King' and 'Andrea.' His turn in vaude was known as Harry Sheldon and Co., and he mostly confined himself to sketches.

Perhaps his biggest playwriting success was 'The Havoc,' produced in 1911, in which Henry Miller and Laura Hope Crews had the leads. Other plays which he scripted included 'The Girl or the Dollar,' 'Men,' 'It Happens in Everybody' and 'The Doormat.' His last play, 'I Object,' was offered to Ted Hammerstein who turned it down. Its theme was a survey of everyday conditions confronting the man in the street.

"IN MEMORIAM"
In Memory of My Husband
WILLIAM S. HENNESSY
March 11, 1938
Never to be forgotten by his loving wife
MALVERN E. HENNESSY

FREDA MAASS

Freda Maass, 53, bookkeeper for the National Vaudeville Artists for more than 13 years, died at her home in Brooklyn, N. Y., March 14.

Burial was in the family plot, Plainfield, N. J.

MRS. EDWIN H. PRICE

Mrs. Clara Baker Price, 65, retired actress and widow of Edwin H. Price, theatrical producer, died March 14 at her apartment in a New York hotel.

Born in Canton, N. Y., Mrs. Price made her initial stage appearance at the age of 15, and later toured with midwest stock companies. At the height of her career she played with James O'Neill, father of playwright Eugene O'Neill, Virginia Buchanan, Clara Morris and J. K. Emmett.

Mrs. Price returned from the theatre upon marrying the late Edwin H. Price, who was associated with Klaw & Erlanger. Her final engagement was in the company of Cissy Fitzgerald, when latter made her first American tour.

An active clubwoman, Mrs. Price founded the Professional Woman's League in 1888 along with Minnie Maddern Fiske and Mrs. A. M. Palmer. She also was a member of the Actors Fund and the Episcopal Actors Guild.

Funeral services held in New York Monday (18). Surviving are five brothers.

FRANK VERNON

Frank Vernon, 65, legit producer and playwright, succumbed to pneumonia in a hospital 'somewhere in France' on March 18 while serving with the British Expeditionary Force, with which he held the rank of major. He had had plays produced successfully in London and New York.

Born in Bombay, Vernon's first excursion into the theatre was as an actor, in 1894, when he played in 'The Charming Mrs. Gaythorne' in London. Thereafter, he assumed a number of roles on the London stage, eventually branching out as a producer with J. E. Vedrenne and Dennis Eadie, later producing independently. His production of 'The Matriarch' played on Broadway.

His first independent production was 'The Poor Little Rich Girl' at the Globe theatre, London, in 1913. The World War interrupted his producing, and he joined the army, in which he held, successively, ranks of lieutenant, captain and major.

Among the plays he wrote, in conjunction with his wife, were 'Red Rust,' 'Maya,' 'After Death,' 'The Shadow of the East,' 'Little Catherine' and 'Shattered.' He also authored two books on the theatre.

CLYDE INGALLS

Clyde Ingalls, 64, with the Ringling Bros. & Barnum & Bailey Circus for more than 20 years as manager of its sideshows, died at his home in Sarasota, Fla., March 16 after an illness of several months.

A former husband of the late Lillian Leitzel, his second wife, he was born in Minnesota and entered the circus field after working as a lumberjack in the north woods. He supervised the Barnum & Bailey sideshow for years and was retained in that capacity when Ringling Bros. absorbed Barnum & Bailey. He made many trips to Europe in search of new talent.

Ingalls' first wife was Nell Holesteen. In 1925, he wed his third, Mrs. Henry P. Baines, a widow in charge of the circus' gorilla.

JAMES LEMKE

James Lemke, 67, president of the IATSE from 1930 to 1932, and who held other offices in the organization as well as that of Troy, N. Y., Local 29 president, died in Troy, March 17, after an illness of three weeks.

A lifelong Troy resident, he joined Rand's Opera House as a prop man in 1900. Two years later he was appointed stage manager. Successively, he became an organizer for the international, chief IATSE claim agent, delegate to the international convention and a member of the executive and legislative committee from New York state, in addition to the prez post.

Widow and daughter survive.

JULIUS McVICKER

Julius McVicker, 64, actor and musical comedy singer, died March 11 in Beverly Hills, Cal.

He appeared in 'The Prince of India' and three years later was Lillian Russell's leading man in 'The Widow's Might.' He also starred with Lulu Glaser in 'The Girl and the Kaiser.' After a 10-year interval as a stock broker, he returned to the theatre in 1927, as Christopher Columbus in 'Immortal Isabella,' presented at the Bijou, N. Y.

He was wed in 1911 to Mrs. Alanson Sumner, widow of a director of the Standard Oil Co. and chief beneficiary of his estate, which was in excess of $15,000,000.

WILBUR DOBBS

Wilbur Dobbs, 62, vaudeville and burlesque comedian, died March 17 at his home in Brooklyn after a long illness. He was one of the original World's Comedy Four, prominent act of bygone days. Dobbs was the comedian in the turn, creating a Dutch character which did much to make him a featured performer with leading burlesque shows. He appeared under the management of the late Al Reeves, Jack Singer and Hurtig & Seamon.

Surviving is his widow, Evaline Dobbs. Funeral held in Brooklyn Sunday (17).

FRANK N. HEARN, Jr.
March 26, 1932
My Darling Boy
Living forever in the heart of
MOTHER

EDDY CASSADY

Eddy Cassady, 65, oldtime vaudevillian booked as 'the boy from Laughland', and original member of Dumont's Minstrels, was found dead of gas in a rooming house in Philadelphia last Wed. (13).

Cassady was a close friend of Frank Tinney, noted comedian. Until the Federal Theatre Project folded Cassady had been a member of the local unit playing comic and dramatic roles.

EMANUEL EISENBERG

Emanuel Eisenberg, 35, legit press agent and writer, was drowned March 14 when his unconscious body fell out of a plane, in which he was a passenger, following its crash into N. Y. bay.

Details in legit section.

CALDWELL B. BROWN

Caldwell B. Brown, 35, general manager and secretary-treasurer of the Zanesville Theatres, Inc., operators of the Grand, Liberty, Imperial and Quimby theatres in Zanesville, O., died March 15 after a short illness.

Widow survives.

AUGUST CHEVALIER

August Chevalier, (Charles Lingle), 77, died just outside London Feb. 26. He was a brother of Albert Chevalier and wrote many of the songs with which the comedian scored his big successes in London, notably 'My Old Dutch' and 'Knocked 'Em in the Old Kent Road.'

Chevalier was comparatively well off financially. 'Dutch' sold 3,500,000 copies, and other of his numbers were very successful.

JOHN P. McLINN

John P. McLinn, 53, for years in vaudeville as John P. McLinn & Co., a balancing chair act, died in Chicago on March 7.

Widow and two children survive. Burial in Chicago.

JAMES W. KING

James W. King, 88, vet vauder, died at his home in Gouverneur, N. Y., March 12 following a long illness.

His theatrical career began at the age of 18. He was a song and dance man and an impersonator.

MIRIAM SOYER

Miriam Soyer, 70, former Shakespearian actress in New York and London, died March 14 as a result of burns in her Los Angeles home.

She retired from the stage 23 years ago.

RAMON RUENES

Ramon Ruenes, owner and operator of several theatres in southwest Texas, died March 13 in San Benito, Texas.

THOMAS H. CLARK

Thomas H. Clark, 24, member of Ray Herbeck's orchestra, died March 19 in Dayton, O.

Details in dance section.

Mother of W. A. Scully, Universal sales manager, died March 14 in Brookline, Mass. Two other sons and three daughters survive. John Scully is Universal exchange manager in Buffalo; Frank Scully is a Metro salesman in Washington.

James E. Mathews, 68 early leader of the Stagehands Union, died March 11 in Los Angeles.

Roy H. Johnson, 48, vaudeville pianist, died March 11 in Los Angeles following a heart attack.

Air Secrets

Continued from page 1

Airacobra before they are delivered? My reason for this request is that several statements attributed to Mr. Berry in his 'Strange as It Seems' program over Columbia on the night of Feb. 29, were inaccurate or misleading, even though they were made in a sincere attempt to give the airplane a tremendous build-up.

'Our attitude in this regard may be a bit perplexing to you, but as contractors to the Government, we voluntarily operate under a very conservative publicity code because military secrets and matters of national defense are involved. Mr. Lawrence D. Bell, president of Bell Aircraft Corp., in a letter to Mr. Berry under date of Feb. 18, requested him to refrain from making public statements about the airplane, but as the broadcast of Feb. 29 will testify, this request was ignored.

'Thank you again for your cooperation.'

MARRIAGES

Tamara Desni to Roland Gillett, in London, Feb. 21. Bride is British legit player; he's a London legit producer.

Hazel Terry to Geoffrey Keen, in London, Feb. 23. Both are London legit players.

Rita Lorraine to Jesse Brown, in Las Vegas, Nev., Feb. 23. Bride is concert violinist; he's in the Paramount studio art department.

Marjorie Scheid to Al Schneider, March 24, in Monroesville, O. He is announcer for WHKC, Columbus.

Barbara Stone to Norbert Baney, in Albany, March 17. He's manager and bass violinist of the Men of Note, currently at the Ten Eyck hotel, Albany.

Gracie Fields to Monty Banks, in Los Angeles, March 18. Bride is English comedienne; groom British producer-director.

BIRTHS

Mr. and Mrs. Stark Bishop, son, in Los Angeles, March 14. Father is a screen actor.

Mr. and Mrs. George Beck, daughter, in Hollywood, March 10. Father is radio and screen writer.

Mr. and Mrs. Ray Hudgens, son, in Kansas City, March 9. Father is instrumentalist of KMBC's (Kansas City) Rhythm Riders.

House Reviews

Continued from page 47

HIPP, BALTO

(Continuel from Page 47)

a legit pair of dogs and beats out some intricate tappery.

Smart change of tempo next with band giving out with 'Careless,' Stanley Worth handling the vocal and encoring with 'All Things You Are.' Makes ideal spot for Bob Dupont's standard comedy juggling. Tricky stuff with balls, clubs and the wind-up bit with apples, plate and napkins surefire.

Special lyrics to 'Rancho Grande' is here utilized by Lew Sherwood orch's trumpeter, for some comedy response, encoring with 'Under Spreading Chestnut Tree,' equally well received. Shea and Raymond follow, opening with brief vocal after which their comedy legmania serves to tie up matters solidly. Contrastingly sized lads have gone far since last seen here; their timing and skillfully sold panto panicking the stubholders at show caught. Versions of the tango and hectic jitterbugging are riotous.

'Indian Summer,' by the orch, with Johnny McAfee stepping down from sax section for vocal, follows some attempted gagging by Duchin and his personnel. Versions of 'Oh, Johnny' next by McAfee and Miss Robbins, as rendered today and again 25 years hence, are good for some laughs, after which session of piano stuff by Duchin, ending in flashy version of 'Stormy Weather,' winds up matters in big style.

S. R. O. when caught. *Burm.*

COLONIAL, DAYTON

Dayton, March 16.

'Footlight Parade,' with Wally Vernon, The Brucettes (6), Carl Simpson's Humanettes, The Kidoodlers, Peggy Taylor Trio, Cass Daley; 'Geronimo' (Par).

A straight vaude bill in which the Kidoodlers run away with the show. The headliner, Wally Vernon, is at the foot of the list.

The Kidoodlers, familiar to radio listeners, haul out enough gadgets to open a young music store, and entertain neatly with slick versions of 'William Tell,' 'When Circus Comes to Town,' 'Chinatown,' 'Dark Eyes' and 'Old McDonald.' They ring in all sorts of queer contrivances, including tiny fiddles and midget accordions, ending with a 'trombadoodle,' their own invention. The boys won the audience with their harmonizing, their instrumental melange and distinctive personalities.

The Brucettes, six-girl line, open the bill with a negligible military drill, but wind up the show with fast acrobatics.

Carl Simpson and his assistant work with several routine marionettes, the workers in full view, including a gypsy dancer, a skeleton and dog duo, but the best is a magician that pulls rabbits and articles out of space just like a professional, a cute trick.

The Peggy Taylor trio, two boys and a girl, toss each other about the stage in burlesque adagio style, providing a medium amount of fun, while Cass Daley, with grotesque grimaces, gestures and gyrations, makes more noise than Martha Raye, if that's any recommendation. Snatches of various songs, freak bits of impersonation and mugging constitute the somewhat screwball, though clicky, act.

Vernon isn't exactly clear on what he wants to do for the audience. Tries out a few jokes that take mildly, goes into a softshoe dance that is fair and then does a takeoff on a strip-teaser that is a wow for exactness, but hardly the thing for a family house of this character. *Kany.*

SHUBERT, CINCY

Cincinnati, March 16.

Shep Fields Orch (14), with Claire Nunn, Hal Derwin, Sol Gide, Caesar Mussioli; Rufe Davis, Dancing Debs (3), John Gallus, Emmet Oldfield & Co. (3); 'High School' (20th).

Swell vaude layout and one of the fastest and most entertaining hour shows of the season. Musically, Shep Fields' band is among the finest to hit here.

Maestro handles his band and introduces acts in expert fashion. Combo swings through 'In the Mood' for an opener and, in its distinctive, rippling style and classy vocal and instrumental solo injections, does 'All the Things You Are,' 'Rancho Grande,' 'Gaiety,' Revels' 'Bolero,' 'Bumble Bee,' 'Stop, It's Wonderful,' 'Oh Johnny' and concludes with a ragtime cavalcade.

Warbling is done by Hal Derwin, smoothie baritone, and Claire Nunn, Dixie hotcha, doubling from the piano. She's the only femme in the band. Sol Gide, the other pianist, gets a specialty spotlight, as does Caesar Mussioli, accordionist.

Emmet Oldfield, with Eddie Ware and an unbilled gal, are with the Fields orch. Oldfield and Ware have a surefire comedy dancing and acro turn. Woman is used merely to disguise the opening. They score.

Dancing Debs are Gertrude Briefer, Lillian Mack and Tee Masters, with the former featured. Change from bright, knee-length dresses to gay pajama gowns for peppy rhumba, heel and toe and acro routines. Miss Briefer is in a class by herself on forward somersaulting sans use of hands.

John Gallus has a decided novelty and sells it plenty. Starts off with hot clarineting, adds juggling of one and then two large rubber balls on end of the instrument while playing, and finishes with a race of eight dancing-doll puppets. In manipulating the latter with one hand, he plays clarinet and does ball juggling with the other at the same time. Goes over in smash style.

Rufe Davis, who first appeared in Cincy 11 seasons ago with the Weaver Bros. and Elviry, and later at head of the Three Radio Rubes, is making his initial visit as a single. He can return at will. As a shy hick, he strums a guitar while singing, yodeling and imitating animals and various mechanized units. He's aces on mugging and rube personality. Did two encores at third Sunday show and begged off. *Koll.*

Bills Next Week

Continued from page 46

Quiro & Nina
3 Commanderettes
Julie Annan
Libby Langford
Herb Thomas Orc
[illegible] Tavern
Harry Jarkey
Nelle Baylor
Collins & Anita
Eleanor Kaye
Orlando
6 Vestors
Banjar & Andrelita
Eddie Bratton Orc
[illegible]
Tweedy Schwartz O
Dick Valentine Orc
Club Imperial
Rosine
Sylvia Lee
Nora Priest
Bob Brown Orc
London Chop House
Tubby O'Farrell
Don Rafael Orc
Juanita Rios
Mayfair
Slim Fortier
Nichols & Haley
Kaye & Kaye
Mack
Al Samuels
Chiquita Garcia
Lona Andre
Tex Wagner
Ollie Aligrete
Phil Olsen Orc
Morocco
Gil Rose
Vicki Kaye
Gloria Paige
Hearn Hartman
Mark Fisher Orc
[illegible]
Giovanni
Rita De Vere
Miller & Millard
Frances Paul
Ray Carlin Orc
Northwood Inn
Don Moston

Parrish Sis
Florida LaBodie
Jimmy Gargano Or
Gus Howard
Palm Beach
Los Chicos
Wanda Warren
3 Vanettes
Monnie Drake
Amos Jacobs
Don Pablo Orc
[illegible] Bedford Inn
Don Miller, Organist
Londonters
Club Royale
Coleman Clark
Rita & Ed Oehman
Bernice Mann
Tommy Jones
Chet Everhardt
Preston Lambert
Revelettes
Danny Demetry Orc
[illegible]
Buddy Lester
Claire Ray Sis (3)
Palmer & Fontaine
June Kemp
Joel Gonzales
'Happy' Hawk Orc
San Diego
Millard & Millard
Collins & Anita
Ed Fremont & Co
Karl Hendrix
George Presnell
Al Alexander Orc
Hotel Statler
(Terrace Room)
Clyde Lucas Orc
Lynn Lucas
[illegible]
P Marshall Rev
Bud & Wally Cook
Maggie Rush
Kaye Burke
Capt Beller
Geo Alfano Orc
Whittier Hotel
(Gold Cup Room)
Mac McMahon Trio

MIAMI

[illegible]
Ed McDonald Orc
Henny Youngman
Alice Dawn
Warren & Jindra
Charles Fredericks
Danny Yates
Club Bali
Jack Melvin Orc
Harvey [illegible] Orc
Don David Orc
Toni Lane
[illegible]
Princess Aloma
[illegible]
Club Belmont
Wingie Manone O
Buddy Walker
[illegible]
Ann Page
[illegible]
Ron Perry Orc
Beverly Kirk
[illegible]
Club Continental
[illegible] Orc
Joe E Lewis
[illegible]
[illegible]
O de La Rosa Orc
Felipe de Flores
[illegible]
Pat Clayton
[illegible]
Paul Russell
Norman Lewis
[illegible]
George Kelly
Dempsey's
Vaughn Monroe Orc
Vincent Bragale Orc
[illegible]
Pepito & Carmen
Esquire
Jean Wald Orc
Five O'Clock Club
[illegible]
Kit Kat
Hal Lane Orc
[illegible]
Redford & Wallace

Neal & Peggy
Michael Pejian
Patsy Moor
La Paloma Club
Frank Talley Ed
Evelyn Clark
Mary Roberts
Peggy Barrow
Carroll Normandie
Nan Wilson
Zola
Betty Miller
[illegible]
Miami Biltmore
[illegible]
Mother Kelly's
[illegible]
Jerry Kruger
[illegible]
Paddock Club
Leon Prima Orc
Frances Faye
Lenny Kent
[illegible]
Pleasure Isle Club
Teddy Howard Orc
[illegible]
Roadside Rest
Tony Lopez Orc
Leon Fields
[illegible]
Roney Plaza
(Palm Gardens)
[illegible]
Georges & Jalna
[illegible]
Royal Palm Club
Abe Lyman Orc
[illegible]
Tony Martin
Terry Lawlor
Michael Loring
Walter Long
Rose Blaine
[illegible]
Adelaide Moffett
[illegible]
Versailles
[illegible]
Carol Gould
[illegible]

WHAT THEY THINK

Actresses in the Social Register

New York.

Editor, VARIETY:

What becomes of well-known actresses who 'retire'?

The Social Register is a widely-read address-book of men and women who are supposed to constitute 'society' and, for over a generation past, comes out in December and costs $7.14 a copy. You cannot buy your way in because many millionaires have sought in vain for inclusion. Various columnists insist on referring to the volume with a black cover and orange lettering as 'The Blue Book,' though no well-informed person ever does so, as The Social Register has never, at any time, been properly designated in that way.

Sunday editors have, for many years past, published stories about ladies being dropped from the Register because they 'went on the stage.' This seemed true in numerous instances, such as Hope Williams, Julie Hoyt, etc. But, on the other hand, various ladies have remained included, although they have been on the stage for years.

Ruth Draper, the monologist, is recorded. Daughter of the late Dr. and Mrs. William H. Draper, she is a granddaughter of the celebrated Charles A. Dana, editor of the New York Sun. She is also an aunt of Paul Draper, the dancer, whose mother, Muriel Draper, was dropped from the Social Register years ago.

Perhaps Cornelia Otis Skinner is second only to Miss Draper as a monologist. She was not born in the Social Register, but was born in the distinguished annals of the stage as a daughter of Otis Skinner. As the wife of Alden S. Blodget, Miss Skinner attained the Social Register. Oddly enough, her father-in-law, H. Townsend Blodget, took, as his second wife, Mrs. Ada Tavenor Beckwith, who, many years ago, ran a popular restaurant in Greenwich Village known as Mrs. Beckwith's.

Jane Wyatt remained in the Social Register, even though she became an actress and has appeared in many productions. Daughter of the widowed Mrs. Christopher B. Wyatt, she is a granddaughter of the late Judge William B. Wyatt and the late Mr. and Mrs. George Waddington, and a great-granddaughter of General Henry Van Rensselaer. Jane is listed with her husband, Edgar B Ward.

Dorothie Bigelow was on the stage for many years, but was never dropped from 'Society's Bible.' She is now listed as the widowed Mrs. F Raymond Holland. Daughter of the venerable Poultney Bigelow (who went to school with the German Kaiser and has remained an intimate friend ever since of the deposed monarch), she is a granddaughter of the late John Bigelow, who was a distinguished American diplomat. She is a sister of Mrs. Herbert C Pell, wife of the present American Minister to Portugal.

Mary Hone has been on the stage for almost a generation and is still recorded in the Social Register along with her mother, the widowed Mrs Augustus C. Hone, who, as Alice Castleman of Kentucky, was a famous society beauty of her day. Mary is a great-granddaughter of the late Mr. and Mrs. John Hone (Jane Perry), and is a great-great-granddaughter of the famous American naval hero, Commodore Matthew Calbraith Perry. Further family connections include that other naval hero, Oliver Hazzard Perry and Philip Hone, distinguished Mayor of New York City, in an era when the few theatres in town were located below 14th Street and the finest residences were around Bowling Green.

The 1940 edition of the Social Register records the name of Mrs. Binney Wharton, who was Constance Binney, star of stage and screen, in the days of silent pictures. Her sister, Faire Binney, was also a featured player in silent pictures, but retired when she married David C Sloane of Philadelphia. Constance divorced a Boston society man, Charles Edward Cotting and she later divorced Henry Wharton.

But, perhaps the most surprising entry is the following: 'Mr. and Mrs. Ralph Ranlet (Levenson—Beresford—Constance Blades).' For Constance Blades was an English musical-comedy star who attained fame and fortune in the United States and starred in silent movies under the name of Kitty Gordon. Her first husband was named Levenson and she next became the wife and widow of the Hon. H. W. Horlsey Beresford, brother of the present Lord Decies. Ranlet is her third husband. Kitty Gordon toured in vaudeville for several seasons and often on the same bill was her daughter, Vera Beresford, a dancer. Vera retired after marrying Samuel M. White.

Harold Seton.

Calls Radio Leaders Smug

New York.

Editor, VARIETY

I read with interest the story in VARIETY recently regarding the Federal Trade Commission investigation into the cost of distribution. Particularly did I note the fact that 'radio thinks it would have little trouble in making a good case,' and later on 'so far as radio is concerned it has tended to welcome rather than resent government policing of advertising copy as such.'

I have no quarrel with the reporting, for I really believe you were stating what the broadcasting industry really believes. I do quarrel, however, with the belief.

For a long time radio has had its own way. It has felt itself a thing apart with no concern about any government regulation except that which emanates from the FCC. We may dismiss 'government policing of advertising copy,' since the proposed investigation has nothing whatsoever to do with that. We cannot, however, dismiss the fact that radio, no matter how successful it has been, has got to come to the point where it realizes that its money comes from manufacturers and not from God. In other words, if its customers, the manufacturers, are concerned with the FTC's investigation, radio should be concerned with it, too, and not adopt the holier-than-thou attitude.

It is quite possible that because of the threat of this investigation, a threat in no way mitigated by the disarming statements of the Commission, manufacturers may decide that discretion will be the better part of valor and that if the FTC boys are going to come in and look over their cost of advertising and then publish it to consumers, the less high-priced talent and other radio costs they have on the books, the better off they will be. Radio in this regard is twice as vulnerable as newspapers and magazines, because the money spent on those two mediums is spent over a large number of individual publications, whereas the radio money goes all in one spot. It might be extremely embarrassing to a manufacturer to have published for the benefit of militant consumer groups the fact that his talent costs are $5,000 to $15,000 a week plus the line charges, time charges, etc.

In other words, I don't think it is as easy as VARIETY reported nor do I like the attitude which I seem to gather from the report that all medical products are lousy and should be put out of business simply because a couple of the chains won't take laxative advertising. I have nothing to do with any manufacturer of medical products or 'patent medicines' so there is nothing personal in this, but radio of all people should not get the idea that it is composed of a bunch of clean-living, bright-eyed wonder-boys. Its smugness is getting nauseating.

George Scholefield.

Re: Basketball Broadcasts

Victoria, B. C.

Editor, VARIETY:

Although an old and devoted reader of your trade paper, particularly of the radio section, due to my association with the business, I have never had opportunity or cause to write you previously.

This last issue (Feb. 21) had something in the radio reviews that sort of galled me, so I hastened to the work bench to report a squawk. This concerns the radio review of the CCNY vs. Manhattan basketball broadcast which was reported to be dull and interesting only in small snatches, and it was also stated that . . . 'it seems as though basketball can't be broadcast right outside of Indiana.'

Well, I work with a guy by the name of Duke McLeod, and have assisted him on local basketball broadcasts for four years. In this neck of the woods, which means Western Canada, he is regarded as tops, particularly in the broadcasting of basketball. Last year he was selected by the Canadian Broadcasting Corp. to broadcast the Canadian Basketball Championships to the country on a coast-to-coast network, and we feel here that he was selected only because he is able to give a clear and concise, not to say interesting view of the game. He is without doubt the fastest speaking basketball broadcaster on this continent, and this station will match him against any basketball broadcaster on the continent in both this regard and also in general ability. Yes . . . we are, and with money. We're smart enough to have him tied up on a five-year contract, too.

Speaking on behalf of the station, let me conclude that answer to the reviewer by stating that all of McLeod's sports broadcasts are sponsored, and have been for four years. He doesn't come from Indiana either, and we don't think that basketball broadcasters all emanate from there.

Lee Hulberg,
Commercial Manager, CFCT.

Husband-Wife Stage Teams

New York.

Editor, VARIETY:

An item on your front page, under the caption 'Two Husband-and-Wife Film Teams at RKO,' concerning Fredric March and his wife, Florence Eldridge, starring in a film version of their stage success 'The American Way,' and Charles Laughton and his wife, Elsa Lanchester, starring in 'Half a Rogue,' recalls many instances of husband-and-wife acting together.

The late Robert B. Mantell starred on Broadway and toured the country for a great many years. He married four actresses and I recall the last two as his leading ladies, Marie Booth Russell and Genevieve Hamper.

The late De Wolf Hopper married six times and I recall two of his wives as his leading ladies, Nella Bergen and Edna Wallace. The latter is still known as Edna Wallace Hopper. The fifth wife is still known as Hedda Hopper.

The late Nat C. Goodwin married many times and I recall two of his wives as his leading ladies, Maxine Elliott (who recently passed away) and Edna Goodrich.

The late E. H. Sothern had, in turn, his first and second wives as leading ladies, Virginia Harned and Julia Marlowe. Previously, Julia Marlowe had had her first husband as her leading man, Robert Taber, and later Virginia Harned had her second husband as her leading man, William Courtenay.

As a boy I saw the famous Fannie Davenport, who had passed her prime and was quite stout. She played 'Cleopatra' and her leading man was her husband, Melbourne McDowell.

For years the late Louis Mann and his wife, Clara Lipman, co-starred in musical comedies, including 'The Girl From Paris' and 'The Telephone Girl,' both of which I well remember.

Lillian Russell had four husbands, but the only one I saw act with her was the late 'Signor Perugini' (who, I hear, is not to be shown in the 'Lillian Russell' picture being finished in Hollywood by 20th-Fox with Alice Faye as Miss Russell).

John Barrymore in his current exhibition is supported by his latest wife. I remember when Lionel Barrymore was supported by his first wife, Doris Rankin.

In his later years, the famous manager, David Belasco, was not averse to husbands and wives acting together. To mention three Belasco productions: Lionel Barrymore and Irene Fenwick, his second wife, co-starred in 'Laugh, Clown, Laugh!'; Lionel Atwill and the second of his three wives, Elsie Mackay, co-starred in 'Debureau' and 'The Comedian'; and Lenore Ulric and her husband at that time, Sidney Blackmer, starred in the ill-fated 'Mima'.

Over a generation ago we first-nighters applauded many English husband-and-wife teams who starred on Broadway, notably Mr. and Mrs. Kendal, Martin Harvey and his wife, Nina de Silva.

In the current era, Philip Merivale co-stars with his second wife, Gladys Cooper. He is her third husband.

In connection with married couples, I recall a case of two married couples in one family starring on Broadway. The Four Cohans starred as such for years. The beloved Mr. and Mrs. Jerry Cohan, their son, George M. and their daughter, the late Josephine Cohan, a most graceful dancer. But the Four Cohans became the Five Cohans when George's first wife, Ethel Levey, joined the company.

It is to be hoped that the present revival of husband-and-wife teams appearing in pictures together will not end as disastrously as did 'The Taming of the Shrew,' in which Douglas Fairbanks and Mary Pickford co-starred (and the least successful of their respective movies).

When Marjorie Rambeau was married to Hugh Dillman she made him her leading man. Later Dillman married the widow of Horace E. Dodge, from whom she had inherited automobile millions. Dillman (McCaughey) is now a 'leader of society' at Palm Beach, so may still be said to be 'leading man to his wife,' as well as step-grandfather to her descendants.

H. M. Netos.

But Would Be Flattered

New York.

Editor, VARIETY

By some curious twist of fate—or rather Printers Ink—I find that, according to VARIETY, 'Mort Lewis and Hank Garson, writers for Tommy Riggs,' are protesting about somebody's swiping an idea of theirs.

There are two reasons why I know that the Lewis is not Mort Lewis. In the first place, I don't write for Tommy Riggs, and in the second, after eight years in radio, I wouldn't resent anybody's borrowing my stuff. I'd be flattered.

Mort Lewis.

Jurisdictional Battle Looms Between AGVA-CCFRIU in Outdoor Field

S. A.'s S. A. Yen

Continued from page 1

the popularity of Argentine-made pictures, which are replacing the Hollywood product. An exhibitor in La Paz, Bolivia, which we reached after five hours of flying over mountains with oxygen tubes in our mouths, said sneeringly but earnestly about the feminine lead in one of my recent films:

'You are a beeg man, Meester O'Brien. You need a beeg woman.'

Traveling by plane and motor boat 1,600 miles inland to go crocodile hunting, the leather lothario declared he visited film houses in such hideaway towns as Manaos, Brazil, and in all of them found five or six-hour shows with five full-length features a standard practice.

'I was very much amused at these houses,' he grinned, 'to find how responsive are the native audiences. They either like a film or they don't with no middle ground, and if it doesn't meet with their approval they have no hesitation about letting the exhibitor know. They clap and stamp their feet so uproariously that the picture must be stopped. If the operator tries to start it again, it receives the same welcome. Result is that it must be discontinued and another picture started. That's one of the reasons the houses have five features.'

Native Film Progress

One of the things during the tour that struck him as outstanding regarding the industry, the bronco Barrymore declared, was the progress made by producers in the Argentine. There are about five studios there and a trip through them revealed that they have the makings of a real threat to United States markets south of the border, he said.

'The Argentinians are turning out 30 to 60 pictures a year,' O'Brien declared, 'and I was surprised at their high quality and evidences of technical skill. The pictures are not only much-favored by Argentine audiences, but are gaining headway too in other Latin-American countries.'

It was in this regard O'Brien pointed out that buxom wenches are not the least important method being used by the wily Argentinians for boring from within.

Accompanying the mustang star on the tour was his wife, Marguerite Churchill, whom he married seven years ago while she was playing the lead opposite him in Zane Grey's 'Riders of the Purple Sage.' She arrived in New York with a fever of 104 and regretting it was caused only by the grippe, O'Brien said; not, at least, by some romantic tropical disease.

O'Brien returns to Hollywood today (Wednesday). His three-year RKO contract, he said, expires in August, with uncertainty still existing on whether it will be renewed.

Memorial to Fellows

Hartford, March 19.

Dedication of a memorial to Dexter Fellows, Ringling circus press agent, will take place at New Britain on April 24.

Tribute will be paid by the Circus Saints and Sinners Club.

Prospect of a jurisdictional battle between the American Guild of Variety Artists and the Circus, Carnival, Fair and Rodeo International Union, recently-chartered outfit headed by Ralph Whitehead, looms as a result of deals signed last week between AGVA and the managements of 10 carnivals. Included in the contracts are clauses giving AGVA representation over all employees in the shows involved.

Although William A. Green, AFL president, has failed to explain publicly just what jurisdiction is included in the charter he issued to the CCFRIU, it's believed the new outfit's representation covers only laborers and doesn't extend to performers. However, with AGVA moving to take over the worker representation, an open battle between the two unions seems likely.

Clause in the AGVA contracts with the carny operators allows the union to waive representation over the workers if it wishes to do so, but apparently AGVA intends to retain this representation. Possibly that may raise an issue within the Associated Actors & Artistes of America, AGVA's parent union, since the organization's international board previously voted not to permit AGVA to take in workers. None of the charters involved appears to define clearly the jurisdictional question involved. Therefore the issue may have to be fought out between AGVA and CCFRIU, or else decided by the AFL.

Whitehead last week publicly announced the beginning of the CCFRIU organizing drive, naming Stroud Hester and Guy Magley as organizers and setting dues of $15 a year and initiation fee of $3. However, his announcement failed to specify whether the organization is to include performers or only laborers. Whitehead is listed as president of the outfit and George Sheridan secretary-treasurer. Offices are at 1560 Broadway, N. Y., the [illegible] location as the AFA, union whose vaudeville-nitery-circus carnival and rodeo charter was revoked last summer by the Four A's.

Four A's Critical of Green

Letter was sent by the Four A's board to Green last week criticizing the AFL president's action in issuing a charter to Whitehead on the ground that the latter had shown himself unfit to manage the affairs of a union. Green's answer to a previous Four A's letter asking details of the jurisdiction granted Whitehead was described by Four A's officials as 'unsatisfactory.'

Shows with which the pacts were signed by AGVA include Sol's Liberty, Gold Medal, Mighty Sheesley, Rubin & Cherry, Greater Expo, Hennie Bros., Fairly & Little, Beckmann & Gerety, Royal American and Dodson & Baillie's. Contracts, involving about 300 performers and an indefinite number of workers, were signed by AGVA's Chicago office.

In general the scales for various classifications are as follows: first openers, 10% of the gross against $30 a week guarantee; talkers and barkers, $20 a week for class A, $18 for class B, or a percentage deal; second openers and inside lecturers, $20; performers and acts (with at least three years' experience), $25; single acts on which the attraction is dependent, 20% of the gross or $30, or $15 plus a percentage.

For all-girl shows or illusion presentations, principals, $25, understudies, $20; fill-ins, $18, chorus, $20. Vaude and drome shows, principals, $25, understudies, $22.50; fill-ins, $18. All free acts, $40. Number of other contracts were signed by the Chicago office for strictly local shows and spots there.

Seattle Shuts Burley

Seattle, March 19.

The old trouble-maker for local theatre censors, the Rialto, has had its license revoked again.

Putting on too-risque burley caused the shuttering.

Burley to Italian Pix

Rochester, N. Y., March 19.

Embassy, shuttered by authorities for running 'indecent' burley shows, reopens with Italian films, four days a week.

Albert Lebowitz, who voluntarily surrendered his license to avoid prosecution, got it back on promise to shun burlesque in future. Expects to book in occasional legit and tab shows after Easter.

RCA

A Statement by The Radio Corporation of America on

TELEVISION *for the Home!*

It is now possible for the RCA to announce the extension of its plans, to provide, first, a regular television program service in the New York area; second, the offering to the public of receiving sets at moderate prices within the reach of the average American family; and third, the initial step in the construction of a television radio relay system as a means of interconnecting television transmitters for simultaneous service to and from other communities.

An improved program service has been evolved by the National Broadcasting Company, and is now available to residents in the New York area, within the transmission range of the RCA transmitter atop the Empire State Building. As soon as network relays are erected, the National Broadcasting Company will provide a program service for other communities. This relay service also will be available to other broadcasting companies desiring to transmit television programs.

During the past ten months RCA Victor Television Receivers have been sold throughout a wide service area in and around New York City. The owners of those sets, some living as far as 90 miles from the transmitter, regularly see and hear NBC's television programs. They report fine, clear reception. They are enthusiastic about the technical performance of their RCA Victor Television Receivers, and the quality and entertainment value of the programs.

In order to provide every facility for the expansion of television service throughout the nation, RCA has licensed more than 45 competing manufacturers to use its inventions for the manufacture of television receiving sets. RCA also has licensed others in the industry to use its inventions in building television transmitting stations and manufacturing studio equipment.

In developing television and making possible the simultaneous transmission of sight and sound through space by radio, the Radio Corporation of America has translated many years of pioneering technical research, and the expenditure of many millions of dollars, into a public service.

In this evolution of an engineering achievement into a public service, it has been necessary for RCA to draw on its experience in all fields of radio. World-wide communication knowledge, development and manufacture of every type of radio apparatus, and the creation of a national broadcasting program service, each have contributed to the fundamental requirements of a television service for the home.

A great new industry, therefore, is in prospect which will call on the technical and financial resources of the radio industry. Television affords great promise in the creation of a new art and the utilization of every form of artistic talent, and is capable of an almost unlimited expansion of service to the public.

We urge, therefore, that the residents of the New York metropolitan area acquaint themselves with the interesting television program service now made available by the National Broadcasting Company. RCA Victor dealers throughout the area are ready to demonstrate the new combination television and radio receivers, which reflect in their price a reversal of usual merchandising methods. The prices at which these receivers are offered are based upon quantity production before volume sales have been realized.

Plans are under way for the construction of a television radio relay service between New York and Philadelphia. It is contemplated that similar connections with other cities will follow.

We invite the participation of the public in this effort of American private enterprise to create a new art and new industry, which should provide additional employment for the human and material resources of the nation, and contribute to greater prosperity and happiness for all of us in the years ahead.

David Sarnoff
PRESIDENT

RADIO CORPORATION OF AMERICA
RADIO CITY • NEW YORK

Thrilling Dramas and Plays

Exciting Boxing Bouts

History-Making Parades

Spot News Events

SCREEN RADIO BANDS STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 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.
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VOL. 138 NO. 3 NEW YORK, WEDNESDAY, MARCH 27, 1940 PRICE 25 CENTS

'FORCE B-FILMS ON EXHIBS'

Marion Collins-Dick LaMarr Case Recalls Roscoe Ails 'Eugenic' Babes

Marion Collins, 21, a divorcee-actress who says she's not going to let a second marriage ruin what she thinks is a surefire career in pictures, last week presented show business with its third eugenic baby case. Accused bachelor father in this instance is Richard LaMarr, nee Henrihan, vaude and legit agent, who immediately dug up blood tests to prove that Miss Collins was suffering from a mistaken identity.

Previous show biz eugenic baby cases both concerned Roscoe Ails, who was a good comedian but never suspected as a perfect father until March, 1938, when VARIETY broke the news that the wealthy Mrs. Grace Mailhouse-Burnham had picked him as such. Mrs. Mailhouse-Burnham's daughter had been born two months before, but for a time Ails denied that he had acted as a stand-in for a pappy. He admitted that he had heard someone did have a eugenic baby left by the stork, but couldn't recall 'what stork, lady, baby or city.' Latter happened to be N.Y., and Mrs. Burnham happened to be a childless widow whose husband had died three years before. Like Miss Collins, she also didn't want marriage a second time, but yearned for a baby 100% her own.

Kate Pullman Encores

Mrs. Burnham also denied Ails was the father of her baby, which

(Continued on page 2)

Blame 'Gang Busters' For 46 Delinquencies Among St. Louis Kids

St. Louis, March 26.

A blast that 'Gang Busters,' sponsored by Colgate-Palmolive-Peet, was directly responsible for 46 cases of juve delinquency in this burg in 1939 was made last week by Frank X. Reller, chief probation officer of the St. Louis Juvenile Court, who promised to introduce a resolution condemning the program at the annual conclave of the Central States Probation and Parole Association in Chicago next month. This move will follow a similar one taken here last year.

'From my actual contact and experience let me state one contributing factor, where I lay the blame for

(Continued on page 30)

Success of Ice Revues Lures Outdoor Showmen

Success of ice shows during the winter has made outdoor showmen rink conscious and plans call for a number of steel runner attractions at next summer's fairs. That takes in the World's Fair in New York, where it is proposed to stage a musical ex-

(Continued on page 47)

It's Lieut. John Farrow, Now of Royal Can. Navy

Toronto, March 26.

Leaving Maureen O'Sullivan and a lucrative career, John Farrow was sworn into the Royal Canadian Navy by Rear Admiral Percy W. Nelles, chief of Canada's Naval Staff, the latter revealed. The picture director passed his medical tests with ease and is now officially a lieutenant.

Avoiding undue publicity, Farrow stated that he ended his affiliation with RKO because he wanted to get into the Empire's war against dictatorship.

REFUGEES' TEST SUIT FOR NAZI ROYALTIES

American Society of Composers, Authors and Publishers finds itself in the middle of a suit which six Austrian refugee writers and publishers have brought against the German (STAGMA) and Austrian (AKM) performing rights societies in the N. Y. supreme court. The papers, filed yesterday (Tuesday), names $96,155 as the total amount of the claim, and the plaintiffs are Leo Ascher, Ralph Erwin, Hermann Leopoldi, Paul Mann, Franz Sobotka and Ladislas Czucs.

The sextet were shareholder members in AKM up to Sept. 30, 1938, when the Nazis took over the Austrian society by decree and merged it with STAGMA, and at their request STAGMA subsequently gave them a quitclaim on their rights. They are now asking the supreme

(Continued on page 37)

NEW ORLEANS' BASIN STREET AT ITS BLUEST

New Orleans, March 26.

Basin street, that tuneful thoroughfare that helped spread New Orleans jazz music over an astonished world, is hearing its bluest notes. Carpenters are getting in the hottest licks; the musicians and the life that made the old street famous long are gone.

After removing 800 Negro families from the antiquated dwellings, the Housing Authority is constructing a project for white families.

From the barrel houses and the honky tonks of the doomed area, and the more glittering pleasure palaces, came the earliest jazz music, derived from Scott Joplin rags, Negro blues and Mardi Gras parade tunes.

DISTRIB ACCENTS BLOCK BOOKING

Sales Mgr.'s Letter Tells Branch and District Heads to Pressure Exhibs by Denying 'Em Availability of 'A' Pictures Until 'B' and 'C' Booking Delinquencies Are Rectified

TEST OF POLICY

Continuation of blockbooking of features will be vigorously pursued as a film trade practice, in the opinion of a general sales manager of one of the major producer-distributors. He is appealing to his district and branch managers to enforce playing of 'B' and 'C' product by exhibitors under pressure of denying these theatres the availability of high grade, boxoffice hits until booking delinquencies are rectified.

After declaring that he has consulted with analysts, who have pointed out the weaknesses of the block-selling system as applied to his own company's program, the sales executive writes:

'I have been party to a statement, as you have been, which goes as

(Continued on page 47)

NUDITY IS NEW BRITISH VOGUE

London, March 26.

The war is responsible for a new vogue in British vaudeville. Formerly, the cry was for new faces. Tired of looking for new faces, or having failed to find any, the war cry has changed to new or rather 'nude,' bodies.

Nudity is not entirely an innovation. It's been around the sticks in small doses for a long time. But it took a war to develop it.

Major circuits are finding these small revues, where the main attraction is a strip-tease, are hurting their business in towns where they are the competition. The result is an abund-

(Continued on page 10)

DE-OOMPHING FILM

Palm Beach, March 26.

Dr. R. Anderson Jardine, who officiated at the wedding of the Duke of Windsor, selected Miss Fern Hall of Fort Lauderdale, Fla., to portray 'Miss Spiritual America' in his proposed film, 'Wake Up America to Indecency.' Projected film, the vicar said, is designed to 'de-oomph oomph girls.'

Miss Hall bears a striking resemblance to Ann Sheridan.

Cream of the Name Band Crop For N.Y. World's Fair This Year

Dancing Campus at the New York World's Fair, formerly the Merrie England site, to be operated by Mike Todd, has lined up virtually every top name band for appearances this summer. Spot will operate as a ballroom grind, playing three bands weekly, one of 'em a congarhumba, at 25c. admission. Set as band booker for the spot is Eddie Sherman, indie vaude booker.

Guy Lombardo will likely be the first name band in the spot, which opens with the Fair on May 11. While Lombardo may stick for two weeks, virtually all the other name bands will get one-week contracts.

Other bands set, though their dates are indefinite, include Glenn Miller, Horace Heidt, Eddy Duchin, Orrin Tucker, Benny Goodman, Kay Kyser, Tommy Dorsey, Wayne King, Ben Bernie, Jimmy Dorsey, Larry Clinton, Al Donahue, Woody Herman, Gene Krupa, Hal Kemp, Vincent Lopez, Henry Busse, Will Bradley, George Hall, Bob Zurke, Ray Noble.

The name orchs will play only a total of four hours a day and thus far four CBS wires have been set, with more expected from WOR.

Sherman's experience in booking bands for vaudfilmers prompted Todd to pick him for the Dancing Campus booking job. Todd, however, will do his own talent booking for

(Continued on page 38)

Miami Wide Open Again As Head G-Man Scrams

Miami, March 26.

Gambling is wide open here and at the Beach, almost coincidentally running wild with the departure of G-man J. Edgar Hoover.

This resort is now ballyhooing 'stay through May,' the season having been one of the most successful in years, despite the unusually cold weather and the reams of negative publicity on the temperature.

N. Y. NITERY B.O. MOVES BACK TO B'WAY

The pendulum has switched and the snooty East Side niteries are conceding that Broadway's boites now have the edge on business. Furthermore, heretofore boasting that the cash customers in the class intime rooms 'make their own fun,' many spots now are putting in floor shows where formerly only two good bands sufficed.

Keynoting Broadway niteries' prosperity are spots like the Beachcomber, La Conga, La Martinique and Billy Rose's Diamond Horseshoe (in its 16th month). On the other hand, John Perona's snooty El Morocco has installed the dancing DeMarcos, Dick Gasparre's orchestra and other acts, heretofore scorning anything like that except on the Sunday 'theatrical' nights. Likewise the Monte Carlo is embellishing its floor show. The Versailles (currently headlining Tony Martin) always found that big names draw. Even Sherman Billingsley's Stork has a cocktailery entertainer and a socialite songstress at night to augment the dansapation.

ARMY ORGANIZES FLOOD NETWORK

Louisville, March 26.

U. S. Army engineers revealed here Thursday (21) plans for 38-station network in Ohio Valley and tributary rivers, to be used for flood emergency use. Stations will be located at Cincinnati, Pittsburgh, Huntington, W. Va., Nashville and Louisville, and army engineers are preparing to place 18 small installations on river craft and at subordinate offices along streams, with additional 14 low-power units to be set up in Muskingum Valley of Ohio. Work is to be handled by engineers working out of Huntington, W. Va.

During the 1937 flood, local stations did yeoman duty handling the emergency.

Auto Giveaway During Holy Week Burns Up Roch. Church Groups

Rochester, N. Y., March 26.

Rochester church groups are feuding with theatres. It's not out in the open yet, mainly with officials behind the scenes, but nonetheless vitriolic.

First the Council of Church Women burned because the five-theatre Comerford setup and Schines each gave away an automobile during Holy Week. Peeve didn't start in time to actively oppose the stunt, but leaders are quietly calling it to attention of members as an affront in attempting to draw people away from religious activities during the pre-Easter season. Purpose seems to be to put a long-term hex on theatres involved.

Cafe Society's Midnight Pastime Now's Bowling

Cafe society's midnight athletics these days comprises bowling, with the Capitol bowling alleys on Broadway and 53d street the nerve-centre of the tenpin addicts. It's only a bowling pin's throw from jazzique

(Continued on page 47)

Political Conventions May Be Heard In Local Hotels as CBS, NBC Gesture

If Columbia goes through with its idea of piping reports of the national political conventions into Philadelphia and Chicago hotels, NBC, it was disclosed last week, will follow suit. CBS' public events staff is canvassing the proposition in these two towns, with a view to giving hotel patrons the network's full service on the Republican and Democratic meets, since heavy commercial schedules will limit the amount of convention broadcasting that can be done over the local CBS stations. CBS' thought is to pipe the convention news and comment into the hotels' public address system.

Columbia will probably be confined to those hotels where it has band pickups. NBC expects to pre-empt those spots where it has lines regularly installed for the same purpose.

Idaho Takes Tax Nip At Filmers On Location; Study Zanuck Status

Hollywood, March 26.

Metro's 'Northwest Passage' troupe ran into unscripted difficulties when it marched into Idaho some months ago. Chief of the unforseen troubles is a special state income tax levied on film execs, players and technicians who earn more that $700 within the borders of the state.

Studio lawyers have discovered that taxes paid to Idaho may be deducted from those paid to California, but the complications have caused a lot of extra bookkeeping and worry. As a result, picture companies are threatening to wipe Idaho off their location lists.

Discovery of the new tax has caused a flurry in the legal department at 20th-Fox, where the lawyers are wondering what Idaho will do about Darryl Zanuck's income. Studio chief and his staff are working on scripts while on vacation in Sun Valley.

The 'New' Orson?

Hollywood, March 26.

Hollywood is somewhat agog over Orson Welles' lecture date in Pasadena April 1.

His subject: 'The New Actor.'

REVAMPING DISRAELI

Hollywood, March 26.

Warners is dusting off 'The Prime Minister,' a revamp of the old Disraeli story, to tie up with the current trend toward European diplomatic drama.

New version, to be scripted by Michael Hogan, deals with the earlier life of England's Victorian premier and the British system of training for diplomacy.

Eugenic Baby

Continued from page 1

she frankly admitted was eugenic, and stated that while she was on speaking terms with the daddy, there was no romantic angle. Latter figured importantly, however, when Ails was accused of being a eugenic papa for a second time. Mama in this case was Kate Pullman, who worked in Ails' act at the time he enlisted in Mrs. Burnham's service. Miss Pullman sued Ails on virtually every possible ground, including breach of ethics of eugenic fathers.

The Collins-LaMarr case last week had only Hollywood as a ramification, the actress-mother of the seven-weeks-old boy stating that she thought 'marriage would interfere with her picture career.' She had been wed before, for one year to an aeronautical engineer, and that was enough, though she admitted that LaMarr 'was very handsome and I was very much in love with him.' As a eugenic papa, she considered LaMarr 'my ideal for that achievement.'

Last Wednesday (20) Miss Collins filed suit for absolute custody of the child in N.Y. supreme court, but this was withdrawn the following day, after LaMarr had evidenced that he not only didn't want the baby, but that blood tests had proved he was not the father. Meanwhile, the child's birth certificate reads Edmund Lee Hanrihan.

Canada's Unpreparedness Highlighted Via Pic Ruse

Toronto, March 26.

Reminiscent of the early film days when extras doubled up for mass effect is the disclosure of Col. G. G. Blackstock, of the Canadian army, who publicly claims that troops billeted at the Canadian National Exhibition grounds here used each other's rifles as they marched past in relays for the filming of the now-banned March of Time release, 'Canada at War.'

Says Col. Blackstock: 'The first company marched past the cameras, very smart and soldierly and a credit to their country. Having crossed the parade ground, they doubled around the buildings to the rear where they handed their rifles over to the second company drawn up in parade formation. The men themselves marched past the cameras once but each rifle was carried past half-a-dozen times.'

Col. Blackstock likened 'Canada's tragedy of war unpreparedness' to an amateur theatrical where actors run behind the wings to re-cross the stage and so deceive the audience on the size of the cast.

FIRST 4A'S BENEFIT BALL IN N. Y. APRIL 21

First annual Associated Actors & Artistes of America benefit entertainment and ball at the Waldorf-Astoria, N. Y., April 21, will see a number of Hollywood names flying east by chartered plane for a one-day visit to attend the affair.

Members of the Dramatists Guild are cooperating by writing a special skit to employ names from the legit, film, radio, concert and variety fields. Proceeds from the affair will be used to pay off the Four A's deficit.

Pemberton Quits Hosp After Seven Weeks

Brock Pemberton left the Harkness Pavilion, Presbyterian hospital, N. Y., Thursday (21) after a seven weeks' illness with pneumonia. Still under doctors orders, he went to Virginia accompanied by a nurse. Producer is due to return for the Broadway premiere of 'Lady in Waiting' tonight (27) at the Martin Beck, show bringing Gladys George back to the boards. Comedy was rated a good thing out of town.

Pemberton was taken ill before 'Lady' went into rehearsal. Play by Margery Sharp was staged by Antoinette Perry, who was in complete charge and who is associated with the manager in his production activities. They usually team in script revisions of plays he presents.

Miss George stepped into the Broadway limelight in Pemberton's 'Personal Appearance,' after long stock experience, then hopped to Hollywood. Showman had been waiting for her release from the studios to put on 'Lady,' which is based on the author's book, 'The Nutmeg Tree.'

Theatres Sponsor Columnist

Des Moines, March 26.

Key Clayton, theatre columnist for the Register and Tribune, and his wife doing series of 15-minute programs over KRNT, Des Moines, every week.

Sponsored by Tri-States Theatres.

SAILINGS

March 30 (New York to Genoa) Thornton Freeland (Conte di Savoia).

March 28 (New York to San Juan) Carl Hartman (Borinquen).

March 23 (Genoa to New York) Harry Pinckes (Washington).

March 23 (New York to Naples) Dorothy Thompson, William [illegible]man, Helen Kirkpatrick, Mr. and Mrs. Ben Miggins (Manhattan).

March 22 (West Indies Cruise) Mr. and Mrs. Frank Braucher, Lenore Von Bierkom (Santa Paula).

ARRIVALS

Mr. and Mrs. Cole Porter, Charles Nordhoff, James Norman Hall, Lillian Callif, Isobel Baillie, Heddle Nash, Gladys Ripley, Mrs. E. D. Coblentz.

All Clear

Hollywood, March 26.

Picture crowd (a few from their out-of-town hideouts) heaved copious sighs of relief last week when the trial of Lee Francis on a morals charge passed without mention of names although a book of names and addresses was introduced as an exhibit. She charged the pinch was part of a campaign among Hollywood's playboys to intimidate her against publishing her memoirs.

Court found her guilty of pandering and will pass sentence this week.

1940 BULLISH DEB YEAR OK FOR BANDS

Philadelphia, March 26.

The biggest year for orchestras playing society parties and balls since 1929 is the forecast for the 1940 season, according to Meyer Davis, the nation's leading society bandman. 'There are more prominent debutantes set to make their bow this season than any year in the past decade,' Davis said.

In the Philly area alone there are 115 debbies set to come out, many of them the daughters of some of the city's oldest and richest families. The same situation is true in New York, Chicago, Pittsburgh and other large cities, Davis said.

BRITISH, FRENCH ACTORS TO MAKE CHARITY FILM

Hollywood, March 26.

British and French screen players currently working in Hollywood have organized to make a benefit picture, to be shown for charity throughout the world. Proceeds will go to the Community Chest, the Red Cross in England and France, and other relief groups.

Players pledged thus far are Brian Aherne, Charles Boyer, Madeleine Carroll, Ronald Colman, Errol Flynn, Cary Grant, Sir Cedric Hardwicke, Charles Laughton, Vivien Leigh, Herbert Marshall, Ray Milland, Anna Neagle and Laurence Olivier. Directors and producers pledged to serve are Alfred Hitchcock, Frank Lloyd, Victor Saville, Rob[illegible] Stevenson and Herbert Wilcox.

Dr. A. H. Giannini, campaign chairman of the Los Angeles Community Chest, has been named chairman of a board of trustees to handle the funds. Capital for production has been advanced by George J. Schaefer, RKO president, who will also give the film worldwide distribution at actual cost.

L. A. to N. Y.

Monty Banks.
Harry Bannister.
Maurice Bergman.
Sam Bronston.
Lawton Campbell.
Eddie Conte.
George Dillon.
Gracie Fields
Donald Flamm.
Theodore 'Tee' Hee
Paul Kohner.
Cal McCarthy.
Peggy McNaught.
George Murphy.
Harry Norwood.
Virginia O'Brien.
Joe Pasternak.
Harry Ruby.
Mr. and Mrs. Artie Shaw.
Moe J. Siegel.
Sam Spring.

N. Y. TO L. A.

Judith Anderson.
Sam Briskin.
Harry Cohn.
Constance Collier.
Mr. and Mrs. Y. F[illegible]n.
Morris Helprin.
Alexander Kor[illegible]
Boris Morros.
Merle Oberon.
Budd Rogers.
Maxwell Settle
Irving Starr.
A. H. Woods

Going Places

By Cecelia Ager

Walter Pidgeon Typed—A Charm Boy!

The task of being a charm boy falls so frequently into the clutches of Walter Pidgeon nowadays—this very week he snagged the job in both 'The House Across the Bay' and 'It's a Date'—that there's danger of his becoming the composite picture of all that's lovely just by sheer repetition of the role. See a thing often enough, hear it asserted on all sides and you could very well get to believe it. Therefore the qualifications that Mr. Pidgeon brings to the assignment had better be looked at calmly and recognized as his very own qualifications, so that they do not get confused with the ideal qualifications of the absolute charm boy of all time. Let not American womanhood be stampeded into anything just because casting directors happen to see eye to eye.

Not that Mr. Pidgeon's qualifications are only to be sneezed at. There are few better frames in Hollywood for hanging tweeds on or draping a dinner jacket around; there are few candidates better at holding a pipe or patting a dog. In 'The House Across the Bay,' Mr. Pidgeon is becoming to a station wagon, so naturally he'd be becoming to the pilot's seat in a plane. In 'It's a Date' Mr. Pidgeon looks good on a trans-Pacific liner, so it's not surprising then that he dresses up the captain's bridge as well, nor is it much of a strain on the credibilities to note that the captain's glad to see him there. Mr. Pidgeon's a charm boy of the man's-man school, too. He is also at ease with headwaiters, and he roguishly fingers his tie whenever he must denote great big man embarrassment. However, there is still the little matter of Mr. Pidgeon's dancing.

Out of a possible 100% perfect, a charm boy's dancing takes up a cool 62. That's how important it is. Now when Mr. Pidgeon but hears the first one-two, he springs forward so terribly ready for the fray that one gets the sinking feeling he must surely be the sort who dances on his toes. (That's worse than the chap who twirls on his heels.) Mr. Pidgeon's very assurance about his dancing is a bad, bad sign; eager dancers are usually good at the Lancers, they have elaborate stances and hold aloft their left arms as in the Statue of Liberty play. Beware the lad who takes pride in his dancing; he always turns out the energetic kind. His back is ramrod and he swings his partner; he's always out there punching, forever set on showing these young upstarts a thing or two. It's unreasonable and it's wicked, but in the measure that he goes graceful, so does his charm depart. But that's life, and it doesn't even spare him who, were it not for his enthusiasm for his skill at dancing, too, might very well have seemed to be one of its own elect.

Negro Ballet Doesn't Scare 'Em Away

It is not necessary for 'The Dance' to be a series of stark-faced feats and patterns, it doesn't have to be the puzzle of the soul. This is news, and Katherine Dunham and her Dance Group make it, Sunday nights at the Windsor theatre, N. Y.

They make news by dancing just as if dancing were fun. They are not intimidated by the word 'ballet'. They have faith that if there's humor and comedy in what they're doing, the audience will discover it all by themselves. They neither hound the audience working for their laughs nor ignore the audience, preoccupied with their own deep ponderings. For a dance group, their attitude is straightforward and flattering.

Since they are a Negro troupe, their program pulsates with rhythms, tropical, Cuban, Latin, New Orleans and, of course, they're always one with the beat. This in itself is novel, but besides their choreographies are so gentle, so winning, so friendly, so pleasantly satirical when they're satirical, so always warm and human and full of fondness for life and love, that to watch them is pure pleasure untainted by the necessity for earnest intellectual appreciation that festers round most dance groups who give 'recitals,' as distinguished from the Music Hall Rockettes, who just dance.

A Too Bashful Romeo

The kind of love that Mr. Errol Flynn appears to feel for Miss Miriam Hopkins doesn't speak very well for the ardors of our forefathers in 'Virginia City,' unless it was that in those days a lover was more of a Spartan boy. For the way Mr. Flynn goes about it in 'Virginia City,' making love's a chore. It's certainly nothing to put your heart in, but if it's got to be done, do it quickly and get it over with, and as Mr. Flynn's no sooner in Miss Hopkins' embrace than he's out of it, looking badgered the while, and if that's giving out with romance, then pooh.

One would never think to look at him that Mr. Flynn would prove so uneasy in a lady's arms. It can't be that he just doesn't like blondes; dashing adventurers are not supposed to recognize distinctions. Maybe he's bashful, a fellow who can send forth consuming glances when seated opposite Miss Hopkins in a coach, but when the script demands he go nearer, his old claustrophobia gets him and there he is shuddering again. It's sad.

Luckily Miss Hopkins has so much to do, she doesn't seem to notice her lover's odd behavior. Or else she's more of a lady than he is a gentleman, for the exigencies of the script are just as hard on her as they are on him. At any rate, she undoubtedly is a lady, for although she sings and dances in a Warner Bros. wild west saloon, her performance would be just as suitable on stunt night in a girl's finishing school. No matter how vigorously she kicks them, Miss Hopkins' legs are still maidenly, and the patrons in the joint where she works accord her nothing but respect, drat them. (A lady who's a spy certainly ought to have to fight off something, at least ought to evoke something to fight off. Isn't that the traditional right of a lady spy?)

The Darling of the Closeup Lensers

Joan Bennett has just about the most photogenic—let's say photogenique, it rates it—face of any gal in pictures. As a problem in photography it's been completely solved. Its makeup, coiffing, lighting are perfection; it's never shown from a less than simply lovely angle, maybe it even has none—and the whole thing adds up to the very essence of a pretty picture of a pretty girl. This is Miss Bennett's contribution to the art of acting in the cinema, as offered in her latest starrer, 'The House Across the Bay.'

As one closeup of Miss Bennett follows another—the camera is so bewitched by her it clings close even whole she mouths a dubbed torch song—it hardly seems possible that the one to come could match the prettiness of the last; yet it does, and so does the next, and the next, and the next. Just what Miss Bennett happens to be thinking about as she gazes from the screen is less predictable. It can't be resignation to the inevitability of still another shot of her, or can it? Maybe; for who can tell?

Still, perhaps Miss Bennett's introspection on one theme is the only sensible line for her to take. Perhaps she's right not to react more excitedly to the story she's being moved through. Perhaps she's even behaving that way on purpose; perhaps, having read the script, she's deliberately sparing herself getting too involved in it. If it insists that now, at this point, she suffers the hell of reduced circumstances, well, she can stop wearing her diamonds and put on something made of gold plate. If George Raft and Gladys George and Walter Pidgeon and Lloyd Nolan want to fall for it, let them hold the bag.

Gosch to Film Direct?

Martin Gosch, former CBS staff producer, has a deal on RKO for a directing berth.

The dickering is being done by Ralph Wonders, of General Amusement Corp.'s Hollywood office.

Freeland's London Chore

Hollywood, March 26

Thornton Freeland is east to sail Saturday (30) for London to direct a film from the English stage hit 'Under Your Hat.'

Jack Hulbert and Cicely Courtneidge to co-star.

TELEVISION REBUKE STUNS

Bert Lytell Declines Equity Prez Post; 4A's Action on AFA Said to Irk Him

Bert Lytell, who is preponderantly favored to succeed himself as president of Equity, has declared himself not to be a candidate and the association faces the problem of finding a new leader. Officers will be elected for a three-year term late this spring and a number of potential candidates for the presidency have been mentioned. Most of them have side-stepped such an assignment before and there is talk of 'drafting' Lytell for part of the term, at least.

Reported that feelers have been sent out on Broadway stages as to the possible candidacy of Philip Loeb, head of the so-called radical wing in Equity. Loeb may top an independent ticket, but it is believed that he would not run in opposition to Lytell, a close friend. That is another reason for the expectation that efforts will be made to persuade Lytell to change his mind. He is currently in the stage play, 'Margin for Error,' Plymouth, N. Y.

Some of the Equity leaders think that a w.k. player would be satisfactory, even though he could not devote himself fully to the post. Lytell disagrees with that idea, saying it is a full-time job which should not be rubber-stamped. Many of the president's duties, however, have

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Mrs. Peabody Gets 5G On Winchell Libel Same Day as Divorce in Chi

Mrs. Eddie (Maude) Peabody, wife of the vaudevillian, who won a sealed jury verdict award for $5,000 last week before Justice Alfred C. Coxe in N. Y. supreme court, says she will sue the Hearst newspapers in other cities, on the strength of her legal victory. She sued Walter Winchell, the N. Y. Daily Mirror, Inc., and King Features Syndicate for $100,000 because of a reference by the columnist as to her marital status.

On the same day (21) that Mrs. Peabody won the $5,000, her m.c.-banjoist-husband and she were divorced in Chicago, after being married 14 years. Mrs. Peabody managed the vaudevillian's affairs and now, having their Riverside, Calif., orange ranch as part of a community property settlement, she intends dividing her time between the ranch and agenting other talent. Mrs. Peabody states her first supplementary suit against other Hearst dailies, as result of the $5,000 award, will be in Los Angeles.

Under Winchell's contract with the Mirror and his syndicate, he's not personally responsible for any libel damages or litigation costs, they assuming all such expense.

Recently the Mirror-Winchell won a $250,000 libel suit by one Minnie Smith, and NBC likewise dodged a similar action from the same plaintiff. Unlike the Peabody item, which was confined to the column, Winchell also repeated the Minnie Smith quip on his Jergens' Journal broadcast.

BEN GOETZ READYING 'BUSMAN' IN LONDON

London, March 12.

Ben Goetz is readying details for the shooting of 'Busman's Honeymoon' (M-G), which is scheduled to begin March 18 at Denham studios. Arthur Woods will direct. Constance Cummings and Robert Montgomery are co-starring.

Four Metro films are set for consecutive making by Goetz during his present visit. In addition to 'Busman,' Montgomery will do Lord Castlerosse's story, 'I Had a Comrade.' The other two will star Robert Donat, the first being 'The Rumel City' and the second 'Chopin.'

Trade Lament

Ozzie Nelson has written a tune he titled 'I'm Looking for a Guy Who Plays Alto and Baritone and Doubles on Clarinet and Wears a Size 37 Suit.' Band has recorded the number for Bluebird.

It's based on the troubles of bands who have an open job and little money to outfit a newcomer with a new uniform, so he must fit the one his predecessor left as well as playing required instruments.

Stoki's S. A. Tour Seeks Passenger Fans at $750 Per

American Express made it official Sunday (24) by publicly advertising passage for sale in the July 5 musical pilgrimage which Leopold Stokowski proposes to lead to South America. Several hundred passengers are sought at rates 'from $750' to accompany the Stokowski All-Youth Symphony on its 52-day tour of Havana, Curacao, Caracas, Rio de Janeiro, Sao Paulo, Montevideo, Buenos Aires, Rosario, St. Thomas and San Juan. S. S. Washington of the United States Lines is the ship.

Stokowski last week was in New York for the first of the series of auditions he will attend throughout the United States in making final selections of young musicians, who have been tentatively sifted for him by the National Youth Administration.

Stoki declined to pose for Paramount newsreel, which company had sent a camera crew to the Broadway quarters of the National Youth Administration. He feared it would seem favoritism to other newsreel companies, also that the results might be unsatisfactory. A staged film short may be available for the reels at a later date.

GALLUPING LAFFS; MARXES' KEY TESTS

Hollywood, March 26.

Marx Bros. will try out the gags for their next Metro picture, 'Go West,' at Cedar Rapids, Omaha, Chicago and Frisco.

These four towns are supposed to represent a good cross-section of what the country likes to laugh at.

Hunt Yarn for Cantor's Third Picture at Metro

Hollywood, March 26.

Eddie Cantor's two-picture deal with Metro will be extended to three if Edgar Selwyn can find a comedy-drama similar to '40 Little Mothers,' recently sneak-previewed.

Cantor's second Metro film will be 'Ziegfeld Follies.'

Olivia Ends Layoff

Hollywood, March 26.

Olivia de Havilland, off the Warner payroll for seven weeks, goes back to work as the femme lead in 'Episode,' which rolls April 1, with Kurt Bernhardt directing.

Actress was suspended for refusing to play in 'Saturday's Children,' and later for turning down a role in 'Flight 8.'

SPECTRE AGAIN OF 'DICTATION'

FCC Resents RCA's Sales Pressure—Revokes Limited Commercialization License

D.C. SHOWDOWN DUE

Washington, March 26.

General apprehension, lightened by slight glee on the part of groups who had opposed the policy, followed the Federal Communication Commission's chastisement on Saturday (23) of the whole television industry, meaning Radio Corp. of America in revoking permission for limited commercialization because of resentment over the sales efforts of RCA. Besides confusing the public and harassing the operators, the Commish action has many ominous implications and raises once more the spectre of sweeping Government dictation.

The Commish announced that a further hearing on television policies and practices will open April 8 as a result of RCA's attempts to lure customers to stores marketing its receivers. Meanwhile, the portion of the rules allowing limited commercial operation—starting Sept. 1—has been indefinitely postponed. Chief question at the resumed inquiry will be whether the ban against money-

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Camels Choice for The New York Baseball Games Is Mel Allen; Aides Pend

Mel Allen has been given the chief announcing assignment on the play-by-play broadcasts of the N. Y. Giants and Yankees games which Camel is underwriting this season on WABC, N. Y. Allen's two aides are yet to be selected.

Same account is still trying to find a half hour for its Al Pearce show, which it bought last week. It received offers of available periods from both CBS and NBC, but so far none has been acceptable. With Pearce added, Camel will have four half-hour shows on the networks, other three being 'Blondie,' 'Bob Crosby-Mildred Bailey and 'Luncheon at the Waldorf-Astoria.'

Crosby unit will broadcast from Buffalo April 5 and for eight weeks after that it will come out of Chicago.

BELLE BAKER'S $100,000 SUIT VS. VERSAILLES, N.Y.

Belle Baker has started suit against the Versailles Restaurant Corp. for $100,000 in N. Y. supreme court for damages as result of injuries suffered when she fell allegedly on the Versailles restaurant's steps. She claims she broke an ankle as a result of this fall.

She avers the injury caused her to lose theatrical engagements. Louis Nizer is her attorney.

Lift Ameche Suspension

Hollywood, March 26.

Don Ameche, suspended from 20th-Fox payroll since his refusal to play in 'The Night of Jan. 16,' goes back to work April 1 in 'Four Sons,' to be directed by Archie Mayo.

Suspension has been in effect about four weeks.

GRIFFIS DUE FROM FLA.

Stanton Griffis, chairman of the executive committee of Paramount, is due back over the weekend from Florida.

He may go out to the Coast later on.

Fritz Mandl Coin Gives Impetus To Eastern Prod. Not Only for Hecht But Also Ross-Bennett (Col), Others

Entrance of Fritz Mandl's coin into the eastern production picture in the past few weeks may do what all of the threats and exhortations of Mayor LaGuardia of New York have failed to. Log-jam that has blocked filming in the east has apparently been broken. While there is no prospect of anything like 10% of total production, which Hizzoner was demanding be moved east, situation looks brighter now than at any time since the start of the LaGuardia campaign for at least a limited quantity of picturemaking.

All-important factor in the future of eastern production will be the success of Ben Hecht's try, scheduled to get under way at Biograph in the Bronx in a month or so. With a liberal producing budget, Hecht's 'Before I Die' is looked upon as a kind of test case. Most former eastern productions have suffered from either story trouble or skimpy budgets.

Anxious to get rid of the studio and out of the picture business, Empire Trust Co., which owns it, has made the test possible by backing

(Continued on page 4)

Easter Bunny Lee

Lee Shubert went on a flower-buying binge for Easter, sending floral reminders to a flock of people much to their surprise, since he previously abstained from such gifts.

Showman spent at least $100 in plants, making the selections himself.

Van Schmus To Handle Center Theatre Also

Radio City interests are turning over the active management-direction of the Center theatre to W. G. Van Schmus, the boss over the Music Hall and recently, on reorganization of RKO, elected to the board of that company.

Van Schmus will operate both the Hall and Center, under the plan, taking on the smaller of the two Radio City houses in addition to continuing as managing director of the Hall. Kenneth L. Hyatt, in charge of the Center at present and directly responsible to the Rockefellers, returns to the executive offices of the latter in Radio City.

Policy to be laid down for the Center under Van Schmus' wing is reported yet to be determined. The theatre closes a seven-and-one-half weeks' run Sunday night (31) of 'Pinocchio,' after which Van Schmus takes hold. Center's career has included legit shows, opera, ballet and films with two attempts under picture policies having been unsuccessful.

FLYNN AND ROBINSON IN WB HISTORIC EPICS

Hollywood, March 26.

Two outdoor epics of the early west are slated for summer production by Warners, with Errol Flynn starring in 'Santa Fe' and Edward G. Robinson playing top role in 'The Baron of the Colorados.'

'Sante Fe' deals with southwestern pioneers who blazed the trail that wound up as a railroad. 'The Baron' is based on the authentic story of James Addis Reaves, a slicker of the early '70s, who claimed ownership to millions of acres in the southwest through forged land grants, supposedly from the king of Spain.

Decide Robinson Status

Question of whether Edward G. Robinson continues on Lever Bros.' 'Big Town' or another film name takes his place next season will be decided this week. Walter Huston may be Robinson's successor on the program.

Lawton Campbell, Ruthrauff & Ryan's head radio exec., returned from Hollywood Monday (25) after discussing the situation with Robinson. It was reported that Robinson had been asked to take a 20% cut from his present weekly salary of $6,500.

Benny's Pair From N.Y.

Hollywood, March 26.

Jack Benny will do two broadcasts from New York late next month if Paramount goes through with its plan to stage world premiere at the Paramount there of his picture, 'Buck Benny Rides Again.'

Tentative dates are April 21 and 28.

Fetchit's Claim Against Shuberts Poses Query Of Who Stranded Whom

Stepin Fetchit, who has a rep as an ad-libber, has filed a claim for salary against the Shuberts, but counter-claims are likely to be made. Eccentric colored comic was in 'Three After Three,' which was announced for Broadway arrival on the Easter card but stopped in Detroit instead. He missed both the matinee and night on the final Saturday performances.

When Fetchit joined 'Three,' which brought Simone Simon to the legit stage, he objected to the requirement that he become a member of Equity. After insisting that an ex-

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VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York, N. Y.

SUBSCRIPTION
Annual ......$10 Foreign $11
Single Copies..................25 Cents

Vol. 138 No. 3

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VARIETY RADIO DIRECTORY
(Published in N. Y. annually)
$5 per copy

DAILY VARIETY
$10 a year—$12 foreign
(Published in Hollywood by
Daily Variety, Ltd.)

Reports Persist U.S. May Ease Up On Divorcement, Thus Paving Way For 'Consent' in Anti-Trust Suit

Despite official denials and a tendency on all sides to veer away from any possibility of a consent decree in the Government anti-trust suit against the majors, underground reports persist that there is talk. A stumbling block pointed to by industry sources is the rumored unwillingness of United Artists, Columbia and Universal to entertain a settlement since these producers do not have any theatres.

The principal purpose of the U. S. suit being to separate producer-distributors from their theatre holdings, it is indicated by reports that other majors no doubt would be willing to agree to virtually everything else in the suit if they could retain their exhibition interests, pools, etc.

It is now reported that the U. S. is willing to eliminate divorcement from its demands. It is stated that the Department of Justice would be willing to set up a federal regulation board similar to that used under the NRA code. Details of this plan were understood to have been thoroughly gone over by a member of the Department of Commerce, and counsel for the major film companies, with no definite understanding reached. Embryo plans are again being drawn.

When asked of the Dept. of Commerce's attempts, trust-buster Thurman Arnold scoffed, declaring that department had 'done nothing but talk for two years since the suit started.' At this late stage with the trial a month off, both sides are girding for battle, but since both know the battle may be fatal, they may be willing to compromise.

Some aspects of the action must not be forgotten in talks of a settlement. In the first place there can be no question that Arnold is politically minded. An unfavorable settlement of the largest and most publicized of his trust-busting activities would be likely to have serious repercussions on his political future. Also to be remembered is that the major company counsel would stand to lose millions of dollars in defense of the action, should it not go to trial.

3 Have Nought to Gain

It is pointed up that UA, Col and U would have nothing to gain by agreeing to a consent decree along broad lines. In fact, it is added in conversations, such theatreless distributors might view a bust-up of chains as desirable for them and feel that they stand to benefit under complete divorcement since the circuits of the producers are virtual 'musts' on pictures turned out by the owners.

Should continued reports of a settlement of the suit via the consent route lead to the point where conditions are laid down, it is opined in neutral producer quarters that one thing Metro, Paramount, Warner Bros., RKO and 20th-Fox (chain owners) would not agree to do would be to voluntarily divorce themselves from exhibition. It is also expressed that they would in all likelihood not even agree to partial divorcement. A condition of settlement that might carry would be agreement not to expand further. In fact, that's been the case ever since the suit was first started.

Trade practice reforms sought by the Government suit, prohibition of further loaning of producing talent, setup of special corporations, etc., are regarded as of much lesser importance than the divorcement of theatres and, it is said, might be points on which agreement could be reached.

Action goes to trial May 1 unless a settlement is reached meantime. Even if both sides get deep into negotiations, but if everything should be called off because of a last-minute deadlock, industry attorneys are not relaxing their efforts in preparing the defense case.

Observers are inclined to wave aside some denials concerning a possible consent decree on the ground that Thurman Arnold, calling in the newspapermen, went to great pains to stress an official denial. This followed a memorandum tipping negotiations from a Federal judge not associated with the U. S. suit, John C. Knox, who also later sought to correct the implications of his note.

William F. Rogers, general sales manager of Loew's, Inc., flanked by

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Paris In the Dark

Eric von Stroheim has written a play backgrounded in present-day Paris, under an air-raid blackout, which Paul Kohner, former film producer-director, is trying to spot on Broadway. Latter just arrived from the Coast.

Von Stroheim is currently in Hollywood.

'LETTY' DAMAGE OK SETS BIG PRECEDENT

Washington, March 26.

Vital principle that damages in film plagiarism actions can be limited under the copyright law was established Monday (25) by a U.S. Supreme Court ruling winding up the long-fought controversy over Metro's 'Letty Lynton.' The highest tribunal upheld a Second Circuit Court of Appeals ruling that Edward Sheldon and Margaret Ayer Barnes, authors of 'Dishonored Lady,' are entitled to but $115,000 instead of all profits from the picture which was based on stolen material.

In the first opinion settling a point of great importance to the motion

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LASKY'S SGT. YORK PIC WILL PLAY DOWN WAR

Nashville, March 26.

Sgt. Alvin C. York finally signed the contract for picture based on his life with Jesse L. Lasky here on Saturday (23), after two previous confabs had failed. Terms of the contract, signed in the office of Gov. Prentice Cooper, not revealed, other than $50,000 is the basic figure agreed upon.

York, Jamestown mountaineer, described as the 'greatest individual soldier of the World War,' said 'a percentage of the gross receipts was worked out satisfactorily for both sides.' Amount is believed to be 3% or more. York said he will use the money in developing the York Bible School at Pall Mall, Tenn., which he started more than a year ago.

Lasky announced that the picture, possibly in Technicolor, will be released about March, 1941. Site of premiere promises to develop into a battle between Nashville and Washington. Secretary of State Cordell Hull, a Tennessean, will decide the site.

The picture, tentatively set as 'Life of Alvin York,' will soft-pedal the war theme, Lasky planning it as a 'document for fundamental Americanism.' It will be the first biographical picture based on the life of a living person. Gene Fowler is set to script, RKO probably handling distribution.

The mountaineer didn't want to go to war and was a conscientious objector. Killing was against his religion. He was drafted and this was explained. He agreed with the principles involved and through his single-handed capture of 132 Germans in the Battle of the Argonne was called the war's No. 1 hero. Every major allied power decorated York except Great Britain and Lasky has launched a move for a belated decoration.

Sheehan's M-G Stay, Ends With 'Florian'

Hollywood, March 26.

Winfield Sheehan and Metro sever connections with the completion of 'Florian,' which was made on a one-picture deal.

Producer is understood to be negotiating with United Artists to release his next picture.

Fritz Mandl

Continued from page 1

down from a previous stand that it wouldn't equip the lot unless guaranteed at least three pictures. It is now sinking between $60,000 and $70,000 into the refitting job with only the one picture assured. Crew is already at work on it, cleaning boilers, windows and other preliminaries. Actual installation of equipment, however, awaits the touch of Columbia's pen to Hecht's distribution contract.

Empire Loosening B. R.

In its anxiety to be helpful, Empire is giving Hecht other financing in addition to studio credit. It has also eased its demands for precedence over the distributor for a payoff when coin begins rolling in. Exact divvy is what is holding up the Col pact, although both the bank and the distributing company have expressed certainty that a compromise can be reached. Empire, which originally wanted to get back all of its money first, is now willing to take 80% and give Col 20%. Harry Cohn, Col prez, has been demanding 30%.

In the meantime, George Jessel, who was originally promoting the picture with Hecht, has been moved to a more or less rear seat. He will play a part in the film and retain a major financial interest because of his early aid to Hecht and some money he obtained for the venture, but he will not have an associate producer title, as originally planned. That will be held by Wilmos Szekely, former European producer, who will represent Mandl's interest.

Slated to follow Hecht into Biograph is Nat Ross, former Universal producer, who has some financing of his own, and will be further aided by Empire, with Mandl possibly assisting him also. Ross has a Columbia deal for release of three Constance Bennett starrers.

Also a possibility for eastern production again, as result of a freak set of circumstances is Harold Orlob's 'Listen, Leslie.' He would work at Fox-Movietone Studios in Manhattan. Orlob's chances apparently folded earlier in the season when he was unable to come to terms with distribs on a release.

Manna from heaven fell last week, however, when an agent, not knowing Orlob had temporarily shelved his plans, sent around a possibility for the femme lead. She was Kyveli Aliki, French actress born in Greece. Spyros Skouras, closely affiliated with 20th-Fox through exhibition interests, brought her to this country at the start of the war, and had placed her in the hands of agent Bill Liebling. She read Orlob's script and showed it to Skouras, who got excited about it and is now understood attempting to interest 20th-Fox in its release.

WEBER AND FIELDS' CINEMATIC ENCORE

Hollywood, March 26.

Rushes of Weber and Fields in 'Lillian Russell' so impressed Darryl Zanuck that he ordered another number for them into the picture.

It will be one of their old routines, 'For We Are Jolly Pair.'

En Route to a Career

Hollywood, March 26.

Virginia O'Brien, singing star of 'Meet the People,' left over the weekend for New York to go into a Shubert show.

Her song stylizing was one of the outstanding hits of the topical revue.

Hubbard's Debuter

Hollywood, March 26.

'Street of Memories' launches Lucien Hubbard as a producer at 20th-Fox.

Yarn was bought from Metro.

Hays Reports for 1939; Meeting Again April 3, Top Execs Absent

Absence of directors of principal member companies on Monday (25) caused an early adjournment of the annual meeting of the Motion Picture Producers & Distributors Assn. to April 3. After directors and company officials, subbing for regular directors, had heard Will Hays' annual report for 1939, adjournment was voted without electing new directors or taking up other business originally scheduled. Nicholas M. Schenck, Sidney Kent, for 20th-Fox, Harry M. Warner and George J. Schaefer were absent from the session.

Usual procedure is for the annual meeting to name new directors, this directorate then going into session to name new officers of the association and to act on other business. In this instance, it will be the initial regular meeting of the Hays office directors for 1940. Reelection of Will Hays as MPPDA president is scheduled pro forma at the coming adjourned session since he holds a contract to serve the association until March, 1941.

Those attending the session Monday were Barney Balaban, Nate Blumberg, Will Hays, Frederick L. Herron, Carl Milliken, Earle W. Hammons, T. Kennedy Stevenson (ERPI), William C. Michel, Joseph H. Hazen, Ned Depinet, David Bernstein, and Jack Cohn.

Annual Report

The vitality and promise of the film business under freedom to dare and also to develop in the American way highlighted Hays' annual report as he devoted considerable space to problems created by the war and its influence on the domestic market, the 'forgotten business man,' the necessity of self-regulation instead of litigation, and the Neely bill.

Hays pointed to recent screen successes as providing outstanding entertainment for millions without underestimating the difficulties confronting the picture business, 'possibly graver today than at any time in its history.' He compared films produced during 1939 with the '10 best' in 1929 because this season ends another decade in motion picture production.

There is imperative need of economy on the domestic side, Hays said because of fear that the more substantial investments in picture production may not be justified by future events in leading markets.

'With crumbling foreign markets on one flank and growing domestic difficulties on the other,' he said, 'producers did the proper and courageous thing—they advanced in the center, making pictures of even higher artistic and entertainment appeal. Whatever obstacles may still arise, this is the direction in which they can be met and overcome.'

In dealing with the war and the screen, Hays stated that films were not the least of the influences that have contributed to public opinion which demands that the U. S. shall remain at peace. He emphasizes that American pictures have exposed the tragedy of war.

Neely and Foreign

Hays' attack on theatre divorcement in his statement that 'our entertainment industry is too complex to be increased, like the amoeba, by the process of division' and his slashing out against the Neely bill without mentioning by name was in line with the Hays organization attitude against the Neely proposal and recognized preference for self-regulation to litigation and legislation.

Hays' report on the foreign situation, placed near the start of his statement, dealt with the severe shock in Great Britain and France caused by the war. As to other foreign markets, he said, 'American films must continue to thread their way through a maze of trade restrictions, tariffs, embargoes, quotas, import licenses, exchange controls and numerous other devices for preventing imports.'

Relative to self-regulation as being better than litigation, he said:

'Those who would use the hatchet and the saw of litigation or legislation to sever the necessary economic relations of production, distribution and exhibition, instead of allowing them to be bettered through self-regulation, would be doing (if they succeeded) a sorry service to the American entertainment public, to the screen and to American industry generally.'

Nathanson's N.Y. Confab

N. L. Nathanson, president of Famous Players-Canadian, is in New York contacting Barney Balaban, Austin Keough and other Par executives.

He arrived Monday (25) from Miami, where he has a winter home.

SHOW BIZ B.O. WAS STRONG IN JAN.

Washington, March 26.

Amusements got off to a flying start for the new year, and the Treasury calculators looked through rose-colored specs last week at one of the fattest jumps in admissions tax yields in several years. Collections during February, based on January wicket grosses, bounded to a level far above the figures for the same month in every previous year since the tariff was upped.

Total haul last month was $1,832,763, a figure topped only twice during 1939, twice during 1938, and three times in 1937. It was $192,000 better than the previous February peak—$1,630,940 in 1938—and $349,626 fatter than the same caste of last year. This jump from 1939 to 1940 was the best scored since November, 1937.

Uptrend was marked as winter deepened. The February payments were $306,220 bigger than the Treasury's January collections, a month-to-month upturn exceeded only once last year. For the first two months of 1940, the Government grab has been $3,330,307, which is $272,036 more than was raked in for the same stanzas of 1939 and $336,000 better than the Treasury chalked up in the first two months of 1938.

INTERSTATE SETTLES 2D ANTI-TRUST SUIT

Dallas, March 26.

Second suit in two weeks settled out of court here by Interstate Circuit. This one filed by L. L. Dunbar, operator of Cliff Queen, nabe in suburban Oak Cliff, alleging chain violated Sherman anti-trust act by seeking to monopolize motion pictures.

Dunbar asked $54,433.16. Under secret terms of settlement, Federal Judge W. H. Atwell ordered defendant to pay costs.

Joe Bernhard Will Be Inactive This Summer

Reported that Joe Bernhard, Warner theatre head, will be away all spring and summer due to ill health. He is at present in Florida but will probably go out west somewhere for the summer.

Bernhard had a serious siege recently in New York, undergoing an emergency operation for gallstones. Pneumonia developed and his condition became so critical he was given oxygen for days.

WB theatre department will run itself as is.

Other News Pertaining to Pictures

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UPPING THE B.O. A PROBLEM

RKO Increasing Prod. to 60 Films For Next Season; 20 From Outsiders

Hollywood, March 26.

RKO is stepping on the gas this year while other distribution companies are stepping on the brake. George J. Schaefer's 1940-41 release program, ready to be disclosed before the annual sales convention in New York in May, calls for a lineup of more than 60 features.

In contrast with the retrenchment ideas of other studios, RKO is putting out 40 features by its own producers and taking the balance of its distribution schedule from outside firms. Among the outsiders are Lee Garmes, Harold B. Franklin, Stephens-Lang Productions, Franklyn Warner, Voco Productions, Jesse Lasky, Boris Morros, a new outfit slated to turn out a series of Guy Kibbee starrers as 'Scattergood Baines' and several other outfits with deals under way.

Supplying the studio's own share of pictures will be Towne and Baker, Max Gordon and Harry M. Goetz, Herbert Wilcox, Harold Lloyd, Erich Pommer, George Abbott, Bob Sisk and David Hempstead, in the higher budget brackets, and Howard Benedict, Cliff Reid, Fred Ullman and Bert Gilroy handling films in the less expensive class.

Among the outside producers, Stephens-Lang is slated for three, and possibly four 'Dr. Christian' features. Franklin is filming 'The Villain Still Pursued Her' and is under option for others. Morros is due for at least three and Lasky will turn out one and possibly more. Garmes is contracted for three, Voco one with three options, and additional pacts are under way with other indies on a basis of three for each producer.

Shifting of Voco, headed by Jack Votion and Sam Coslow, into the Selznick-International studio indicates a movement by RKO to make the Culver City plant a general rental lot through the housing of its outside units. David O. Selznick formerly leased the entire studio but let it revert to RKO after Jan. 10, although he still maintains his headquarters there.

Par Pays Out $20,000 For J. P. McEvoy Yarn Yet to Be Authored

Paramount last week took its first dive into the increasingly widespread practice of film companies buying stories before they are written. Long in the market for a tale about Cuba, it committed itself to pay something under $20,000 to J. P. McEvoy for a story which he will do for the Saturday Evening Post. Tentative title is 'Drums Over Cuba'.

Other story purchases during the past week included 'War of the Copper Kings' by Warner Bros. Book by C. S. Glasscock sold for about $7,000, being principally only source material about actual people engaged in the Anaconda struggle. It is understood to be for Edward G. Robinson, with Michael Curtiz directing and major portion of the filming taking place in Montana. Another minor Warner purchase was 'Second Wind,' a prizefight short story by Talbert Josselyn, which appeared in the SEPost in January.

MORROS' QUICKIE N. Y. VISIT ON PROD. PLANS

Flying in from the Coast Sunday (24), Boris Morros planed back yesterday (Tues.) after hurried conferences east on production plans to follow his initialer, 'Flying Deuces.'

Morros has been discussing four features, with probable release through RKO, which handled 'Deuces.'

Loew-Lewin's U Pitch

Hollywood, March 26.

New David L. Loew-Albert Lewin production combo rented space in the Universal studio to make 'Flotsam,' its first picture for United Artists release.

Most of the shooting will be done on the German street sets built by U for its 'The Road Back.'

14 UA Units To Make 30 For '40-41; Hughes May Join

One additional producer will be added to the 13 now on the United Artists list to turn out the company's promised 30 films next season, Murray Silverstone, chief of worldwide operations for UA, declared Monday (25). Silverstone, who returned from a six-week's visit to the Coast on Friday (22), said the company's complete program for 1940-41 would be set by the coming weekend. The 30 pix, he stated, would be filmed at a cost of approximately $30,000,000.

Silverstone refused to divulge who the added producer would be, aside from the fact that 'he is very important.' It is believed Howard Hughes may be the man. Silverstone did confirm, however, that the long negotiations with John M. Stahl are virtually completed and Stahl will work under the James Roosevelt label. His deal will be similar to that by which John Ford's Argosy Productions releases to UA via Walter Wanger. Neither Stahl nor Ford is being counted in the statistics to make up the 14 producers. The 13 now in the fold, Silverstone said, are Samuel Goldwyn, Wanger, David O. Selznick, Loew-Lewin, Edward Small, Hal Roach, Alexander Korda, Charlie Chaplin, Sol Lesser, Ernst Lubitsch, Richard Rowland, Roosevelt and Gabriel Pascal.

Although Mary Pickford has announced she will resume production this coming season, Silverstone said the company has no plans for releases from her. As to Doug Fairbanks, Jr., or the Fairbanks estate producing, which has been spoken of as a possibility, UA head declared he wasn't counting on anything from this source 'this season.' Both Miss Pickford and Fairbanks were original producer-owners of UA.

As for Goldwyn, with whom UA is now at grips in court, Silverstone refused to say how many pictures from him are scheduled for 1940-41. 'The Westerner' will be one and it is not thought likely that there will be others in view of Goldwyn's announced intention to make no more until the courts decide whether or not he is bound to UA or his contract has been broken.

Winfield Sheehan, who recently completed 'Florian' for Metro, has

(Continued on page 24)

Too Much Prod. At Rep, Over Fence to FA

Hollywood, March 26.

Production at Republic is so heavy that the studio has made a deal with Franklyn Warner to handle the overflow on the Fine Arts lot. First picture to move over is 'Gangs of Chicago,' which Robert North launched yesterday (Mon.).

Republic has only four sound stages large enough to house productions of any size, and all of them are occupied. In work on the home lot are 'Women in War,' 'The Crooked Road,' 'Doctors Don't Tell' and 'The Gaucho's Serenade.'

WHY IT CAN'T BE DONE NOW

One Favors Increased Admissions When the Attractions Warrant It—Balaban's Theory on the U.S. 40c Tax Ceiling

GENERAL CONDITIONS

While major producers and distributors have come out flat-footedly that admission prices must go up, both big and small exhibitors are not overly optimistic over the prospect of getting higher fees at their theatres. Many over that three or more factors continue to hold down cinema admission prices.

During a recent press huddle, Barney Balaban cited three reasons why admission scale had held even. The first he designated as the nation's economic situation; the second, the 40c Federal tax ceiling; and thirdly, the industry's subsequent-run alignment. Balaban at that time was convinced that the Federal taxation starting at 40c was the toughest obstacle to overcome every time any exhib wanted to boost his scale. He pointed out that this not only holds back 35c houses from raising their fees but also in turn prevents cheaper policy theatres from boosting their prices.

One solution advanced by a showman this week was that of boosting admissions for expensive pictures and lowering them for program attractions. His idea was that if prices were raised for outstanding attractions, they should be reduced for 'B' pictures. Contention is that by pricing the show according to its value additional revenue might be obtained over a period of a year's time. His theory was that pictures might be sold under current conditions much the same way that a bookshop shifts prices on novels; legit scales either at $3.30 or $4.40.

Been Tried Before

However, such a plan has been tried before but never worked out. The admission price situation has been an industry problem for 30 years and continues as perplexing as ever. In the past, when attempts were made to vary admission scales, the exhib got into plenty of hot water. Whether the competitive situation has changed enough today,

(Continued on page 17)

NW Indies In New 'Buying Strike' Move

Minneapolis, March 26.

A 'buying strike' was to be considered at Northwest Allied's first district meeting at Rochester, Minn., today (Tuesday), with exhibitors from 30 towns planning to attend. Organization leaders urged that theatre owners refuse to buy new season product until more favorable terms are offered.

Present demands are assailed as 'exorbitant' and 'unreasonable.' More active participation in the fight to put over the Neely bill also was to be sought at the Rochester meeting, according to Ben Ashe, Northwest Allied secretary.

More 'Saints' by RKO

Hollywood, March 26.

RKO is continuing 'The Saint' series of detective yarns under a new contract with the author, Leslie Charteris. New deal calls for six stories for the 1940-41 program, starting with 'The Saint's Vacation.'

George Sanders has been optioned for the title role in the new series.

'Blue Bird'-'Abe' Dual, Plus Giveaways, A New Low in Detroit; B. O. Battle

Detroit, March 26.

With the Fox, largest picture house in downtown Detroit, coming up with 'The Blue Bird' and 'Abe Lincoln in Illinois' on a dual, and then tossing in a giveaway of 125 prizes, ranging from an automobile to food baskets, the little nabes have started to fight back.

The Forest slashed its price to a dime for all seats at all times, and will continue to present bills of double features, newsreels and plentiful shorts.

But it is the Times Square which is offering the bargain to and all bargains. On the fringe of the downtown area, the house offers on its Tuesday, switchover night, five features—a seven-hour show for 15c but you've got to bring your own lunch.

Four features plus free dishes come with all admissions on Wednesday and Thursday. Sunday, Monday and Tuesday the regular program consists of three features and, of course, short subjects.

Topping this, the same house offers free parking for all patrons after 6 p. m.—no slight problem in itself. In fact, parking costs 25c on many of the downtown lots.

Cagney Gets Cooper Yarn

Hollywood, March 26.

Latest story on James Cagney's schedule at Warners is 'One Sunday Afternoon' previously slated for Gary Cooper on the Paramount lot.

Warners bought the rights from Par six months ago.

Cooper, Fay Wray, Neil Hamilton and Frances Fuller had the lead roles in the original pic, made by Par in 1933.

20th-Fox Filmless In 12 Key City 1st Runs Easter Week

In 12 key cities this week, according to film boxoffice reports in this issue, 20th-Fox hasn't got a single picture on a first-run screen.

For this (Easter) week, most of the major film companies are currently aiming heavy b.o. artillery at the theatre marquees. 'Rebecca' (UA), 'Pinocchio' (RKO), 'Virginia City' (WB), 'Strange Cargo' (M-G), and 'Road to Singapore' (Par) are among the current films.

Easter is supposed to be one of the two best theatre boxoffice weeks of the year.

Prostitute Character's Usage of Caron Perfume Causes 'Primrose' Suit

Caron Corp., perfume manufacturers, which owns the brand, 'Fleurs de Rocaille,' complained in a suit against RKO-Radio Pictures that it had agreed to the use of its perfume in the film, 'Primrose Path,' only on condition it would be beneficial. When, on March 6, Caron saw the picture, it asserts the perfume was used in a manner highly detrimental to itself, as it was associated in the action with a prostitute. When RKO was requested to remove the scene in the film showing the perfume, the film company refused, claiming the added expense would be too great.

In denying an application for an injunction, Justice Pecora in N. Y. supreme court ruled that temporary injunctions are only granted where it seems certain the plaintiff will win on trial. He expressed doubt that this would prove to be the case. The judge cited the inability of the attorneys for the plaintiff to prove damages in the original George Abbott legit show of the same name, from which film was taken. In this case a perfume named 'Black Narcissus,' also a product of Caron, was used under the same circumstances.

Lastly, the judge declared that the relief sought, a temporary injunction, seemed akin in this suit to a libel suit, and under the laws, no temporary injunction can be issued in a libel action.

Caron sought an injunction only against that portion of the film which mentions the perfume.

B & K Retiring Its 7% Pfd. Bonds May 31

Chicago, March 26.

Balaban & Katz company is retiring the balance of its preferred (7%) stock as of May 31. Approximately 14,000 shares at $110 are being called in for retirement.

To handle this B&K. have made a loan of $1,000,000 from the First National Bank here.

No Renewal Between 20th-Fox and Hearst's Cosmo Pix in Prospect

No renewal of the deal between 20th-Fox and Hearst-Cosmopolitan Productions, which expired late in February, is in prospect, Ed Hatrick, Hearst official, declares. He said also that no negotiations are in progress or even in prospect with other studios for a similar deal.

Most recently associated with Cosmo in the arrangement, preceding Fox, were Warner Bros. and Metro. Paramount had a similar agreement some years ago. Each studio has dropped the deal at expiration of a single two-year contract.

Pact offered by Hearst comprises an arrangement whereby certain pictures—in the case of Fox, four a year—made by the studio are labeled with the Cosmopolitan Productions seal. W. R. Hearst and Marion Davies, who share in ownership of the company, also obtain a percentage interest in the film. In return for this the cooperation of the Hearst journalistic enterprises are assured the pictures. Miss Davies appeared in many of the films made under the deals, prior to the 20th-Fox hookup.

Studios which tie up with Cosmo also receive the privilege of first-refusal rights on all stories in Hearst magazines and other publications in which the contract with the author does not specifically prohibit it. Any story bought under this plan, however, must be for production under the Cosmo label.

At least one major company has expressed a minor interest in obtaining the Cosmo deal because of this first-refusal privilege on stories. It gives them a 30 to 60-day jump on other producers in seeing galley proofs of the properties.

ZUKOR REMAINING IN N. Y. FOR SOME MONTHS

Adolph Zukor will remain at the Paramount home office for an indeterminate number of months and if not going on another foreign jaunt, which could be to the Far East or South Africa, he may shift to Hollywood.

Together with John W. Hicks, Jr., he has covered all of Europe except Germany and Italy, Australia and New Zealand and the Latin American countries.

If going to the Coast late this summer or fall, Zukor would do so in his capacity as chairman of the board, with no expectation at this time that he would again take personal command of production.

Germany's 7,797, England's 5,300, And France's 3,850 Cinemas Rate Next to U.S. with 17,003 Houses

Number of film theatres throughout the world showed a net gain of 4,313 during 1939, a complete survey of the picture industry both in this country and abroad by the U. S. Department of Commerce reveals. Figures, all as of Jan. 1, 1940, were released by Nathan D. Golden, Commerce Department's motion picture division chief, last week.

Most significant increase in the number of theatres was in Europe where the spread of dictator-controlled territory accounted for the addition of 2,000 houses. Fuehrer, Duce, et al, have found no more effective means of propaganda than films. Number of theatres went up from 33,943 to 35,936, of which 34,684 are wired for sound. Last year's report by Golden actually showed there were 63,943 theatres in Europe, but he has dropped 30,000 Russian theatres from his statistics this year as nothing but admission-free halls.

U. S. Gained 752 Theatres

Next largest tilt in the number of houses was in the United States, where the total went up from 16,251 to 17,003 for a gain of 752. All are wired for sound. Far East showed an upswing of 367, jumping from 6,201 to 6,568, of which 6,220 are talkers. Latin America comes next with a rise of 104 for a total of 5,408, of which 4,884 are wired. Near East and Africa went up 87 to 968, all but 14 being rigged to chatter, while Canada chalked up the smallest gain, only 27, to raise the total to 1,251, all of which have learned to vocalize. There are theatres in 96 countries of the world.

Highest number of theatres in any one country following the U. S. is Germany with 7,797. England is next with 5,300, then France, 3,850; Italy, 3,800; Russia, 3,000; Spain, 2,932; Sweden, 2,134; Japan, 1,701; Australia, 1,600; Brazil, 1,250; Argentina, 1,268, and Belgium, 1,000. All others have less than 1,000, ranging down to San Marino with one. In Latin America, Mexico has 443; Cuba, 375, and Colombia, 254, which with Brazil and Argentina make the top-ranking five. Following Japan, Australia and India to comprise the big-five in the Far East are New Zealand, 618, and the Netherland Indies, 330. Philippines have 320. South Africa, with 340; Algeria, 180, and Egypt, 125, lead Africa and the Near East.

Expenditures in theatre construction increased about $2,500,000 in 1939 to $22,207,000, from $19,717,000 in 1938. Total seating capacity of theatres operating was 10,462,000, an average of 600 per theatre. Average daily attendance per show was 230. Number of towns with theatres was 9,107. There were 2,020 theatres equipped for operation in U. S. but closed.

Negro theatres number 380, scattered through 175 cities in 30 states. There is one film house for every 11½ inhabitants of the U. S. and one house open for each 7,645 persons. First run theatres in the 93 cities of over 100,000 population amount to 450.

This country has 117 theatres of over 3,000 in capacity; 374 theatres are from 2,000 to 3,000 capacity; 686 from 1,500 to 2,000; 1,846 from 1,000 to 1,500; 5,300 from 500 to 1,000; 7,303 from 300 to 500; and 1,912 have 300 or fewer seats.

K-A-O $976,627 Net For 1939; Keith's $575,271

Keith-Albee-Orpheum Corp. showed a net profit of $976,627 for 1939, report this week revealed. This compares with $986,995 reported for 1938. The 1939 earnings are equivalent to $15.18 per preferred share as against $15.50 a share in the preceding year.

Company paid $562,000 on preferred shares, amounting to $8.75 per share during 1939. KAO showed capital surplus of $7,080,450 and operating surplus of $1,342,236 at the close of the year. Theatre admissions totaling $13,554,000 furnished the greatest amount of income, other operating income being $1,705,200.

B. F. Keith Corp., listed as an affiliated company, showed $575,271 net profit for 1939 as compared with $752,011 in the preceding year.

Taylor, Massey Paired For Metro's Java Pic

Hollywood, March 26.

Robert Taylor and Ilona Massey are teamed in 'Incident in Java,' which Metro will make from the stage play, 'Port of Hope,' written by Gina Kaus, Ladislaus Fodor and Dean Hartley. Yarn is being converted to the screen by Robert Thoeren and Robert Metzler.

Producer is Joseph L. Mankiewicz.

20th-Fox Profit In '39 Down More Than $3,100,000

Net profit of 20th-Fox dipped more than $3,100,000 last year as compared with 1938, according to the annual report issued Monday (25). Net profit, after all income taxes, totalled $4,146,813 as compared with $7,252,406 in the preceding year. The 1939 profit was equal to $1.26 per common share.

Dividends of $756,000 from National Theatres Corp., in which 20th-Fox holds 42% interest, were included in the total. In 1938, $882,006 in dividends were received from National. Report showed that $3,137,834 was paid in dividends in 1939, $1.50 on the preferred stock and $1 on the common.

The company statement revealed National Theatres consolidated net income as being $2,311,108 as against $2,617,083 in 1938.

Report showed that net assets in foreign countries aggregated $6,638,197, of which $3,737,737 represents the corporation's indirect investment in Gaumont British Pictures Corp., Ltd.

Included in the 20th-Fox statement was a financial report on Roxy Theatre, Inc., showing net income of $40,685 before deductions of cash dividend on the preferred shares. This also revealed that the theatre company theatre admissions totalled $1,880,961 for the same fiscal year ending Aug. 31 last.

Kent on the Foreign B.O.

Regarding the foreign situation, Sidney Kent had this to say:

'During 1939 in most of the important countries where your corporation's pictures are exhibited, little difficulty was had in converting the greater part of foreign net revenues into dollars. However, due to the outbreak of further hostilities abroad and the subsequent establishment of more stringent currency regulations in all important foreign countries with respect to the transfer of foreign to United States currency, all current assets in foreign countries may be generally regarded, for a substantial part thereof at least, as not available in the ordinary course of business for use in the corporation's operations in the United States. This situation is becoming increasingly burdensome and constitutes a serious problem which is receiving the constant attention of the directors and officers of the corporation.'

Statement carries an explanation of the manner in which amortization of inventories are figured. Present table shows that domestic positive costs are 100% writen off in the first 30 weeks while all negative costs are figured as 100% written off at the end of 65 weeks. Table shows negative costs 53% written off at the end of the first 12 weeks.

Studio Contracts

Hollywood, March 26.

Paramount lifted Virginia Dale's player option.

Bruce Bennett's acting contract renewed for six months by Columbia.

Warners handed new scripting deal to Ken Garnet.

Robert Sterling drew an actor ticket at 20th-Fox.

20th-Fox renewed Linda Darnell, Brenda Joyce and Jean Rogers.

PAR'S '39 EARNINGS CAME TO $3,870,000

Paramount earnings for 1939, preliminary estimates given the directors at the board meeting last Thursday (21), totaled $3,870,000 as against $4,185,075 for 1938. This is equal to $1.06 per common share, after paying all preferred dividends, as compared with $1.16 in the preceding year.

For the fourth quarter, Paramount placed earnings at $1,000,000 as compared with $2,220,000 in the final quarter of 1938.

Par's earnings for the year included $1,110,000 share of undistributed earnings of partially owned non-consolidated subsidiaries. Company showed that $1,201,174 was paid out in dividends on the two preferred issues, of which 144,072 shares of first preferred and 266,071 shares of second preferred were outstanding Dec. 30, 1939.

This prelim report revealed that the company net profit in 1939 included $1,240,000 as representing Par's direct and indirect net interest as stockholder in the combined undistributed earnings for the year of partially owned non-consolidated subsids.

Company noted that it has continued the policy of taking up revenues only to the extent that dollars have been received with respect to subsids operating in foreign nations subject to currency restrictions. Results of foreign subsidiaries operating in all other foreign countries have been included at the current rates of exchange. In the case of Canadian and English subsidiaries, which have outstanding debt payable in local currencies in excess of the net current assets of such subsids, the provision for the decline in dollar value of net current assets of these companies has been offset against the amount of outstanding debt payable.

$165,000,000 Spent On 483 Features in 1939

U.S. producers spent $165,000,000 to turn out 483 feature films in 1939, U.S. Commerce Dept. figures show. This is the same sum as spent in each of the previous two years, but an increase of $30,000,000 over 1936. Average negative cost was $300,000. It took 22 days of actual shooting.

There were 92 active feature producers, 74 shorts producers, 15 cartoon producers and five newsreels, in addition to 110 makers of advertising films. Of 606 features approved by the Hays office, 12 were reissues. Of total of 483 U.S. features, 367 were made by majors and 116 by indies. Eight hundred shorts were turned out.

Hollywood extras during 1939 earned $3,134,671, or an average of $10.61 per day. There were 605 employed on a normal day. Total number of individuals used was 9,848, who worked an average of about 30 days during the year, earning a total of $317. Only 56 extras earned more than $2,000.

Lichter Closes Deal To Raise Cash for Condor

Los Angeles, March 26.

Mitchell Lichter closed a deal for the sales rights to 10 features made by the bankrupt Condor Productions. Idea is to raise cash for Condor's creditors.

Pictures are 'The Devil On Horseback,' 'Captain Calamity,' 'We're in the Legion Now,' 'Yellow Cargo,' 'Navy Spy,' 'Bank Alarm,' 'Gold Racket,' 'Love Takes a Flight,' 'Boots of Destiny' and 'Trading Trouble.'

'Hills' for Hathaway

Hollywood, March 26.

Henry Hathaway gets the directorial job on Paramount's 'Shepherd of the Hills,' to be filmed in Technicolor with Stuart Walker as producer.

Picture follows 'Brigham Young' at 20th-Fox on Hathaway's schedule.

COMES THE HISSING

Hollywood, March 26.

'The Villain Still Pursued Her,' nee 'The Drunkard,' reeled before the cameras at General Service studio with Harold B. Franklin producing for RKO release.

Romantic leads are Anita Louise and Richard Cromwell. Edward Kline directs.

World's Film Industry Figures

Following is a list of significant figures on the film industry as of Jan. 1, 1940, as compiled by the U. S. Department of Commerce:

No. of theatres in the world	67,120
No. of countries with theatres	96
Approximate weekly world attendance	235,000,000
No. of theatres in the United States	17,003
Total seating capacity U. S. theatres	10,462,000
Average daily attendance	12,142,000
Average weekly attendance	85,000,000
Average seating capacity U. S. theatres	600
Average daily attendance per show	230
Estimated gross of U. S. theatres in 1939	$1,000,000,000
Average daily film rental in U. S.	$35
Total U. S. annual film rental	$250,000,000
Total annual world fil mrental to U. S. distributors	$350,000,000
App. number persons employed in U. S. film industry	282,000
Production	28,500
Distribution	12,500
Exhibition	241,000
Total payroll	$406,500,000
Production	$129,000,000
Distribution	27,500,000
Exhibition	250,000,000
World advertising expenditure 1939	$185,000,000
U. S. advertising expenditure 1939	$78,000,000

Final RKO Report by Irving Trust Shows $186,494 Net Loss Last Year

RKO and its subsidiaries had a net loss of $186,494 for the year ended Dec. 31, 1939, according to the tenth and final report of Irving Trust, former trustee, filed Monday (25), in the N. Y. Federal court. The loss is even greater, as it is taken before providing for a current dividend of $7 a share on 42,342 shares of 7% cumulative convertible preferred stock.

Irving Trust, which seeks its discharge as equity receiver, disclosed that the theatre company had a net profit of $1,234,523 after all charges, but before the accumulative interest of $298,315 on indebtedness to RKO was paid. This compares with a net profit of $1,204,283 in 1938, but also before interest of $307,510. The theatre business is slightly better, the report states, but admission prices declined slightly, resulting in increased operating income.

RKO Radio Pictures, Inc., the producing company, had a net loss of $545,126 before interest of $1,096,316 was paid to RKO, comparing with a net loss of $180,474, but before interest of $1,068,070 in 1938.

Pathe News, Inc., had a net profit of $97,292 compared with a net profit of $87,180 in 1938. The Van Beuren Corp., in liquidation, had an income of $7,180 in 1938.

Claims totaling $55,512,250 were filed against the estate, of which $30,538,875 were wiped out, and of the $24,973,374 left, $12,254,874 were unsecured allowed claims and $12,718,500 were secured allowed claims.

From July 1, 1934, to Dec. 31, 1939, the total reduction in fixed indebtedness was $9,641,551. The cash increased from $4,977,000 to $7,073,000.

During 1939 advances to outside producers totaled $1,293,626. Completed pictures not released were $1,256,365; released pictures at cost, $3,314,482; pictures in production, $2,940,341; and scenarios and continuities not produced totaled $480,312. RKO's land is valued at $22,421,854, and improvements on the land, including studios and buildings, $37,571,004. Total assets of RKO are valued at $96,965,300. The trustee during 1939 took in $1,401,120 and disbursed $1,316,496, leaving a balance of $84,625.

During 1939 income reached $51,451,223, of which the theatre department provided $23,001,078; film rentals and sales, $25,625,822; rentals and other income, $2,824,322.

$47,885,900 Expenses

Expenses were $47,885,900, of which film service was $6,243,302; artists' salaries and production expenses, $1,004,947; other salaries and wages, $488,801; cost of film sales and service, $21,852,110; film selling and general expenses, $4,461,222; other operating and general expenses, $8,625,516; and other income, $4,385,407.

Coinciding with the final report, attorneys and bigwigs in the RKO reorganization deluged the Federal court with applications for allowances. The total of requests filed was $1,732,904, which will be augmented by another $750,000. The largest claim was that of the Atlas Corp., proponents of the plan of reorganization. Atlas seeks $875,037 in expenses, and requests an additional allowance for services which they estimate at $750,000.

Other applications are $185,000 by William J. Donovan, attorney for Irving Trust, RKO's trustee. Of this amount Donovan seeks $85,000 for services to RKO in connection with the defense of the Government anti-trust suit. Donovan has received interim allowances of $300,000 since 1934.

Irving Trust seeks $95,000 in addition to its interim payments of $295,000 since 1933. Others are the City Farmers Bank & Trust Co., together with its counsel, $3,500; Lehman Brothers Corp., $76,772 for expenses in paying Leo Spitz for his services; John S. Stover, attorney for Ernest W. Stirn, RKO common stockholder, $118,225 based on $25 an hour and 4,729 hours on the reorganization.

A total of $373,477 had been filed previously, some during the past week, and others during the past month.

$3,000,000,000 A Lotta Zeroes Even For Pix Biz

Capital investment of the film industry throughout the world is estimated at $3,000,000,000 by the U. S. Commerce Dept. Of that total, $2,000,000,000 represents the investment in U. S., broken down into $1,900,000,000 for theatres, $125,000,000 for studios, $25,000,000 in distribution facilities, and $10,000,000 in non-theatrical outlets.

Annual taxes paid the U. S. Government amount to $100,000,000, with $250,000,000 more going each year to state and local governments. Recapitulation of U. S. Internal Revenue amusement tax receipts on film house admissions shows that gradual increases have sent the total soaring from $3,544,354 in 1930 to $18,876,313 in 1939.

Statistics show the industry uses services of 282,000 individuals, total payroll for 1939 approximately $406,500,000. This is broken down into 28,500 persons in production, paid $129,000,000; 12,500 in distribution at total salaries of $27,500,000; and 241,000 in exhibition, receiving $250,000,000.

Picture industry is fifth of all U. S. businesses in amount of money spent in advertising, publicity and exploitation, the report reveals. Total world expenditure in 1939 was $185,000,000, of which $111,000,000 came from the pockets of American companies. Spent in U. S. itself for this purpose was $78,000,000. Of this $64,000,000 went to newspapers and magazines; $6,000,000 for billboards and $8,000,000 for accessories and mail. There are 10,000 ads placed in various media each day.

ROMANTIC REPEATER

Hollywood, March 26.

Lucille Ball and James Ellison team up again for the leads in 'Highway to Romance' at RKO, a follow-up of 'Next Time I Marry,' which the same pair made in 1938.

Script was written by Bert Granet.

OUTLAW STRIKES CURBED

Films' Financial Figures for 1938

Changes in the over-all financial condition of the six major concerns in 1938 were as follows:

Current Assets

Columbia, up $2,000,000 to $15,874,000.
Par, up $500,000 to $37,911,000.
20th Century-Fox up $1,000,000 to $31,276,000.
Universal, up $500,000 to $9,886,000.
Loew's, down $1,000,000 to $91,276,000.
Warners, down $1,300,000 to $26,908,000.

Current Liabilities

Columbia, up $2,000,000 to $4,104,000.
Loew's, down $1,200,000 to $10,267,000.
Par, down $700,000 to $7,746,000.
20th Century-Fox, down $1,500,000 to $6,212,000.
Universal, down $1,400,000 to $4,285,000.
Warners, down $6,000,000 to $14,865,000.

The comparative picture is shown best in the ratio of current assets for each dollar of current liabilities. For the various companies the asset figure changed as follows from 1937 to 1938: Columbia, $9.12 and $3.75; Loew's, $4.54 and $4.96; Paramount, $4.43 and $4.89; 20th Century-Fox, $3.79 and $5.04; Universal, $1.06 and $2.30, and Warners, $1.39 and $1.82.

Sales Figures for 1938 Were as Follows

Columbia, $19,414,000. 20th Century-Fox, $58,201,000.
Loew's, $108,882,000. Universal, $18,386,000.
Paramount, $100,928,000. Warner, $102,206,000.

Gross profit was as follows:

Columbia, $7,841,000. 20th Century-Fox, $23,224,000.
Loew's, $34,832,000. Universal, $6,238,000.
Paramount, $49,886,000. Warner Bros., $72,853,000.

The net from operations was as follows:

Columbia, $6,000 loss. 20th Century-Fox, $6,903,000.
Loew's, $12,201,000. Universal, $442,000 loss.
Paramount, $1,951,000. Warner Bros., $7,173,000.

Retrenchment in the top brackets at Loew's and Paramount was shown in the comparative figures on high salaries. All the others were more generous with head men in 1938. The biggest and second largest salaries were as follows in 1938: Columbia, $186,000 and $106,000; Loew's, $883,000 and $483,000; Paramount, $382,000 and $260,000; 20th Century-Fox, $380,000 and $265,000; Universal, $208,000 and $130,000; Warners, $227,000 and $234,000. Outstanding change was the reduction from $1,297,000 to $883,000 of Loew's best paid exec, while the second salary was sliced from $688,000 to $483,000.

Tax Load Up $2,356,000

Recapitulation of the year's operations of the seven companies—six majors and Mono—showed a shocking jump in the tax load ,without considering the levies on corporate earnings or excess profits. All other taxes took $16,753,000, a jump of $2,356,000. Expense for maintenance and repairs fell $250,000 and for depreciation, amortization, etc., the outlay was $200,000 bigger.

The eight companies—counting in Educational and substituting Universal Corp., the parent, for Universal Pictures—had $114,343,856 worth of bonds outstanding, including the paper issued by their subsidiaries, at the end of fiscal 1938, along with 1,950,815 shares of preferred worth $41,846,480 and 10,889,943 shares of common valued at $68,372,865 and unsegregated stock (20th Century-Fox's) worth $15,910,933.

BIOFF WINS 2 MORE WEEKS' DELAY IN CHI

Chicago, March 26.

Willie Bioff won another continuance yesterday (Monday) when Criminal Courts Chief Justice John Prystalski postponed until April 3 his decision denying Bioff's attorneys' plea for a writ of habeas corpus. Judge Prystalski turned down the habeas corpus plea two weeks ago with the decision that legally Bioff must serve his six-month Bridewell sentence for pandering, and that it was, a matter only for executive clemency if Bioff is not to serve.

Delay was granted on the plea from attorneys Harold and Abe Marovitz that it was impossible to seek a writ of supersedeas by the Illinois supreme court at this time due to the illness of Justice Francis Wilson who handles such motions while that court is in recess. Bioff attorneys have petitioned the Illinois supreme court for a writ of error to set aside Bioff's original 18-year-old conviction. Writ of supersedeas is to keep Bioff out of jail until the supreme court should hear this appeal during its coming session this June.

'First Nighter' Briefies

Hollywood, March 26.

Papers were filed for the incorporation of Times Square Productions to make 12 one-reelers a year from stories dramatized on 'First Nighter' air program.

Incorporators are James Moore, Walter Hines, Max Kravetz and Oscar Cummins. Moore, former RKO test director, owns screen rights to the radio material.

Hotel's Unionism Almost Snags IATSE's Annual Convention in L'ville

Louisville, March 26.

Local squabble over hotel accommodations for annual convention of International Alliance of Theatrical Stage Employees has been ironed out by Mike Joseph, prez of the local, and convention is set to get under way June 4, although national officers and executive board will be in town several days in advance for meetings and confabs.

Rift occurred when IATSE rep huddled with Graham Brown, owner of the Brown hotel, concerning status of hotel's employees. Hostelry has an arrangement whereby union musicians are employed, but service employes and the like have a company union. Brown's stand was that he would not sanction a closed-shop policy in his hotel, even if it meant losing this convention. Joseph then kept the long distance wires hot to New York headquarters, and for a time it looked as though Louisville would lose the convention. However, arrangements were made for the Kentucky hotel to handle the bulk of the delegates, and local union officials are hoping to work out a deal with the Brown. Estimated that 2,000 delegates will be in town for the annual meeting, as well as several hundred others. Business sessions will be held in the Jefferson County Armory.

Minneapolis was under consideration for the convention this year, but lack of hotel facilities due to fact that other conventions were scheduled for the same dates, precluded selection of the Minnesota city. Last time IATSE convention was held in Louisville was in 1934.

LEVIN'S DICKER

Hollywood, March 26.

Meyer Levin is here to talk the filming of the life of Frank Lloyd Wright, after doing a bing on the highly publicized architect.

SHOW BIZ CRAFTS ACT ON DISPUTES

Theatres and Niteries Are Affected by Ruling Which May Spread to Films—Work Stoppage During Adjustments Under Ban

AGENTS' BLEAT

Hollywood, March 26.

Outlaw strikes by individual unions in the amusement field are prohibited under rules of The Federated Amusement & Allied Crafts, a new alliance of theatre and night club guilds and unions. A ban also is placed on the stoppage of work because of jurisdictional disputes that often arise between various crafts. Affiliates of the Federation are now confined to theatres and night clubs, but there is a possibility that it may be extended to the film industry. Membership is limited to American Federation of Labor organizations.

Formation of the Federation has already been okayed by an executive committee composed of delegates from various unions, but actual start of operations awaits approval by the local memberships and intenational officers. This is considered a routine matter, since both members and the international officers have given unofficial approval.

Crafts already affiliated with the Federation include the American Guild of Variety Artists, Amusement Agents Employes Union, composed of variety bookers; American Federation of Musicians, Bartenders, Cooks, Waiters, Waitresses, Stage Employes and Motion Picture Operators.

Delegate Per Union

H. B. McMurray, of the Central Labor Council, acted as chairman of the organizational meeting, while J. W. Van Hook, was chairman of the resolution committee which suggested plans for formation of the Federation. Each union will be entitled to one delegate on the Fed-

(Continued on page 24)

EASTERN SPG PACING SLOWLY

Leaders of a movement to form an eastern Screen Publicists Guild are reported at odds over conditions and provisions to be incorporated in a constitution and by-laws. Several meetings under cover have been held in New York with a view to framing the basis for an organization, with scale supposedly to be a matter of negotiation.

One of the difficulties appears to be to get complete support of press agents working in New York film offices, partly for the reason that many of those making better money are fearful that their jobs may be placed in jeopardy. Attitude of this group seems to be to wait awhile to see how strong are the chances for recognition in the east, based upon the success of the SPG on the Coast.

Reports from the Coast are that studios are cutting down publicity staffs in retaliation for the flacks having organized and that cheaper help, within the confines of the $50 junior minimum set by the SPG contract, is being encouraged. That might also happen in the east if the home offices are forced into dealing with a New York guild, it is feared.

Those seeking to organize on the eastern end, with numerous meetings having been held, are planning to include art departments.

Consensus of opinion among many of the publicity reps is that the minimums established by the Coast SPG contract are too small, being $50 for junior flacks and $100 for seniors.

SEC '38 Figures Show $3,000,000 Film Biz Rise Offset by Ditto New Taxes

Washington, March 26.

Tougher sledding for six major film companies during the 1938 fiscal year came to light last week in a bulky Securities & Exchange analysis of annual reports which revealed a $3,000,000 rise in business volume was more than gobbled up in increased taxes, operating costs, and debt payments. Result was that these concerns—Paramount, Warner Bros., Loew's, 20th Century-Fox, Columbia and Universal—saw their net earnings figure drop $13,000,000 and their dividend divvy pruned $9,000,000.

Comprehensive comparative picture of the financial state of health of these six companies and of two others with registered securities (Educational and Monogram) is contained in Federal agency's 'Survey of American Listed Corporations.' The data for the fiscal year 1938 does not, however, include any Educational figures, for the annual report was not available when the tabulations were made.

For the seven concerns for which complete information over a four-year period was available, the Commission showed that the margin of profit declined materially, while the surplus, cash and inventories rose during 1938 and the liabilities decreased. The return on invested capital, however, increased to the tune of 2.25%.

Only Col., U Net Up in '38

Trends were not uniform, the analysis revealed. Gross profit of only two companies—Columbia and Universal—went up in 1938, but the sales of Loew's, 20th Century-Fox, Universal and Warners mounted. Compared with 1937, Columbia's gross was $100,000 more and Univer-

(Continued on page 24)

Raft's Trucking Pix

Hollywood, March 26.

George Raft climbs on a motor truck in his next Warner starrer, 'The Long Haul,' a yarn dealing with the adventures of cross-country freight handling.

Raoul Walsh directs, screenplay by Jerry Wald and Richard Macaulay.

4A's Beefs To Green on Agcy. Union; Ditto St. L.

Hollywood, March 26.

Associated Actors and Artistes of America, parent organization of all performer unions, today protested to William A. Green, AFL president, for his recent action in issuing a charter to the Amusement Agencies Employees Union. Demand the charter be revoked. Protest was sent by Kenneth Thomson, Four A's vice-president, in the absence of Frank Gillmore, president, from the organization's headquarters.

In his message to Green, Thomson said that many of the agency members of the AAEU are corporations and partnerships and are not bona fide employees, and that the outfit had misrepresented its status in applying for the charter. Similar protest is being sent by I. B. Kornblum, attorney and executive-secretary of the American Guild of Variety Artists. Agents' union has announced it will not apply for AGVA licenses because the performers are seeking to divide agents into five classes.

Four A's leaders in New York revealed that the combined strength of all the actor unions will be brought against the AAEU. Stated that the Four A's or any of its affiliates will enter into no agreements with the AAEU or any similar group. Unions will likewise refuse to grant a charter to any member agency of any such outfit. Claimed that the whole aim of AAEU in calling itself a union and obtaining an AFL charter is to institute many of the very abuses the Four A's and its affiliates were formed to abolish.

St. Louis Rebuke

St. Louis, March 26.

William Green, prexy of the AFL, was rebuked by the local Central Trades and Labor Union Sunday (24) when his orders against seating delegates from IATSE, Local 143, from which John P. Nick and Clyde A. Weston have been ousted, were ignored. Green who has upheld George E. Browne, prez of IATSE, and Browne's friend, Nick, had insisted that Central Trades bar Local No. 143's delegates on the ground they were not in good standing with the international body.

In seating the delegates, Central Trades acted in harmony with Circuit Judge Ernest F. Oakley's injunction in ousting Nick and Weston

(Continued on page 24)

'Philly Story' to Start Filming at M-G by July

Hollywood, March 26.

Shooting of 'Philadelphia Story,' Katharine Hepburn's legit show, starts at Metro late in June or early in July, even though it is still going strong on Broadway.

Understanding is that the play will do a brief road tour in May, after which Miss Hepburn will report at Culver City for the film version. Producer is Joseph Mankiewicz.

N. Y. BOOTHMEN GET 15% TILT

Pending a decision in the long-delayed arbitration proceedings on a new contract between Local 306, New York boothmen, and leading Greater N. Y. theatres, a settlement has been worked out quietly by both sides.

Acceptance being voted by a majority of the members of 306 at a midnight meeting Monday night (25), the provisions of the settlement spread an increase of 15% over a period of three years. The term of the contract agreed upon is retroactive to last Sept. 1, 1939, and extends to Sept. 1, 1942.

The operators are to get an 8% increase the first year of the agreement, an extra 5% the second year and 2% the third. Additionally, the boothmen are to receive an extra week's vacation with pay each year, for a total of two, one having been provided for under the old two-year contract which expired last September. Scale under the former agreement ranged to a high of $61. Retroactive pay to last September ('39) is to be paid in lump sums immediately to each man amounting to between $140 and $150 per man.

It is understood that Prof. M. J. Handler of Columbia university was instrumental in getting both sides together on a settlement, obviating the necessity of an arbitration decision. He was selected by the courts as the fifth arbiter under the terms of a long-term recognition agreement after a board of four, representing theatres and Local 306 could not agree upon demands made. Exhibition arbiters were Major Leslie E. Thompson of RKO and C. C. Moskowitz of Loew's, while Joseph D. Basson and Bert Popkin were chosen for 306.

Theatres involved in the new three-year agreement include those of all major and some indie circuits as well as de luxe theatres of the type of the Music Hall, Roxy and Rivoli. ITOA not involved.

London Pic Grosses Spotty, But Garbo Pre-War $26,300; 'Destry', 2d, Fine $13,500, 'Hunchback' 11½G

London, March 12.

West End picture business is very erratic, but is expected to improve with daylight saving, which became operative at end of last month.

Seemingly, picture theatres are more affected by the blackout than legit theatres or eateries. This is due to the fact that latter spots are alight, and when people once venture out of doors, to face the blackout, they invariably seek lighted spots in the West End rather than go into darkened film houses. Then again, West End is no longer the hunting ground for filmgoers, as most of the houses operate with single features, plus shorts, whereas nabe houses, mostly every bit as modern, supply a double feature with a stage show for top value. It's only when pictures are of exceptional quality that the W. E. becomes a happy hunting ground. Such is the case this week with 'Ninotchka' (Empire) and 'Destry Rides Again' (Leicester Square theatre).

These two spots are doing pre-war business, regardless of blackout and kindred other present tribulations.

Approximate Grosses, at $4 to the £

Academy, 'Mamele' ('Little Mother') (Yiddish) (1st wk.). Some two seasons ago management played 'Yiddle With the Fiddle,' made by the same company, with same star, Molly Picon, to good business. This one, also in Yiddish, with English subtitles, is not doing the business anticipated. Weekend trade, mostly made up of Eastenders coming westward, was fair. But week's grosses not exceeding $1,800, and not holding over. 'Remontons les Champs Elysees,' which played here for several weeks, being rushed in for return till 'La Marseillaise' (French) gets in from Paris for premiere run.

Carlton, 'Gulliver's Travels' (Par) (8th wk.). Started very big, grossing as high as $12,000 per for weeks. Now nearer $8,700, still pretty good going for this 1,000-seater. At this rate, looks good till Easter holidays, which is on top of its general release date.

Cinephone, 'L'Etrange Monsieur Victor' (French). House operated by Nakimoff Bros., French theatre owners, and completion of building was held up by government at beginning of war, but permission was finally granted. Is small-seater (400) and was intended primarily for Continental product. Opened with 'Pieges' (French), and despite starring Maurice Chevalier, remained in obscurity, averaging $1,200 per week for five weeks. Management now, due to shortage of product, has to resort to revivals. This one, in first week, will not exceed $1,200. Just another one of these Continental arty houses gasping for product.

Embassy, 'Prisons De Femmes' (French) (1st wk.). Expected to take $2,300. Shortage of product is likely to extend run of this one whether it chalks profit or not.

Empire, 'Ninotchka' (M-G) (3d wk.). Biggest smash house has had in years. Ruling of London County Council is that after 6 p.m. house must not exceed 2,000, due to war exigency. But theatre has been mobbed nightly, with result LCC eased curbs. First week exceeded $26,300, and picture will hold till April 5.

Gaumont, 'Hunchback Notre Dame' (RKO) (3d wk.). Picture has proved controversial, with solid clientele maintaining Lon Chaney gave better account of role. But whichever way it is, it's bringing added gravy to the house, as it's keeping up steady $11,500 per week. Nothing set to follow, but good for five weeks.

Leicester Square Theatre, 'Destry Rides Again' (U) (2d wk.). Local smash, and getting terrific word-of-mouth comment. Opened to $20,000, with second week barely below $13,500. Good for at least six weeks, and may even stay longer.

London Pavilion, 'A Chump at Oxford' (UA) (2d wk.). Disappointing, as name team expected to do better than $8,000 in first stanza, with second week not exceeding $5,200. Pulling out, with 'Chinese Bungalow' (British Lion) replacing. This one is remake of 10 years ago. Matheson Lang then played lead, which is now enacted by Paul Lukas. In for two weeks.

Marble Arch Pavilion, 'Real Glory' (UA) (2d wk.). Just under $5,500, which is good going for this second run spot, hence the holdover. 'Escape for Happiness' (UA) follows.

Odeon, 'Hollywood Cavalcade' (20th). Just about got by at $7,500. Which means holdover. Not likely to survive more than second week. Nothing set to follow, but 'Of Mice and Men' (UA) likely.

Plaza, 'Great Victor Herbert' (Par) (2d wk.). Mostly patronized by the oldsters. Got by on $6,000 first stanza, and likely to be less for next week. 'Geronimo' (Par) replacing.

Studio One, 'Les Rois Du Sport' (French) (4th wk.). Never exceeded $1,200. Lingering to await arrival of Sacha Guitry's 'Nine Bachelors' (French).

Ritz, 'Women' (M-G) (9th wk.). Six weeks here as second West End run, after three smashing weeks at Empire (Metro's ace spot). Did steady $2,300, which is good intake for this smallie 400-seater. Had to vacate to go on general release. 'The Wizard of Oz' (Metro) replaced.

Regal, 'At Villa Rose' (ABPC) (1st wk.). Barely touched $7,000, which meant pull out. 'Hotel for Women' (20th) current. Good for two weeks.

Warner, 'On Your Toes' (WB). Did not amount to much and just lasted the week. Did not exceed $6,000. 'Roaring Twenties' (WB) now current and easily good for fortnight.

DURBIN'S 'DATE' NEAT $8,700 IN K.C.

Kansas City, March 26.

Theatre row is doing an about face, with considerable improvement in magnetism of attractions. 'Road to Singapore,' at Newman, and 'Pinocchio,' at Orpheum, are virtually certain of holdovers, and Deanna Durbin's 'It's a Date' will run over seven days to the Fox houses. 'Rebecca' is only fair on dual at Midland.

Weather has resumed near winter temperatures after several days last week of warmish atmosphere. Can't stay long at this season, however, and, though unusually low over the weekend, is doing no particular harm.

'Gone With the Wind' is in subsequent-run, opening (23), at the Plaza at same scale as when downtown. Fox-Midwest houses (about 12) beginning 10-week contest with car and cash giveaway weekly for film title suggestions.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (820; 1,200; 10-25-40)—'It's Date' (U). Getting nice play and likely will play eight or nine days, taking house to Friday opening. Looks for good $8,700. Last week, 'Grapes' (20th) went six days into second week, for light $4,000.

Midland (Loew's) (3,572; 10-25-40)—'Rebecca' (UA) and 'Outside Limit' (Col), dual. Play only fair at $8,200. Last week, 'Man Dakota' (M-G) and 'Blondie Budget' (Col), dualled for same total.

Newman (Paramount) (1,900; 10-25-40)—'Singapore' (Par). Lamour-Crosby-Hope and light vein of picture catching on in good style. Good chance to see around $10,000, exceptional. Sure holdover. Last week, 'Sidewalks' (Par), slow, $5,000.

Orpheum (RKO) (1,500; 10-25-40)—'Pinocchio' (RKO) and 'Dr. Christian' (RKO). Second feature gums turnover schedule. Take good from start and to top bracket at $9,000. Last week, 'Cheers for Irish' (WB) and 'Slightly Honorable' (WB), so-so $5,200.

Tower (Joffee) (2,110; 10-25)—'Rancho Grande' (Rep) and vaude. Average $6,000. Last week, 'Invisible Man Returns' (U) and vaude, lighter at $5,000.

'DATE' HAPPY $13,500 IN PITT

Pittsburgh, March 26.

In general, Easter week list is down a bit over last year's figures. Couple of spots may push ahead, but holiday session on the whole is something of a disappointment, and skidding mercury is the alibi to most quarters.

Penn, with 'Virginia City,' and Alvin, showing 'It's a Date,' are the leaders, both going strong and certain to hold over, but 'Pinocchio' is something of a disappointment at Stanley, where it's playing alone for first break in months of house's regular presentation policy.

'Gone With the Wind' is finishing strong in ninth and final week at Warner, run being curtailed by announcement of flock of suburban openings, and Fulton is laying an Easter egg with second week of 'Child Is Born.'

Estimates for This Week

Alvin (Harris) (1,850; 25-35-50)—'It's Date' (U). Latest Durbin starrer going strong and will wind up in big coin and right around top of holiday leaders. Should have no trouble hitting $13,500, at least. Last week, third for 'Grapes' (20th), good $6,200.

Fulton (Shea-Hyde) (1,700; 25-40)—'Child Born' (WB) (2d wk.). Big Holy Week led to h.o., instead of announced 'Blue Bird' (20th), which was a mistake, inasmuch as picture was voluntarily pinked for children under 16. As result, house is gasping for breath and will be lucky to crack $2,000. Comes out today (Tuesday). First week outstanding surprise at $6,400.

Penn (Loew's-UA) (3,300; 25-35-50)—'Virginia City' (WB). Oodles of publicity for this one and cashing in heavily. Couple of local scribes went on the Virginia City junket, contributing daily pieces to their sheets for four days running ahead of opening and big play is being reflected at the b.o. Paced for around $17,000, or better, with moveover to Warner for second week altogether likely. Last week, 'Dr. Ehrlich' (WB), just fair $10,500.

Ritz (WB) (800; 25-35-50)—'Dr. Ehrlich' (WB). Figured worth moveover because of Holy Week break at first stand. However, isn't turning trick here either, even during holiday session, and will come out with little more than $2,000. Last week, 'Strange Cargo' (M-G), on moveover from Penn, very good $4,300.

Stanley (WB) (3,800; 25-35-50)—'Pinocchio' (RKO). Not doing nearly the biz expected, particularly when most of the kids are on vacation. Mats okay, but evenings way off and doesn't look like much more than $12,500, pretty disappointing. Fact that house is regularly a presentation site, and has gone back to straight pix for just a fortnight, may have something to do with it. Last week, 'Man Dakota' (M-G) and Buddy Rogers on stage, around $14,500, poor.

Warner (WB) (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (9th-final wk.). Closing announcement pushed sales a bit, with around $16,500 looked for on windup. Film was figured good for around month more, but openings to flock of surrounding communities brought immediate collapse of advance sale. Will have grabbed around $220,000 on run, however, which is great. Last week, around $12,500.

Zero Temp. Hurts Philly; 'Singapore' Good $17,000, 'Chick' Nice $5,900

Philadelphia, March 26.
(Best Exploitation: Alhambra)

Windup of Lent is bringing improved b.o.'s, but upturn is still hampered by sub-freezing temperatures that have been the rule for the past week.

Garnering top money is WB's 'Virginia City,' which is cashing in on the junket of the stars of the horse opera to Nevada preems last week. Also playing to above-average gates are 'Road to Singapore,' 'Little Chickadee.' 'Gone' is making a grand recovery from the Holy Week slump as it goes into tenth week.

Neatest exploitation stunt of the week was pulled by the Stanley-Warner nabe, the Alhambra. In the heart of an Italian section, the manager added a short, 'Life of Mother Cabrini,' to his bill. The briefie, Italian-made, depicts the story of Italian nun who was beatified for her miracles. The manager found an old Italian woman in the neighborhood who was aided in a hospital founded by Mother Cabrini. The woman made speeches from the stage on Holy Thursday and Good Friday, which brought the devout to the house in droves despite Holy Week.

Estimates for This Week

Aldine (WB) (1,303; 32-42-57-68)—'House Across Bay' (UA) (2d wk.). Dropped to weak $7,200 after fairish $11,300 for opening sesh. 'Blue Bird' (20th) opens tomorrow (Wed).

Arcadia (Sablosky) (600; 32-42-57)—'Abe Lincoln' (RKO) (2d run). Honest Abe's biog can't get rolling. Sad $3,300 on top of disappointing opening run at Boyd. Last week, 'Remember Night' (Par), also poor $3,000.

Boyd (WB) (2,350; 32-42-57-68)—'Edison' (M-G) (2d wk.). Skidding badly for its second canto with poor $8,800. Curtain-raiser last week satisfactory $15,500. 'Rebecca' (UA) makes its bow tomorrow (Wed.).

Earle (WB) (2,758; 75-$1.14)—'Gone' (M-G) (10th wk.). Getting its second wind and netting socko $22,000. Last week's take good $19,500.

Fox (WB) (2,423; 32-42-57-68)—'Singapore' (Par). Ringing up neat $17,000. Last week, 'Take Woman' (M-G), mediocre $14,100.

Karlton (WB) (1,066; 32-42-57-68)—'Strange Cargo' (M-G) (2d run). Racking up better-than-average $4,900. Last week's showing of 'Dr. Ehrlich' (WB) fair $4,200 for second run.

Keith's (WB) (1,870; 32-42-57-68)—'Grapes' (20th) (3d run). Not up to expectations with $4,300. Last week, 'Northwest' (M-G), hot $4,200 for second week of second run.

Stanley (WB) (2,916; 32-42-57-68)—'Virginia City' (WB). Packing wallop at the wickets with hefty $22,000. Last week, 'Strange Cargo' (M-G), sour $9,100 for second trip.

Stanton (WB) (1,457; 32-42-57)—'Little Chickadee' (U). Panned by the crix, but still chalking up nice $5,900. Even better than last week's nice $5,300 for 'Three Cheers Irish' (WB).

'Chick'-Orrin Tucker-Bonnie Baker Pulling Terrific $24,000 in Mpls.

Minneapolis, March 26.
(Best Exploitation: Orpheum)

Abnormal below zero weather and Sportsmen's Show opposition at the Auditorium are current headaches for the theatres, but Lent, income tax payments and the 'Ice Follies' are in the discard and the lineup of attractions is terrific. As a result, in the face of all the handicaps and generally adverse business conditions, boxoffices are thriving again.

Two particular smashes, which even had them pouring in on Good Friday and the day before Easter, are the Orrin Tucker-Bonnie Baker combo at the Orpheum, and 'The Road to Singapore,' with the exceedingly popular Bob Hope, Dorothy Lamour, Bing Crosby, bringing prosperity to the State.

Even for the hottest magnets, the Friday afternoon openings usually are comparatively mild. In an effort to bolster the initial show, Orpheum hit upon the idea of having Tucker and Miss Baker hold a reception in the foyer and sign autographs immediately after the performance. Plentifully publicized, it worked like a charm. There was a big holdout shortly after noon—something that hasn't occurred here in several years for a stage attraction—despite the traditional Good Friday jinx and below zero temperature. Orpheum did five shows Friday and six on Saturday.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—'Parole Fixer' (Par) and 'Millionaire Playboy' (RKO), dual first-runs. Looks like good $2,000. Last week, 'Knights Range' (Par) and 'Young Feel' (20th), dual first-runs, split with 'Little Orvie' (RKO) and 'Three Mile Limit' (Col), also dual first runs, $2,300.

Century (Par-Singer) (1,600; 25-35-40)—'Raffles' (UA). No cast names that mean much and opposition is tough. Picture well liked and that helps some. Fair $4,000. Last week, 'Grapes' (20th), $6,000, good after big $12,000 in eight days at State.

Esquire (Gillman) (290; 25-40)—'Chump Oxford' (UA) (2d wk.-3 days). Mild $400. 'Bombs Over London' (UA) replaced. Last week, good $1,100 after nice $1,300 first week.

Gopher (Par-Singer) (998; 25)—'Earl Chicago' (M-G). Well regarded by critics and Robert Montgomery's name undoubtedly means something. Climbing toward good $3,000, in six days. Last week, 'Seventeen' (Par), $3,500 in eight days, very big.

Orpheum (Par-Singer) (2,800; 25-40-55)—'Chickadee' (U) and Orrin Tucker's orchestra and Bonnie Baker heading stage show. Tucker and Miss Baker have 'em fighting to get in. Their radio and disc reps apparently make them one of the greatest of all magnets—at least as far as this town is concerned. Zooming toward magnificent $24,000. Last week, 'Vigil Night' (RKO), $4,500. Light.

State (Par-Singer) (2,300; 25-35-40)—'Singapore' (Par). Bob Hope always boxoffice tops here in films, or in person, and, teamed with Crosby and Lamour, it's a lead-pipe cinch for him to put things over in a hefty way. Soaring toward very big $12,000. Last week, 'Broadway Melody' (M-G), $6,500, mild.

Uptown (Par) (1,100; 25-35)—'Swanee River' (20th), split with 'Light Failed' (Par). Fair $2,000 indicated for first neighborhood showings. Last week, 'Fighting 69th' (WB), split with 'Swanee River' (20th), first neighborhood showings, $2,200, Okay.

World (Steffes) (350; 25-35-40-55)—'Green Hell' (U) (2d wk.). Critics didn't care for this one, but public is coming to see it. Instead of mild $1,500 estimated for first canto, film pulled big $2,500 and is heading toward another good $2,400 currently.

VAUDE, RED 8G, BOWING OUT OF CINCY

Cincinnati, March 26.

Easter Week's nets are not near as big as expected by exhibs, who are at a loss for alibis. Chief beef is that the temperature Saturday (23) and Sunday (24) was Cincy's coldest in 53 years for those dates, with readings of 15 degrees above zero.

Top tugger currently is 'Pinocchio' at the Albee. While hitting an okay figure, its take is much below Disney's 'Snow White.' 'Virginia City' is racking up a pleasing Palace mark. Keith's is doing fair with 'Castle on Hudson.'

Combo Shubert is having its second successive losing week. This week's fare is 'Marines Fly High' and a seven-act bill, with four of the turns co-headliners. Theatre goes into all-screen policy Friday (29) with Class A product. Starter will be 'Dr. Ehrlich's Magic Bullet' (WB), for a run. Scale will be 35-42 cents, same as at other pop houses.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Pinocchio' (RKO). Very good $14,500, yet far below 'Snow White.' Last week, 'Cheers for Irish' (WB), one of lowest marks in recent years at $6,000.

Capitol (RKO) (2,000; 35-42)—'Young Edison' (M-G). Transferred from Palace for second week. No dice at $3,000. Last week, 'Northwest' (M-G) (2d run), okay $5,500.

Family (RKO) (1,000; 15-25)—'Parole Fixer' (Par) and 'Murder Yukon' (Mono), split with 'Isle Destiny' (RKO) and 'Carson City' (U). Normal $2,200. Same last week with 'Chan Panama' (20th) and 'Honeymoon Deferred' (U), split with 'Human Monster' (Mono) and 'Chasing Trouble' (Mono).

Keith's (Libson) (1,500; 35-42)—'Castle Hudson' (WB). Fair $4,000. Last week, 'Blondie Budget (Col), limp $3,000.

Lyric (RKO) (1,400; 35-42)—'Northwest' (M-G). Third week on main line. Pleasing $4,000. Last week, 'Chump Oxford' (UA), six days, awful $2,500.

Palace (RKO) (2,600; 35-42)—'Virginia City' (WB). Cheerful $12,500. Last week, 'Edison' (M-G), eight days, nice $11,000.

Shubert (RKO) (2,150; 42-60)—'Marines Fly' (RKO) and vaude. Painful $8,000. Last week of stage shows. House starts spring run of Class A pics Friday (29) with 'Dr. Ehrlich (WB) at pop 35-42c. scale. Last week, 'High School' (20th) and Shep Fields orch, faded in last half to red $9,000.

TRACY SMASH $13,500, DURBIN 7½G, MONT'L

Montreal, March 26.

Some good pix and end of Lent are boosting grosses all around locally, with some much above average. 'Northwest Passage' will strike high note.

Estimates for This Week

Palace (CT) (2,700; 25-45-55)—'It's a Date' (U). Deanna Durbin film pointing to handsome $7,500. Last week, 'Old New York' (20th), so-so $5,000.

Capitol (CT) (2,700; 25-45-55)—'Blue Bird' (20th). Poorish $6,000. Last week, 'Robinson' (RKO) near-flop at $4,000.

Loew's (CT) (2,800; 30-40-60)—'Northwest Passage' (M-G). Smash $13,500 for Spencer Tracy pic. Fifth week of 'Gone' (M-G) last week picked up at end for good $13,500.

Princess (CT) (2,300; 25-34-50)—'Brother Rat Baby' (WB) and 'Philo Vance' (WB). Fair $4,500. Last week, repeat of 'Earl of Chicago' (M-G) and 'Fast, Furious' (M-G) back to $3,200, neg.

Orpheum (Ind) (1,100; 25-40-50)—'Rebecca' (UA). Excellent $9,500. Last week, 'Cavalcade' (20th) faded to whisper at $1,500.

Cinema de Paris (France-Film) (600; 25-50)—'Conflict.' Good for fair $2,000. Last week, third repeat of 'Roman d'un Tricheur,' faded to poor $800.

St. Denis (France-Film) (2,300; 25-34)—'Jeunes Filles en Detresse' and 'Le Collier du Grand Duc.' Pointing to satisfactory $6,000. Last week, Holy Week show, 'Golgotha' and 'Pour La Moisson,' disappointing $4,000.

Holiday Booms Chi B.O.s; Disney Bright $16,000, 'Stripes'-Rogers Orch, $18,000, 'Edison' Good 15G

Chicago, March 26.

(Best Exploitation: Roosevelt)

Plenty of boxoffice ammunition around the loop currently and the wickets are popping plenty of shekels following the natural slump of Holy Week. Even those pictures which had been predicted as b.o. bloomers are blooming with real coin on the general upbeat.

Chicago held over 'Road to Singapore,' but has added the Horace Heidt orch to the stage, and the tempo is perking to a ripe take currently, both on the picture and stage strength.

Earliest getaway was 'Pinocchio,' combined with 'Courageous Dr. Christian,' which the Palace slipped in on Wednesday (20). Walt Disney item is heading for a neat opening session following smash reviews from all the dailies and great word-of-mouth.

Buddy Rogers' band on the stage is upping the State-Lake's b.o. 'Mice and Men' is showing strength at the Apollo on good notices.

Best exploitation of the week goes to the Balaban & Katz Roosevelt for the aid given 'Blue Bird.' Giving little billing to any of the performers, the house played the picture strictly as a classic and enlisted the support of the Campfire Girls to sell ducats.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Mice and Men' (UA). Excellent take in the offing at $9,000, following fine reviews. Last week, 'Sidewalks' (Par), mediocre $3,300 for second loop session.

Chicago (B&K) (4,000; 35-55-75)—'Singapore' (Par) (2d wk) and Horace Heidt orch on stage. Getting bang-up $40,000, following a take of $30,200 last week for the same picture with a nameless stage show.

Garrick (B&K) (900; 35-55-65-75)—'Irish' (WB). Indicates as strictly a filler flicker that will garner so-so $4,000. Last week, 'Congo Maisie' (M-G), good $3,800 considering Holy Week.

Oriental (Jones) (2,200; 75-$1.10-$1.50)—'Gone' (M-G) (9th wk). House is beginning to think of vaude policy again, beginning some time in May. Film continues brilliant at night, but matinees are weakening even more. Looks $32,000 currently, following $31,000 last week.

Palace (RKO) (2,500; 35-55-65-75)—'Pinocchio' (RKO) and 'Courageous Christian' (RKO). Strictly the Walt Disney picture for business and it is bright at indicated $16,000, best in months. Last week, 'Divorcement' (RKO) and 'Playboy' (RKO), weak $3,500.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Blue Bird' (20th). Healthy exploitation counting at the gate and indicates satisfactory $11,000. Last week, 'Grapes' (20th), tried third week in loop and came up with meek $3,000.

State-Lake (B&K) (2,700; 25-40)—'Invisible Stripes' (WB) and vaude. Buddy Rogers orchestra headlining and accounting for plenty of coin at $18,000, excellent. Last week, 'Turp' (M-G), medium $12,000.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Edison' (M-G). Opened Saturday (23) and all right despite strong competition; $15,000. Last week, 'Northwest' (M-G), finished excellent four-week gallop to $4,300, all right in face of Holy Week.

Woods (Essaness) (1,200; $1.10-$1.50)—'Gone' (M-G) (9th wk). Nights are bright, but the matinees are off badly, the afternoons rating around half-a-house. Indicates $10,000 currently after $10,000 last week.

'SINGAPORE,' 8G, NICE IN L'VILLE

Louisville, March 26.

Good Friday, running true to form at the b.o., and a cold Easter, with thermometer hovering around 30 above, not helping biz currently. Lineup of films looks plenty strong, but results are just so-so.

'Road to Singapore,' dualled with 'Women Without Names,' is good at Rialto, with 'Strange Cargo' and 'Slightly Honorable,' at Loew's State, also set for a pretty fair week. 'Blue Bird,' on twosome at Strand, and is pulling only some juvenile trade. Airing of a quiz show from the stage on Wednesday nights in behalf of a local softdrink sponsor may build b.o. midweek.

Squabble with union musicians at Memorial Audo may preclude showing of road shows during balance of season. Bookings are pretty slim at that, only two touring attractions being set at the moment.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,000; 15-30-40)—'Broadway Melody' (M-G) and 'Lone Wolf Strikes' (Col). Had nice week at Loew's State fortnight ago, but current biz mighty tepid. Will be lucky to pul. $1,500, slim. Last week, 'Grapes' (20th) and March of Time, packed plenty of sock on moveover to ring up fine $2,400.

Kentucky (Switow) (900; 15-25)—'Swanee River' (20th) and 'Geronimo' (Par). Proving pretty strong combo and set for full seven-day stanza. Pointing toward okay $1,800. Last week, 'Mice and Men' (UA) and 'High School' (20th), okay $1,500.

Loew's State (Loew's) (3,000; 15-30-40)—'Strange Cargo' (M-G) and 'Slightly Honorable' (UA). Opened slowly, due to Good Friday religious holiday, but picked up Easter Sunday and should build as week progresses. Probably $7,000, fair. Last week, 'Ghost Home' (M-G) and 'House Across Bay' (UA), felt pre-Easter slump to tally mild $6,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Virginia City' (WB). Action pic pulling trade from male and juve sector of patrons and should tally socko $5,500. Last week, 'Cheers for Irish' (WB), medium $3,200.

Rialto (Fourth Avenue) (3,100; 15-30-40)—'Singapore' (Par) and 'Women Names' (Par). Received top mention by critics and, with Crosby-Lamour-Bob Hope names on marquee, looks set to round up okay $8,000. Last week, 'Seven Gables' (U) and 'Black Friday' (U), weak $5,500.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Blue Bird' (20th) and 'He's Making Eyes' (U). Rapped by reviewers. Pulling some juve trade, but the mass appeal is missing on this one. Current take aiming at fair $3,500. Last week, 'Sidewalks London' (Par) and 'Llano Kid' (Par), okay $3,100.

'PINOCCHIO' DUAL PACES DENVER WITH $13,000

Denver, March 26.

(Best Exploitation: Orpheum)

'Pinocchio,' as expected, is easily leading the town at the Orpheum, getting strong night and matinee play. Holding over.

'Blue Bird,' with Duke Ellington orch on stage, is running strong at the Denver.

Manager Mickey Gross of the Orpheum made a tieup with the Monitor, weekly with city-wide 80,000 distribution, for a page of cooperative advertising, with a number of merchants participating, all the ads boosting 'Pinocchio.' Each of the ads carried a cut of one of the characters in the film, and when a person would identify all and take the list to one of the advertisers, he would be given a set of the pictures in color. A large number responded.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Ehrlich' (WB), after a week at the Denver, and 'Green Hell' (U), after a week at the Paramount. Fine $4,500. Last week, 'Take This Woman' (M-G), after a week at the Denver, and the end of single bills at both the Denver and Aladdin, did fair $3,500.

Broadway (Fox) (1,040; 25-35-40)—'Northwest Passage' (M-G) and 'Married and Love' (RKO). After a week at the Orpheum, neat $3,500. Last week, 'Vigil in Night' (RKO) and 'Men From Dakota' (M-G), after a week at the Orpheum, poor $2,000.

Denham (Cockrill) (1,750; 25-35-40)—'17' (Par) (3-day holdover) solo, and 'Women Without Names' (Par) solo (4 days). '17' nice, but 'Names' poor; both $4,200 on the week. Last week, '17' (Par) fine $8,000.

Denver (Fox) (2,525; 25-35-40)—'Blue Bird' (20th) and Duke Ellington orch on stage. Nice $10,000. Last week, 'Ehrlich' (WB) and 'Blondie on Budget' (Col). First of double bills at this house, average $8,000.

Orpheum (RKO) (2,600; 25-35-40)—'Pinocchio' (RKO) and 'Courageous Dr. Christian' (RKO), dual. Strong $13,000. Last week, 'Northwest Passage' (M-G) and 'Married and in Love' (RKO), dual, good $11,300.

Paramount (Fox) (2,200; 25-40)—'Married Wife' (20th) and '5 Little Peppers' (Col), dual. Fair $3,500. Last week, 'Green Hell' (U) and 'Lone Wolf Strikes' (Col), dual, good $4,500.

Rialto (Fox) (878; 25-40)—'Grapes' (20th) (2d week here after a week at each the Denver and Aladdin) and 'Secret Four' (Mono). Fair $1,750. Last week, 'Grapes' (20th), after a week at each the Denver and Aladdin, and 'Legion of Last Flyers' (U), fine $2,500.

First Runs on Broadway

(Subject to Change)

Week of March 29

Astor—'Gone With the Wind' (M-G) (16th wk).

Capitol—'Broadway Melody of 1940' (M-G).

Criterion—'Earl of Chicago' (M-G) (3d wk).

Globe—'Outside Three Mile Limit' (Col) (30).

(Reviewed in Variety March 13)

Music Hall—'Rebecca' (UA).

(Reviewed in Current Issue)

Palace—'Courageous Dr. Christian' (RKO).

Paramount—'Road to Singapore' (Par) (3d wk).

Rialto—'Zanzibar' (U) (30).

Rivoli—'It's a Date' (U) (2d wk).

Roxy—'Primrose Path' (RKO) (2d wk).

Strand—'Virginia City' (WB) (2d wk).

Week of April 4

Astor—'Gone With the Wind' (M-G) (17th wk).

Capitol—'Broadway Melody' (M-G) (2d wk).

Criterion—'Adventure in Diamonds' (Par) (3).

(Reviewed in Variety Jan. 24)

Music Hall—'Rebecca' (UA) (2d wk).

Paramount—'Road to Singapore' (Par) (4th wk).

Rivoli—'It's a Date' (U) (3d wk).

Roxy—'Johnny Apollo' (20th) (5).

Strand—'Virginia City' (WB) (3d wk).

'REBECCA' PERT $39,000 IN HUB

Boston, March 26.

(Best Exploitation: Memorial)

'Pinocchio' is reaping a harvest at the Memorial, with holdover a certainty. 'Rebecca' is taking second coin, and 'Road to Singapore' is a close third. Paramount is benefiting from RKO overflow.

Outstanding campaign this week, and one of the best ever in Boston, is Jack Granara's splurge on 'Pinocchio.' Cyl-Champlin, the local RKO lobby artist rates a nod, too, for his all-animated display of posters and set-pieces. Among the highlights of the campaign: float in St. Patrick's Day parade; special number at night club in 'Pinocchio' costumes; full hour's radio program gratis; Governor Saltonstall bringing his daughter to theatre opening day; newspaper contests; roto art layouts.

Estimates for This Week

Boston (RKO) (3,200; 25-30-40)—'Seven Gables' (U) and 'Black Friday' (U), dual with seven acts of vaude for full week. Looks good for $14,000. Last week, 'Marines Fly' (RKO) and 'Murder News' (Warwick), dual, with vaude, four days; and 'Hour Live' (U) and 'Special Inspector' (Warwick), double, three days, okay $9,500.

Fenway (M&P) (1,332; 25-35-40-55)—'Take Woman' (M-G) and 'Man Dakota' (M-G) (both continued run from Met). Okay for around $6,000. Last week, 'Castle Hudson' (WB) and 'Ghost Home' (M-G), fair $5,000.

Keith Memorial (RKO) (3,907; 25-35-40-55)—'Pinocchio' (RKO) and 'Millionaire Playboy' (RKO). Playing to big houses all the way, aiming at smash $30,000. Last week, 'Chickadee' (U) and 'Honeymoon Deferred' (U) (2d wk.), dual, strong $16,500.

Metropolitan (M&P) (4,367; 25-35-40-55)—'Road Singapore' (Par) and 'Women Names' (Par). Better than average $16,000 indicated. Last week, 'Take Woman' (M-G) and 'Man Dakota' (M-G), dual, $16,000.

Orpheum (Loew) (2,900; 25-35-40-55)—'Rebecca' (UA) and 'Outside Limit' (Col). Very spiffy $21,000. Last week, 'Mice and Men' (UA) and 'Five Peppers' (Col), medium $14,000.

Paramount (M&P) (1,797; 25-35-40-55)—'Take Woman' (M-G) and 'Man Dakota' (M-G), both continued run from Met. Getting overflow from Keith's and heading for very pleasing $9,000. Last week, 'Castle Hudson' (WB) and 'Ghost Home' (M-G), dual, $7,500.

Scollay (M&P) (2,538; 25-35-40-50)—'Dr. Ehrlich' (WB) and 'Raffles' (UA) (both 2nd run). Okay combo tuning in around $6,000. Last week, 'Judge Hardy' (M-G) (continued run from Par and Fenway) and 'Slightly Honorable' (UA) (2d run), dual, $5,500, good.

State (Loew) (3,600; 25-35-40-55)—'Rebecca' (UA) and 'Outside Limit' (Col). Good draw, tallying about $18,000. Last week, 'Mice and Men' (UA) and 'Five Peppers' (Col), double, $10,000.

'Path' Rosy $45,000 on B'way Despite Cold Easter; 'Va. City'-Geo. Olsen 40G, Durbin 37G, 'Bay'-Jessel 32G, Holds

(Best Exploitation: Strand)

The icy breath of Boreas fell on the tender necks of the New York natives this Easter and a lot of them, instead of going to the downtown theatres to keep warm, must have huddled near their own firesides or close to a hot toddy. One showman, speaking for himself, said he stayed at home because he's sick and tired of the winter. He might have typified thousands.

It was the coldest Easter on record but there is some consolation in the fact that egg-coloring day won't come again on March 24 for more than four centuries. While there were good-sized crowds downtown Sunday (24) and business was very firm, it was far from sensational on the whole. Last year was much better. Business on Saturday (23), also a very chilly day, matched Easter's take in at least one instance, while in a couple cases it was better.

Good Friday (22) was way down, 40-50% below normal virtually everywhere. With kids out of school for a whole week, Monday (25) was very strong, and yesterday (Tuesday) indicated an even better play all around. Rest of the week should also be steady.

Among new shows for Easter week are 'Virginia City' and George Olsen at the Strand; 'It's a Date,' Deanna Durbin starrer at the Rivoli, and 'Primrose Path,' Roxy attraction. All opened on Good Friday (22).

'Virginia City,' which has received a good exploitation campaign, including the Nevada preem two weeks ago, is not knocking the town down but it may see $40,000 the first week, good business. New York never was great for westerns, but no one is complaining.

'Primrose Path' is likely to hit $45,000, nice at the Roxy, while 'It's a Date,' which opened weakly, is putting in some good licks for a probable $37,000 or thereabouts.

There's a new show at the State, also, and it's doing so well it will be held over in entirety, being 'House Across the Bay' on first-run and a vaude show including George Jessel, Kitty Carlisle and The Hartmans. Possibilities are sanguine for $32,000, excellent.

Paramount and Music Hall are strong holdovers from Holy Week. Former, with 'Road to Singapore' and Tommy Dorsey, ended its second week last night (Tuesday) at $50,000, smash takings. The show goes two more stanzas for a total of four.

'Young Tom Edison' closes its second week at the Hall tonight with $97,000 or better in the till, very good. This compares with $81,500 the first seven days over Holy Week, the Easter pageant being credited with holding Holy Week figures to this level. However, last year H. W. at this house was better. 'Edison' has been getting a mighty play during the day but has been off at night.

Second week of 'Earl of Chicago,' at the Criterion, concluded last night (Tuesday) at $13,000, very swank, and begins a third round today (Wednesday), its last.

Two of the larger houses change shows tomorrow (Thursday), Hall coming in with 'Rebecca,' Capitol with 'Broadway Melody,' while all others hold over.

Estimates for This Week

Astor (1,012; 75-85-$1.10-$1.65-$2.20)—'Gone' (M-G) (16th week). The 15th week, ending last night (Tues.), close to $19,000, still very strong.

Capitol (4,520; 25-40-55-75-85-$1.10-$1.65)—'Northwest Passage' (M-G) (3d-final week). About $23,000 indicated for the current week, fair, after $30,000 the second stanza and near to $45,000 the first. 'Broadway Melody' (M-G) moves in tomorrow morning (Thurs).

Center (3,381; 25-40-85-99-$1.10)—'Pinocchio' (RKO-Disney) (7th week). This week (7th) for the Disney cartoon will be about $27,000, satisfactory, while last stanza (6th) was $21,000. It will remain a half week through Sunday (31). The total on the run will aggregate around $230,000 for good profit, with Disney-RKO pulling down 70% of that. Cartoon started at the Albee, Brooklyn, last Thursday (21) and tomorrow moves into other 'A' duals of the RKO chain.

Criterion (1,662; 25-40-55)—'Earl Chicago' (M-G) (3d week). Begins windup (3d) week today (Wed.) after socking through to $22,000 the first seven days and $13,000 on the second week ending last night (Tues.).

Globe (1,700; 25-35-55)—'Human Monster' (Mono). Horror item doing ver well, around $8,500. Last week, third for 'Castle on Hudson' (WB), $5,000, fair.

Palace (1,700; 25-35-55)—'Ehrlich' (WB) (2d run) and 'Cisco Kid' (20th) (1st run), doubled. A pair that will mean strong $9,000. Last week 'Abe Lincoln' (RKO) and 'Bluebird' (20th), both 2d run, pushed through to substantial $9,700 in spite of Holy Week.

Paramount (3,664; 25-35-55-85-99)—'Singapore' (Par) and Tommy Dorsey (3d week). Strong all-day play is sending this show into high profits; the second week, up last night (Tues.) was $50,000 and the third begins today (Wed.). All Holy Week precedents were upset with close to $56,000 recorded. Run will be for a total of four weeks, followed by 'Cyclops' (Par) and Mitchell Ayres orchestra, plus others not yet set.

Radio City Music Hall (5,980; 40-60-84-99-$1.65)—'Edison' (M-G) and stage show (2d-final week). Will hit strong $97,000 or over on the holdover, as against $81,500 the first seven days through most of Holy Week, very nice profit. Not going a third week because kids, which this picture is drawing heavily, will be back to school Monday (1). Also, house has plenty of product available right now. 'Rebecca' (UA) opens tomorrow morning (Thurs.).

Rialto (750; 25-40-55)—'Black Friday' (U). This one doing o.k. at $7,500 or bit over and may be retained extra couple days, with 'Zanzibar' (U) penciled as next. Last week, 'Millionaire Playboy' (RKO), $6,200, fair.

Rivoli (2,092; 40-55-75-85-99)—'It's a Date' (U). Up against Good Friday's (22) lull on opening but into high gear following day and should hit $37,000 or in that vicinity, very good. 'Grapes' (20) went two days beyond a seventh week, getting $14,000 on the nine.

Roxy (5,836; 25-40-55-75)—'Primrose Path' (RKO) and stage show. Hardly what mammas and papas would recommend for the kids over Easter but enough folks are coming to mean $45,000 or near to that, very satisfactory. Holds over. Last week, 'Chickadee' (U), was up against Holy Week, $31,500, disappointing.

State (3,450; 35-55-75)—'House Across Bay' (UA) (1st run) and George Jessel, plus Kitty Carlisle and Hartmans. Pace is fast and $32,000 looks in, with whole show being held second week. In ahead, 'Remember Night' (Par) (2d run) and Jimmie Fidler's film unit, fell off a little toward the end but topped $23,000, smart money for Holy Week.

Strand (2,767; 25-35-55-75-85-99)—'Virginia City' (WB) and George Olsen. Given strong national and local ballyhoo but not reaching for records; at $40,000 or not far away, however, still very good business. Begins second week Friday (29). Last week, second for 'Three Cheers' (WB) and stage show of Johnny McGee-Marion Downey, $11,300, very poor.

'HUSBANDS' O.K. $10,000 IN BUFF

Buffalo, March 26.

Routine takings are the order of the week at most of the local downtown cinemas, following one of the most agonizing Holy Weeks in recent history. Easter Sunday and Monday, which used to be top grossers here, showed only slight bulges and the entire stanza looks bumpy.

'Too Many Husbands,' at Lafayette, is registering the tallest take comparatively with 'Road to Singapore' fairish at Buffalo. 'Young Tom Edison,' dualed, is little better than passable.

Estimates for This Week

Buffalo (Shea) (3,500; 30-35-55)—'Singapore' (Par). No crowing but may get $14,000, fairish. Last week, 'Cheers for Irish' (WB), gloomy $7,000.

Great Lakes (Shea) (3,300; 30-50)—'Edison' (M-G) and 'Ghost Home' (M-G). Will probably get $8,500, fair. Last week, 'Mice and Men' (UA) and 'Farmer's Daughter' (Par), only power item in town, $9,000.

Hipp (Shea) (2,100; 25-35)—'Blue Bird' (20th) and 'Chan Panama' (20th). Not much velocity in this pair; $6,000, poor. Last week, 'Grapes' (20th) (2d run), drooped to just over $5,000, poor.

Lafayette (Hayman) (3,300; 25-35)—'Too Many Husbands' (Col) and 'Hidden Power' (Col). Moving along nicely and should romp in with over $10,000, sturdy. Last week, 'Music Heart' (Col) and 'Not Guilty' (Col), awful $4,000.

Twentieth Century (Dipson-Basil) (3,000; 25-35)—'Pinocchio' (RKO) (2d run). Slow going at $6,500. Last week, 'Brother Rat Baby' (WB) and 'Philo Vance' (WB), not bad at over $7,500.

N.Y. Theatres, Unexcited About '40 Fair, Recalling Last Year's B.O. Blight, Especially Nabes

Viewing another year of the New York World's Fair with less enthusiasm than they did last year, the downtown theatres, however, are planning to point their best shows for out-of-town trade drawn by the expo, while in the neighborhoods the managers are hoping to schedule shows that will attract the natives in their immediate midst.

Experience last spring, summer and early fall was that while the downtown houses, mostly those with stage shows and notably the Music Hall, benefited by the visiting fairgoers, the nabes had trouble holding their own. Over and above the usual percentage of fans drawn by the downtown houses from neighborhoods, large groups were also attracted to Flushing Meadows.

There is some belief that this year not so many New Yorkers will be going to the fair and that, as a result, the nabes will have less of a struggle maintaining a normal summer gait.

A question exists, at the same time, whether out-of-towners who came in for the fair last year and will do so again this summer, will also revisit the theatres. The Hall, a virtual 'must' on most sightseers list on an initial trip to N. Y., may have a smaller advantage over other houses as a result.

Broadway's Plan

Plan of the Broadway theatres is to book the best product with care, scheduling films as well as stage shows for the greatest gain with special emphasis on the attractions that will be played over holidays. Best available name talent in bands and personalities is expected to be signed in an effort to get the wary visitor as well as the native.

Peculiar situation that existed last summer was that weekends were invariably good but Mondays were consistently away below normal and Thursdays often went off. This is explained on the theory that out-of-towners must have come in on Fridays for three-day visits and scrammed back Mondays, whereas on both these days New Yorkers were coming into the theatres in smaller numbers. So far as latter are concerned, this may have been due to a disposition on the part of the natives to prefer visiting the fair on days like Mondays when crowds would be away down.

SKOURAS GIRDS F-WC MANAGERS FOR DRIVE

Los Angeles, March 26.

Following a general meeting here of all Fox West Coast district and house managers in California, Arizona and Montana, Charles P. Skouras, circuit prexy, shoved off for Seattle on first leg of a swing around all National Theatres operating divisions. He will map groundwork for second annual Spyros Skouras Showmanship Campaign, of which he (Charles) is field marshal.

New biz drive opens April 14, continuing for 13 weeks. Skouras, accompanied by Charles A. Buckley, circuit v.p. and head of legal department; Andy Krappman and Tom Page, will conduct meeting of Evergreen circuit managers in Seattle Friday (29), thence going to Milwaukee for similar managerial confab April 1. Next stop is at Kansas City for meeting (3) and final managerial powwow set for Denver.

General meeting here was preceded by session of division and district operators of the various divisions under direct supervision of Charles Skouras.

Edison Preem Set For Orange, N. J.

Hollywood, March 26.

Petition bearing 20,000 names, including those of Mrs. Thomas A. Edison and Charles Edison, Secretary of the Navy, clinched Metro's world premiere of 'Edison the Man' for East Orange, N. J., about May 15.

Edison lived in East Orange during his later years.

Par's 'Biscuit Eater' Junket to Albany, Ga.

Paramount is planning to take news and trade paper representatives to Albany, Ga., for the world preem there April 11 of 'The Biscuit Eater,' flying them one way and training the other. Picture opening will be held at the Albany theatre and various broadcasting events will take place, including the national Vox Pop program with Parks Johnson and Wally Butterworth, which will be broadcast from Albany. Civic pride parade of town will also go on air, plus a special program on the opening.

Plans are under way for a nationwide broadcast of Enoch Light and his orchestra, playing at a charity ball for the benefit of the sufferers of the recent tornado which hit Albany. Entire film was made there.

Some Aussie Theatre And Distrib Execs Mull 10% Advertising Slash

Sydney, March 6.

Many pic execs would like to see a reduction in advertising over the arc loops. Rate-upping by the newspapers is the major reason for space limitation. Proposal has been put forward, via the Film Council of Australia, to cut ad costs by 10% on a tryout period of three months. Proposal may bear fruit, provided distribs and other exhibs will come in at full strength.

Practice in this zone calls for certain distribs to share with top loops a percentage of ad costs on ace pix, and it's learned that the MPDA does not look with any great favor upon a mooted space reduction. Opposition loops, on product playups, have been forced to delve into costly newspaper splashes, and Hoyts, for one, would like to see a uniform space coverage.

During a newspaper war of recent times, Hoyts bucked the newspapers and copped plenty dirty-linen airing, mainly through the 20th-Fox interest in the unit. Greater Union stood out, too, for a short term, but returned after a few brushes with the dailies. U. S. distribs, however, came out with heavy ads to boost own product and this action broke the 'battle' and saw a general return to heavy newspaper advertising.

12c SCALE FOR 12TH ANNI

Atlanta, March 26.

The Empire, one of Atlanta's most popular nabes, observed its 12th anniversary with a 12c admission price. Admission ordinarily is 20c.

Alpha Fowler, who operated Atlanta's first neighborhood in 1924, is general manager of the Empire.

PAR SCATTERS BALLY EXPERTS OVER COUNTRY

Paramount is establishing regular field exploitation men in various districts, with one group over the west under the supervision of Cliff Lewis from the studio and the eastern bunch taking orders from Alec Moss.

Men and where headquartering are Ben Hill, Dallas; Carl Krueger, Chicago; Bill Lansburg, Kansas City; A. Maxwell Joice, Pittsburgh; Bud Getschall, Atlanta; Thomas Jefferson, N. Y. over Milt Kusel's eastern district, plus an exploiteer yet to be appointed for New England and one for the Pacific Coast.

USHER EJECTS PETTER, FINED $25 IN ST. L.

St. Louis, March 26.

It cost Roy J Bowman, usher in the Baden, North St Louis nabe, $25 and costs for ejecting a youth from the theatre after he had been accused of petting with a young woman several weeks ago. In Police Judge Frank E. Mathews' court last week the fine was imposed when Oliver Zieman, 16, testified that Bowman slapped him, tore his shirt and tossed him out of the theatre after refusing to refund the admish fee.

In his defense Bowman said he told Zieman that it was against the rules of the house to pet and denied using force in ejecting him. In inflicting the judicial jolt Judge Mathews observed that while petting rules were not usually observed the question he considered was whether Zieman's peace had been disturbed and not whether such theatre rules were valid.

Nudity

Continued from page 1

ancy of this type of show, all cleaning up, with gals vieing with each other as to the extent of their nudity.

Revues, with such intriguing titles as 'Don't Blush Girls,' 'Le Petit Cabaret,' 'Eve Oh,' 'Giggles and Girls,' 'Eve Takes a Bow,' 'Girls on Parade,' 'Don't Be Shy,' 'Naughty, But Nice,' 'Nature on Parade,' have suddenly sprung up all over the place, and they are nothing but nudity parades. Some of these shows are not satisfied with one stripper; they display several.

Men-women acts that have been starving for several seasons have suddenly discovered that if the femme partner of the combo did a little discard, the act went over much better. Result is several double acts are gradually discarding everything.

Biggest surprise is the laxity displayed by the local councils, which used to haunt these shows to spot blue gags and any so-called obscenity.

Foreign Films' B.O. Best When Exploited on Their S.A. Values

Revision of ideas on method of selling foreign pictures to the American public has been made by most importers during the past year. They feel it is no longer profitable to market them on an artistic plane, but to appeal to other b.o. values, same as Hollywood.

Foreign films which have been highly successful are those which have been shown only after being pried out from under a censor's nix or which have plenty of saleable sex angles although they may have escaped the axe of the state's official ganderers.

'Harvest,' one of the most successful of the year, is a French-made that was exhibited in New York only after a court battle over the censor's refusal to pass it. Although not half so sensual as many others, the censor gave this all the impetus it lacks in itself. Another success was 'The Human Beast,' sold almost wholly on the sex angles and offering plenty of lust, murder, rape and incest. 'Mademoiselle Ma mere,' with Danielle Darrieux, is still another moneymaker, offering plenty of exploitation angles with stills of La Darrieux in a one-piece bathing suit. 'Baker's Wife,' current hit, also contains no lack of what it takes.

Only exception, it is said, to the rule that the big grossers have to have liberal portions of s.a. is 'Grand Illusion.' Others have all been as mild at the b.o. as their contents.

Former method of selling was to promote pictures through schools, colleges, clubs and educational and art organizations. Best way now, it is declared, is to exploit them just as the majors do.

N. Y. Booths May Be Hit Under New N. Y. Law

Albany, March 26.

Drastic alterations to projection booths in hundreds of theatres throughout the state will be required under a bill reported favorably by a Senate committee today (Tuesday). Measure, introduced by Senator Condon, makes it mandatory that booths be fireproofed in cities which do not already have laws requiring such treatment. It has been placed on the Senate calendar for a vote.

Another bill which will have a significant bearing on show business, the Dunnigan pari-mutuel enabling act, was approved in the Senate today by a vote of 32 to 14. All amendments were rejected. Should it get the okay of the Assembly, one likely result of the measure will be the establishment of night harness racing tracks.

Theatre Mgr. Charged With Misrepresentation Of Parole System in Ads

Cortland, N. Y., March 26.

After the New York State Parole Board complained that his 'teaser' advertisements for a coming pic misrepresented the parole system, a chain motion picture theatre manager faced a charge of publishing untrue, deceptive and misleading advertisements Saturday (23). The manager, Garson M. Jaffa, 26, of New Bergen, N. J., pleaded not guilty on arraignment before City Judge Donald W. J. Yager.

Cortland County Attorney Louis Folmer said the advertisements publicizing a motion picture of prison life ostensibly offered the services of a person who could arrange paroles for prison inmates.

Affidavits submitted to Folmer by the Parole Board attested to the 'injurious effect' of the advertisements appearing in a newspaper that reached Attica Prison. Arthur Denno, chief clerk at the prison, said some of the inmates took the advertisements at face value and sought to raise a fund to buy the services offered.

In Buffalo, Parole Commissioner Frank L. Hanscom said the Parole Board believed 'this is the cheapest kind of cheap advertising. It misrepresents the facts of parole as they exist in New York. Most people in New York realize this, but some might not. Naturally we resent it.'

'BUCK BENNY' MAY DEBUT IN HARLEM

A switch on world premiere stunts is being mulled by Paramount for 'Buck Benny Rides Again,' which may be given a special opening in Harlem, N. Y., at a theatre to be selected if plans are approved. Angle is Rochester (Eddie Anderson), colored stooge for Jack Benny on the air, who's in this picture.

Present intention is to route 'Buck Benny' into the Paramount, N. Y., April 24, with Jack Benny and Rochester, together with others, coming on that week to do their regular broadcast from the east, as well as to participate in preem plans.

Should 'Buck Benny' be given a special opening in Harlem, that would probably occur a night or two prior to its regular N. Y. Par engagement.

AMPA Names Slate

AMPA's nominating committee has made its selection for the organization's slate of officers next year. For president, Leon Bamberger, of RKO; for v.p., Louis Pollock, of Universal; secretary, Kenneth Clark, of the Hays office; treasurer, Edward Schreiber, of Warners.

On the board of directors the committee has named the four officers, Paul N. Lazarus, Jr., the incumbent president, Martin Starr, Eli Sugarman, Lou Lifton and Paul Benjamin.

RKO and Cocalis Accord in N. Y. May Parallel Loew's-Schwartz Hookup

What is viewed in trade circles as a possible forerunner of a circuit-wide hookup with Cocalis Enterprises are the negotiations that have been started by RKO with the Cocalis interests covering theatres of this independent chain in the Bronx. Nature of the negotiations are so far somewhat vague.

Since the Loew circuit is tied in with the Century (Schwartz) string in Brooklyn and on Long Island, it may be that RKO negotiations will ultimately veer toward a similar alignment with Cocalis, in effect equalizing the strength of RKO and Loew's.

RKO sources indicate that there is nothing definite as yet but that the negotiations figure in connection with Bronx theatres, number not indicated, although the Cocalis chain has 13 houses in that section of Greater New York. At Cocalis headquarters it was said that the number of houses involved in 'conversations' is varying from day to day.

Deal is described as being dormant at present by Malcolm Kingsberg, v.p. of the RKO circuit. Reported that certain difficulties have come up to interfere with progress toward consummation of plans taking over the houses involved in discussions.

While Kingsberg does not care to discuss details entered into in view of the deal being status quo at the moment, it is reported in exhibition circles that the Skouras Bros. figure in the negotiations and would assume operation of some of the houses, RKO the others, if anything is closed.

Basis of the split of 13 Cocalis Bronx operations is mentioned as seven houses for RKO and six for Skouras. Latter has four theatres in the Bronx, while RKO operates the same number.

The Cocalis circuit, built up to important strength by the late Sam Cocalis, who died last year, and by Jack Springer, who died about five years ago, numbers 32 theatres in New York, northern New Jersey and Mineola, L. I.

The two theatres being built by the Metropolitan Life Insurance Co. in the northeastern part of the Bronx, as part of a large housing development, are going to Loew's. RKO was after the operation of the houses and the Brandt Bros. also put in an offer. First of the two Met houses is under construction, seating 1,800, while the second is yet to be started.

TELEVISION BALLYHOO AIDS NABE'S B.O. A LOT

Television for film b.o. draught is being successfully employed by the Chelsea, New York, a double-feature grind on Eighth avenue and 23d street.

House has an RCA set in a special room of the theatre and circuses the daily broadcasts, outside the theatre, as much as possible. Programs and the time they are scheduled to go on are advertised in the lobby.

Dave Sainit, manager of the theatre, says that the television broadcasts are drawing and that sometimes the visio room is jammed to overflowing. He declares that some patrons come in only to see the televish shows.

Chelsea is a part of the Consolidated Amusement Enterprises chain. Its scale ranges to a top of 25c evenings.

Stein Staying West

Edwin C. Stein, Samuel Goldwyn's eastern publicity man, who went to the Coast several weeks ago for a two-week visit, will remain for several months handling blurbing out there.

He's subbing for Jock Lawrence, who's vacationing to recuperate from recent illness.

BABY RACKET FILM

Hollywood, March 26.

Expose of the baby adoption racket, 'Babies for Sale,' went into work yesterday (Mon.) at Columbia as an Irving Briskin production.

Director is Charles Barton.

Frisco Perking; Disney-Vaude Fine 22G, 'Va. C.,' 16G, 'Rebecca,' 13G, OK

San Francisco, March 26.

Business along Market street is very strong. Biggest figure is being chalked up by 'Pinocchio,' at the Golden Gate, which is rushing toward heavy $22,000. 'Rebecca,' at United Artists, is also doing fine business and pointing toward $13,000, which is grand for this house.

'Virginia City,' with heavy ad campaign and good exploitation as a result of last week's preem in Reno, is brisk at the Fox and set for $16,000. 'Road to Singapore,' at Paramount, should do $12,000, which figure will be duplicated at the Orpheum with 'Too Many Husbands.'

Estimates for This Week

Fox (5,000; 30-40)—'Virginia City' (WB) and 'Free Blonde' (20th). Set for good $16,000. Last week, 'Young Edison' (M-G) and 'Ghost Home' (M-G), neat $16,000.

Golden Gate (RKO) (2,850; 35-55)—'Pinocchio' (RKO) plus vaude. Doing town's top business, looking for very strong $22,000. Last week, 'Big Guy' plus 'La Conga Fiesta' on stage, neat $14,500.

Orpheum (F&M) (2,440; 30-40)—'Too Many Husbands' (Col) and 'Blondie Budget' (Col). Neat $12,000 in sight. Last week, 'Black Friday' (U) and 'Seven Gables' (U), fair $9,000.

Paramount (F-WC) (2,740; 30-40)—'Singapore' (Par) and 'Women Names' (Par). Moving nicely toward $12,000. Last week, 'Brother Rat and Baby' (WB) and 'Child Born' (WB), good $10,000.

St. Francis (F-WC) (1,470; 30-40)—'Young Edison' (M-G) and 'Ghost Home' (M-G). Coasting toward fairish $5,500. Last week, 'Dr. Ehrlich' (WB) and 'Young Feel' (20th), good $6,000.

United Artists (Cohen) (1,200; 35-55-75)—'Rebecca' (UA). Long lines at the b.o. Looks for smash $13,000. Last week, 'Over Moon' (UA), poor $5,000.

Warfield (F-WC) (2,680; 75-$1.10-$1.30)—'Gone' (M-G) (9th wk). Is slackening, but looks for $16,000. Last week, off to $17,000.

'GONE' PERKS IN 9TH DET. WK. TO $36,000

Detroit, March 26.

Prolonged cold spell arrived here to nip the Easter parade and the weekend grosses. Still, b.o.s are headed for above takes and nobody is singing the blues.

Fox seems due for fair patronage, but why not. In addition to combining two recent roadshow pictures, 'Abe Lincoln' and 'Blue Bird,' it staged a huge giveaway, topped by a Studebaker car.

The Michigan promises to be well up near the top with combination of 'Road to Singapore' and 'Swiss Family.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40)—'Green Hell' (U) and 'Blondie Budget' (Col). Bill moved over from Fox. Can get average $6,000. Last week, 'Grapes' (20th) (2d run), came out with pleasant $6,000 after two healthy weeks at Fox.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Blue Bird' (20th) and 'Abe Lincoln' (RKO). Should climb to comfortable $17,000. Last week, 'Green Hell' (U) and 'Blondie Budget' (Col), alright $15,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Singapore' (Par) and 'Swiss Family' (RKO). Handsome $19,000. Last week, 'Edison' (M-G) and 'British Intelligence' (WB), $16,000, okay.

Palms-State (United Detroit) (3,000; 30-40-55)—'Edison' (M-G) (2d run) and 'Marines Fly' (RKO). Former moved over from Michigan. Fair $7,500. Last week, 'Broadway Melody' (M-G) and 'Child Born' (WB) (2d run), $7,000, fair.

United Artists (United Detroit) (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (9th wk). Perks up here, which brings it to $19,000. Last week, $16,000.

Wilson (2,000; 75-$1.10-$1.65)—'Gone' (M-G) (9th wk). Climbing, too, for probable $17,000. Last week, okay $14,000.

He'll Travel Some More

Hollywood, March 26.

Metro signed James A. FitzPatrick, producer of Traveltalks, for five more years, making a total of 15 years with the company.

New deal calls for 12 travel shorts a year.

Key City Grosses

Estimated Total Gross
This Week..............$ .788,900
(Based on 22 cities, 136 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..............$1,488,800
(Based on 26 cities, 176 theatres)

'VA. CITY' NIFTY $19,000 IN BALTO

Baltimore, March 26.

Unusually strong lineup of product is offsetting discouraging spell of frigidity hereabouts, with all downtowners reporting pleasing action. In the forefront and leading the town is the oversized deluxe Stanley, taking advantage of its ample capacity to ring up a rosy figure for 'Virginia City.'

Close behind and off with a record-making Good Friday is the combo Hipp, cashing in on multiple showings of 'Pinocchio' tied to a brief vaude layout. 'It's a Date,' at Keith's, is also okay.

New entry on local horizon is the reopened Auditorium, previously identified with transient legit and other bookings. Essaying a combo policy of indie and stuff film product coupled to musical tabs, Bert Smith got off to a mild opening Saturday (24), picking up rather well over weekend. Ann Pennington features first stage show.

Estimates for This Week

Auditorium (Smith) (1,570; 30-40)—'This'll Whistle' (GB) plus stage unit featuring Ann Pennington. Is catching on, with okay $6,500 possible for opening week. Musical version of 'Getting Gertie's Garter' slated to follow.

Century (Loew's-UA) (3,000; 15-25-40)—'Strange Cargo' (M-G). Attracting satisfactory $14,000. Last week, 'Man Dakota' (M-G), failed to attract at $8,500.

Hippodrome (Rappaport) (2,205; 15-25-35-40-55-66)—'Pinocchio' (RKO) plus vaude. Broke house record for Good Friday and cashing in on extra performances on weekend, pointing to big $17,000. Last week, 'Reno' (RKO), owing it all to p.a. of Eddy Duchin's orch, overcame Holy Week slump with profitable $14,400.

Keith's (Schanberger) (2,406; 15-25-35-40)—'It's Date' (U). In a day early and setting very steady play to okay $14,000. Last week, 'Castle Hudson' (WB), fairish $4,900 for nine days.

New (Mechanic) (1,380; 15-25-35-55)—'Blue Bird' (20th). Some daytime trade helping toward fair $6,000. Last week, third of 'Grapes' (20th), added $3,600 to previous socko total of $19,200 for first two stanzas; extra healthy doings for this house.

Stanley (WB) (3,250; 15-25-35-40-55)—'Virginia City' (WB). Biggest thing in town utilizing over-sized capacity for rosy $19,000. Last week, 'Invisible Stripes' (WB), very poor $3,900.

'Husbands' Heads For Good $3,300 in Lincoln

Lincoln, Neb., March 26.

'Young Tom Edison' goes into h.o. at the Stuart and two films, 'Road to Singapore' and 'Too Many Husbands' started this week with extra time in mind.

Action and subsequent run spots have been inclined to financial beatings for the past six weeks, and the actions still show little signs of pickup. Second-runs are doing a bit better, however.

Liberty is soon to darken and get a going over on the inside, a $65,000 job to enlarge the place from 903 to 1,100 seats.

Estimates for This Week

Colonial (Monroe-Federer-Noble) (750; 10-15)—'Hidden Enemy' (Mono) and 'Frontiers '49' (Col), split with 'Cowboys Texas' (Rep) and 'I Am Criminal' (Mono). Very slow, $700. Last week, 'Cheyenne Kid' (Mono) and 'Fugitive Large' (Col), split with 'Cafe Hostess' (RKO) and 'Outpost Mounties' (Col), not bad, $800.

Lincoln (Paramount-Cooper) (1,503; 10-25-40)—'Singapore' (Par). Booking slated for at least nine days from a Good Friday opening. Looks plenty good, about $6,000. Last week 'Sidewalks London' (Par), went only five days, light $2,000.

Liberty (Federer-Noble) (903; 10-25-35-55)—'Too Many Husbands' (Col). Present pace looks cinch for $3,300 for 10 days. Last week 'High Grey Walls' (Col) with unit, 'Sidewalks of Paris,' on stage. Nudie arrests hurt show somewhat and five-day followup of 'Three Cheers Irish' (WB) wasn't very good. Total, $3,000, pretty fair, all things considered.

Nebraska (Paramount-Cooper) (1,236; 10-20-25)—'Charlie McCarthy' (U) and 'Hawaiian Nights' (Par). Satisfactory $2,000. Last week 'Farmer's Daughter' (Par) and stage show, three days, split with 'Pride Bluegrass' (WB) and 'Congo Maisie' (M-G), good $3,400 total. No profit in stage show at these prices, however.

Stuart (Paramount-Cooper) (1,884; 10-25-35-40)—'Edison' (M-G) (2d wk). Getting $4,700, fair, for 12 days, slumping last five days.

Varsity (Federer-Monroe) (1,017; 10-20-25)—'Over Moon' (UA) and 'East Side Kids' (WB). Slim $1,900. Last week, 'First Offenders' (Col) and 'Human Monster' (Mono), $1,700, poor.

'CASTLE'-'IRISH' FINE $20,500 IN B'KLYN

Brooklyn, March 26.

With kids out of school for Easter holidays there is strong matinee biz in the downtown sector. Greater portion of it is at RKO Albee, showing 'Pinocchio,' and at Fabian Paramount, with 'Too Many Husbands' and 'Our Neighbors—the Carters.' Fabian Fox also strong with 'Castle on Hudson' and 'Three Cheers for Irish.'

Estimates for This Week

Albee (3,274; 25-35-50)—'Pinocchio' (RKO). Strong matinees will give house fine $21,000. Last week, 'Blue Bird' (20th) and 'Abe Lincoln' (RKO) (2d wk.), okay $16,500.

Fox (4,000; 25-35-50)—'Castle Hudson' (WB) and 'Three Cheers Irish' (WB). Excellent $20,500. Last week, 'Seventeen' (Par) and 'East Side Kids' (Mono), satisfactory $15,000.

Met (3,618; 25-35-50)—'Take Woman' (M-G) and 'Earl Chicago' (M-G). Good $18,000. Last week, 'Shop Around' (M-G) and 'Man Dakota' (M-G), fine $19,000.

Paramount (4,126; 25-35-50)—'Too Many Husbands' (Col) and 'Carters' (Par). Attractive $21,000. Last week, 'Dr. Ehrlich' (WB) and 'Granny Gun' (WB) (2d wk.), fine $18,000.

Strand (2,870; 25-35-40)—'Philo Vance' (WB) and 'Knights Range' (Par). Bright $5,500. Last week, 'Hell's Angels' (Reissue) (Astor) and 'Phantom Strikes' (Mono) nice $5,000.

Memphis Hotcha; 'Singapore' 8½G, 'Northwest' Ditto

Memphis, March 26.

Main street came out of its wintry trance this week with a bang. Topnotch attractions are drawing top coin all round.

Matter of fact, it will be a dog fight for first money between 'Northwest Passage,' 'Road to Singapore' and 'Virginia City.' These three are clicking the turnstiles for plenty at Loew's, Malco Palace and Warner, respectively.

Previous week had been marked by terrific letdown, but moaning ceased when current threesome arrived. Combination of Spencer Tracy and a best-seller adventure story, plus word of mouth about dire Indian doings, paced 'Passage' nicely from the start. Crosby, Lamour and Hope could be expected to draw in anything good; they do here. One local crick made the 'Virginia City' junket and his comments did the Warner shoot-'em-up no harm.

Even the Strand, town's sluff house, is rating one of its best weeks in years, with Jane Wither's 'High School' heading the usual three-way split.

Estimates for This Week

Loew's (Loew) (2,600; 10-30-40)—'Northwest Passage' (M-G). Color epic snagged rave reviews and is going strong toward a socko $8,500. Last week, 'Mice and Men' (UA) split week with 'Slightly Honorable' (UA), $3,500, frail.

Warner (Warner) (2,300; 10-30-40)—'Virginia City' (WB). Riding crest of 'Dodge City' popularity for $8,500. Last week, 'Three Cheers Irish' (WB), $4,500, better than expected.

Malco Palace (Lightman) (2,200; 10-30-40)—'Singapore' (Par). Heavy radio following of principals hypoing this one also to neighborhood of $8,500. Last week, 'Blue Bird' (20th), $4,000, disappointing.

Strand (Lightman) (1,000; 10-20-30)—'High School' (20th), for three days; 'Meet Dr. Christian' (RKO) (two days), and 'Showdown' (Par) (two days). Yanking nice $2,500. Last week, 'Raffles' (UA) (2d run), 'Married and Love' (RKO) and 'Night of Nights' (Par), three-way divvy for $1,800, okay.

Broadway Grosses

Estimated Total Gross
This Week..............$408,000
(Based on 13 theatres)
Total Gross Same Week
Last Year..............$271,100
(Based on 12 theatres)

'VIRGINIA CITY' HIGH $9,000 IN INDPLS.

Indianapolis, March 26.

Following the customary booking routine, house managers in the downtown sector have set strong attractions for Easter week, but customers aren't following signs of the equinox and are waiting for warm weather before loosening up the change purse. Some of the boys are making out nice deposit slips, but total in the downtown area is not as much as expected. Loew's leads the field with 'Strange Cargo' and 'Ghost Comes Home,' with the Gable-Crawford pic doing the pulling. Circle follows with 'Virginia City' and 'Philo Vance,' with credit given to the former. Indiana is under expectations with 'Pinocchio' and 'Ma, He's Making Eyes.' Apollo, again trying first-runs, is not good with 'Adventure in Diamonds' and 'Parole Fixer.'

Lyric, cutting down the nut on stage shows, is also cutting down the take at the boxoffice, with puny returns for 'Danger on Wheels' and 'Penthouse Serenade' unit.

Estimates for This Week

Apollo (Katz-Dolle) (25-30-40)—'Adventure Diamonds' (Par) and 'Parole Fixer' (Par), weak $2,000. Last week, 'Three Cheers Irish' (WB) and 'Mad Empress' (WB), poor $1,800.

Circle (Katz-Dolle) (25-30-40)—'Virginia City' (WB) and 'Philo Vance' (WB). In the upper brackets with $9,000. Last week, 'Seven Gables' (U) and 'Black Friday' (U), poor $5,800 for eight days.

Indiana (Katz-Dolle) (25-30-40)—'Pinocchio' (RKO) and 'Ma' (U). Under expectations with fair $8,000. Last week, 'Magic Bullet' (WB) and 'Double Alibi' (U), sour $5,000.

Loew's (Loew's) (25-30-40)—'Strange Cargo' (M-G) and 'Ghost Home' (M-G). Town's best with nice $11,000. Last week, 'Man Dakota' (M-G) and 'Blondie Budget' (U), n.g. $5,200.

Lyric (Lyric) (25-30-40)—'Danger on Wheels' (U) and vaude presented with 'Penthouse Serenade' tag. Getting poor $6,500. Last week, 'Green Hell' (U) and 'Flying Down Rio' on stage, weak $9,000.

'PINOCCHIO' HEFTY $14,000 IN PROV.

Providence, March 26.

(Best Exploitation: Albee)

All the main stemmers are reporting healthy grosses. 'Pinocchio,' at Albee, is riding high and sure bet for holdover. Other flyers are 'Road to Singapore,' at Strand; 'Rebecca,' at Loew's State, and 'Virginia City,' at Majestic.

Albee went to town on 'Pinocchio,' tying up displays in more than 500 stores; substitution of Pinocchios for Easter's general bunny theme in the downtown department stores windows and interior displays; distribution of 15,000 milk bottle collars by two of the larger milk companies; use of Pinocchio banners on 96 Hood milk wagons; daily plugs on town's three radio stations through furnishing of music to house orchestras three weeks in advance; Statewide newspaper coverage, including roto art before opening; recording made of 15-minute show for radio station; tieup with Providence Public Library branches with art cards; wife of governor headed one of several children's parties.

Estimates for This Week

Albee (RKO) (2,300; 25-35-50)—'Pinocchio' (RKO) and 'Millionaire Playboy' (RKO). Hitting on all eight for zowie $14,000 and cinch for holdover. Last week, 'Seven Gables' (U) and 'Black Friday' (U), swell $7,200.

Carlton (Fay-Loew) (1,400; 25-35-50)—'Man Dakota' (M-G) and 'Men Souls' (Col) (2d run). Fair $3,000. Last week, 'Strange Cargo' (M-G)

(Continued on page 23)

'Va. City' Whoops Up Big $31,000 To Set L. A. Pace; 'Husbands' Stout $25,000, 'Singapore's' 2d Fine 18G

Hollywood, March 26.

Despite ideal show weather Easter Sunday did not prove the boxoffice magnet that was anticipated, and, while most of the firstruns reaped a good harvest, business with some of them was away off.

'Virginia City' is setting the pace and will wind up with cool $31,000 in the day-date Hollywood and Downtown. Shirley Temple's 'The Blue Bird' fared okay on last four days of Holy Week, but nose-dived Sunday and balance of week, with little better than $17,000, combined, in sight. 'Too Many Husbands' is headed for big initial stanza. Paramount is holding 'Road to Singapore' for third week.

Warners hit the pace on exploitation for 'Virginia City,' sending out 10,000 Government postcards, addressed to Los Angeles people, and mailed aboard the 'Virginia Special' with the actual Virginia City postmark. Stunt was framed by Lou Halper's publicity office. Another stunt for the WB opus was the use of the actual 'Living Lily' painting from the production. This painting has an elastic diaphragm, making it appear to be actually breathing. Painting was put on display in a strategic downtown window in connection with local first runs.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 83-1.10-1.65)—'Gone' (M-G) (13th wk). Easter trade perked up biz and another $13,000 in sight after Holy Week surprised with big $13,000.

Chinese (Grauman-F-WC) (2,024; 30-40-55-65). 'Blue Bird' (20th) and 'Viva Cisco Kid' (20th). Not doing well at $9,000. Last week, 'Strange Cargo' (M-G) and 'Young Feel' (20th), nice $11,700.

Downtown (WB) (1,800; 30-40-55-65). 'Virginia City' (WB). Big $15,000 for opening week despite Holy Thursday opening, and three weeks at least figured. Last week, 'Three Cheers Irish' (WB) and 'Lone Wolf Strikes' (Col), very weak $5,500.

Four Star (UA-F-WC) (900; 30-40-55)—'Grapes' (20th) (4th-final wk). Final stanza will probably bring only weak $2,700. Third week ended with $4,400.

Hollywood (WB) (2,756; 30-40-55)—'Virginia City' (WB). Hitting terrific pace despite Holy Week opening and should have no trouble reaching $16,000 on initial stanza. Three weeks already planned. Last week, 'Three Cheers Irish' (WB) and 'Lone Wolf' (Col), poor $6,000.

Pantages (Pan) (2,812; 30-40-55)—'Too Many Husbands' (Col) and 'Little Orvie' (RKO). Good Friday opening held few terrors for this one and with heavy Easter trade looks like good $12,000 on first seven days. Last week, 'Chickadee' (U) (2d wk) and 'Oh Johnny' (U), excellent $6,200 aided by couple of previews.

Paramount (Par) (3,595; 30-40-55)—'Singapore' (Par) and stage show (2d wk). Should hit big $18,000 after inaugural stanza brought terrific $24,000. Holds third week.

RKO (RKO) (2,872; 30-40-55)—'Too Many Husbands' (Col) and 'Marines Fly High' (RKO) dual. First seven days heads to big $13,000. Last week, holdover of 'Chickadee' (U) with 'Honeymoon Deferred' (U), very good $6,200.

State (Loew-F-WC) (2,414; 30-40-55-65)—'Blue Bird' (20th) and 'Viva Cisco Kid' (20th). Started strong, but slumping to poor $9,300. Last week, 'Strange Cargo' (M-G) and 'Young Feel' (20th), big $15,600.

United Artists (UA-F-WC) (2,100; 83-1.10-1.65)—'Gone' (M-G) (13th wk). Took on new lease of life with advent of Easter and current stanza ought to bring $12,500. Last week (12th), with Holy Week no bugaboo, very good $14,700.

Wilshire (F-WC) (2,296; 30-40-55)—'Strange Cargo' (M-G) and 'Young Feel' (20th). Headed for fair $8,000. Last week, 'Northwest Passage' (M-G), on moveover topped everything since last October with $7,900.

'Rebecca' Sock $10,000 In Improving Seattle

Seattle, March 26.

This burg opened with big exploitation blasts for the current attractions, which span Easter, with anticipations for spring business improvement.

'Virginia City' is getting greatly enlarged newspaper campaign and billboards at Palomar while 'Rebecca' is also getting hefty publicizing.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 27-37-42)—'Grapes' (20th). Hot release from two nice weeks at the Fifth, looking for so-so $2,500 for eight days. Last week, 'Northwest Passage' (M-G) (4th wk.), oke $2,300.

Coliseum (Hamrick-Evergreen)

(Continued on page 23)

London Musicals' B. O. Plenty Lyrical, More Coming; 'Velvet' OK $20,000, 'Pie' Up, 16G; 'Dog' 23G, Lillie-Howes N.G.

London, March 1.

Like the previous one, this war has brought musicals and revues to the fore as the most popular form of entertainment. Out of a total of 22 legit theatres in the West End, 12 are either musicals or revues. And managements are convinced that this type of show has not yet reached the redundant stage, and there are several more going into production.

An important factor helping show biz in the West End, especially musicals and revues, is the British Broadcasting Corp.'s cooperation with managements in ethering some of their shows. The reaction of such broadcasts has been such that in quite a few cases it has saved ventures from extinction. Even George Black, who has been at loggerheads with the BBC on many occasions, has seen the advantage of airing his shows occasionally.

Two recent casualties in the West End were Lucient Samett's 'Fig Leaves,' which rehearsed for nine weeks and only survived eight days after production, costing the producers $30,000. But despite that, Samett has a new bankroll, and is negotiating to lease the Duke of York's theatre for an intimate revue. The other flop was the Sir Robert Vansittart play, 'On the Run,' produced by Lee Ephraim, which never saw daylight after several weeks of rehearsing, resulting in cast having to be paid off. This venture cost Ephraim and associates around $7,000.

The pleasanter side of the show biz is lineup of nearly 20 attractions in the West End in the next few months, with lighter entertainment still predominating. These are: two shows by Firth Shephard, 'Nap Hand,' a farce starring Ralph Lynn, and a big revue headed by Leslie Henson, Binnie Hale, Stanley Holloway, Patricia Burke, Cyril Ritchard and Carroll Gibbons and band from the Savoy hotel; play by Monckton Hoffe, to serve as vehicle for the return to the West End of Robert Donat; musical by Fred Thompson and Vernon Sylvaine, 'The Swing Boys'; show starring Jack Buchanan; O'Bryen, Linnet & Dunfee to do Amie Stuart's 'Jeannie,' which has been hawked around the West End for two years, with most managements claiming it would be too costly to produce, and 'Mutiny at Lucknow,' starring Leslie Banks.

Alec Rea is to present A. J. Cronin's first play, 'Jupiter Laughs,' which is finally set, after a year, to open in the sticks for 10 weeks, then coming to the West End. Harry Foster and Tom Arnold, having proved successful with their first musical, 'Funny Side Up,' are to extend their activities with another, starring Frances Day.

An Eric Maschwitz revue titled 'New Faces' is being done in association with Jack Davies. Ivor Novello's play, 'Second Helping,' now touring the sticks, will come to the West End under the guise of 'Ladies Into Action.' Show, which Bruce Seivier completed some three years ago, titled 'Silver Patrol,' with no takers, is finally going to the New theatre.

Jack Waller's musical version of Norman Mitchell's American farce, 'Cradle Snatchers,' and a revue are slated as soon as he can line up talent. Then there are three important revivals in 'White Horse Inn,' London Coliseum, presented by Prince Littler; 'Chu Chin Chow,' sponsored by Reginald Fogwell and Jack Fenstone, after a run in the sticks, and 'Beggar's Opera' at the Haymarket.

More imminent are H. M. Tennent's 'Cousin Muriel,' by Clemence Dane, Globe, March 7, and Daphne du Maurier's 'Rebecca' in the provinces, then Queen's theatre, replacing 'All Clear'; Archie de Bear's revue, 'Moonshine,' at the Vaudeville, March 12; Jessie Matthews-Sonny Hale's revue, after long provincial tour, at the Phoenix, and Ronald Frankau's revue, 'Beyond Compere,' at the Duchess, March 15.

(The following grosses are estimated; $4 to the £):

'All Clear,' Queen's (11th week). Never in the big money. In heyday it touched $10,000. Now nearer $6,500. Cast is on percentage. Show cost $25,000 to produce. Notice went up, but show now taken over by stars Bea Lillie and Bobby Howes. Show being aired next week, which will be final test.

'As You Are,' Whitehall (5th week). Got fair notices on its opening at the Aldwych, but did not pull 'em in. Transferred to this house with similar results. Now doing around $3,500, which might be even break.

'Black Velvet,' Hippodrome (12th week). Smash from the start, with steady intake of $22,000 per. At this gait looks like running for another six months.

'Cinderella,' Coliseum (9th week). Has grossed splendidly for several weeks, some as high as $30,000. Now in last stanza. Revival of 'White Horse Inn' replacing.

'Farjeon's Little Revue,' Little (30th week). Has made good money for months. But now, in its last stand, not bettering $2,500. Folding soon, to be replaced by series of period plays, opening with 'Way of the World,' with 'Country Wife' to follow.

'French for Love,' Criterion (14th week). Has done exceedingly well for show of this type. Artists originally in on percentage, and receiving more than their usual salary. Was down to $3,000 during star's recent illness. But since Miss Delysia's return, has picked up to $6,500. Good for several months longer.

'Haw-Haw,' Holborn Empire (7th week). Opened big to around $15,000. Then dropped to $12,000. Was broadcast by BBC and immediately spurted to $14,000, which looks like lengthy stay.

'Ladies in Retirement,' St. James' (9th week). Started slowly to around $3,000, but gradually building, and now nearer $4,500, plenty profitable. Company receiving minimum salaries and percentage.

'Lights Up,' Savoy (4th week). Started big from opening, partly due to broadcast on premiere. Doing steady $12,000, good for one of the few musicals playing once nightly, and giving Charles Cochran plenty gravy. Looks set for lengthy stay.

'Me and My Girl,' Victoria Palace (3d year). Has made plenty for Jack Eggar and Lupino Lane, but is now declining with age. Was given spurt recently with announcement of last weeks, but management is continuing indefinitely. Not exceeding $7,500, which is still profitable, but not by much.

'Runaway Love,' Saville (10th week). Opened slowly, but picked up on being aired by BBC. Has now exhausted itself, doing around $6,000, which is about an even break. Will fold soon, with Firth Shephard's revue, starring Leslie Henson, replacing.

'Saloon Bar,' Wyndham's (11th week). Was operating twice nightly, but went once nightly for awhile. Has now reverted to opening policy. But still not above $4,500, slightly profitable.

'Spotted Dick,' Strand (6th week). Not a big moneygetter from start, and even at steady weekly intake of $4,000 not yielding much.

'Shepherd's Pie,' Princes (6th week). Has done very well, with broadcasting having helped considerably. Recent airing responsible for new spurt, and despite two extra matinees lopped off, still exceeding $16,000 per, plenty profitable.

Shakespearean Repertory, Kingsway (3d week). Originally in for two weeks, with season extended to four. Averaging $1,750, profitable. Cheap seats packed.

'Funny Side Up,' His Majesty's (7th week). Has been in the money since opening, but considerably upped since broadcast by BBC. Doing steady $17,000. So encouraging to new partnership of Harry Foster and Tom Arnold that firm is now extending its activities in the West End.

'The Corn Is Green,' Piccadilly (26th week). Came here from the Duchess theatre, when business was resumed after outbreak of war. Opened slowly, but has been building steadily. Now around $5,500, which shows hefty profit, as overhead is not big. Can stay quite awhile at this gait.

'The Gate Revue,' Ambassadors' (3d year). Has been money spinner for sometime, as overhead is very small. But now just about exhausted. Doing $2,500, which is not much above even break. Marking time till new show is ready.

'The Light of Heart,' Apollo (3d week). Got raves from entire press, with public responding right from start. Packing 'em in at every show, and looks like season's smash. First week over $9,000, with showfolk predicting year's run.

'The Little Dog Laughed,' Palladium (19th week). Started with wham, being only musical in West End for weeks. Did steady $25,000 in latter weeks. But now nearer $23,000, still plenty nifty. Good for many more months.

'Under Your Hat,' Palace (32d week). Made lots of money during run, but not as well since coming back after opening of hostilities. Still doing around $11,000, okay with cast under cut, with plenty lopped off the principals. Staying for a few more weeks, to get the Easter trade, and then folds. Entire musical to be made into picture, with new show all set for late summer.

'The Venetian,' St. Martin's (3d week). Playing to pretzels.

FILM BIZ UP IN C. A., CUBA, SAYS REISMAN

Film business is on the upbeat in Central American and Cuba, according to Phil Reisman, RKO vice president in charge of foreign affairs, who returned to his home office Monday (25) after a two weeks' onceover of this territory.

Reisman stated that he may next visit Europe if wartime activity eases up there. Otherwise, he is mulling a trip to Australia.

See Australia Relenting On U.S. Pic Imports

Sydney, March 6.

Film Exhibs Council of Australia, headed by Sam Snider, of Snider-Dean, has approached Sir Ernest Fisk, economic adviser to the Federal government, with a strong plea not to restrict U. S. product imports, which has been threatened. FECA points out that some $100,000,000 invested in the Australian and New Zealand pic fields would be in jeopardy were the government to decide on a U. S. product cut. Complete facts and figures connected with the pic industry have been placed before Fisk, as well as other officials, and it's anticipated that the government will not make a move presently to restrict U. S. pix.

Apart from pleas by the FECA, the government realizes that revenue gotten on U. S. product imports reaches enormous figures, and that any cut would naturally mean so much less coin flowing into governmental coffers.

New Matthews-Hale Musical Given Nifty Response in London

London, March 26.

After a tryout in the provinces, the new musical with Jessie Matthews and Sonnie Hale, 'Come Out to Play,' which premiered in the West End at the Phoenix last week (19), was given a nifty audience reception.

An unoriginal, though amusing, show, its chances for success are even.

Another opening of the week (20) was 'The Silver Patrol,' at the New theatre, which showed itself to be an old-style, romantic musical comedy. Its only redeeming feature, Gene Gerrard's comedy characterization, however, isn't sufficient to save it from the hopeless class.

Neville, UA in Deal For Distrib of Pic

Termer has been inked by United Artists with Neville E. Neville, English producer, for distribution rights in England and other territories to a film which Neville will shortly put into production, probably at the Denham studios, London. Film is 'Peace in Our Times.' Distrib rights for the United States may also be obtained by UA if the completed film is felt suitable for this market.

UA is understood negotiating with several other producers both in England and other countries for additional pictures to be released by its world-wide setup without being sold in this country.

Miggins Back to Paris

Ben Miggins, 20th-Fox managing director in Europe, sailed Saturday (23) for his home post in Paris after nearly two months of visiting in the U. S.

Miggins huddled with W. J. Hutchinson, 20th's foreign chief, and home-office officials.

DE TOTH'S U. S. REMAKE

Endre de Toth, former Hungarian producer and director, is in New York completing plans for remaking a picture he co-authored and directed in Budapest.

Film is 'Semmelweis, Saviour of Mothers,' a biographical. Danubia Pictures, Inc., New York, will release the American version.

French Suspend U. S. Film Imports Pending Decision on Frozen Money

Paris, March 12.

Import licenses for American picts have been temporarily discontinued while French officials decide on the amount of currency which can be taken out by the American distributors, it has been learned from reliable American film circles.

Due to wartime exigencies, export of capital has been put under rigid control and reduced to the strictest minimum. This affects all importers doing biz in France and may have far reaching consequences on the distribution of American films in France.

The first inkling that the French authorities had decided to control the amount of capital exported abroad in payment of foreign films exhibited here was revealed in a recent press item. The article pointed out that an importation committee had been named to regulate the influx of picts and that in any case the number would not exceed last year's total.

This committee, which is working closely with the Ministry of Finance, has asked the American distributors to present a report on the amount of biz done in France in recent years and the amount of money taken out. Although the French are the first to admit that this control of film imports is a violation in principle of the Franco-American trade agreement, they point out that the war is a force majeur and that peace time agreements must be set aside temporarily at least.

It is expected that the French authorities will announce the amount of capital which can be exported as soon as the American distributors hand in their report to the committee. Great confidence is expressed in American circles that that amount will not greatly vary with last year's total. In any event should the negotiations be prolonged, the Americans have large enough stocks of picts on hand to carry them over until the end of the current film year.

FRANCE IN PROVISIONAL LIFT OF BANS ON 10 PIX

Paris, March 12.

Twentieth Century-Fox's 'Four Men and a Prayer' heads a list of originally banned picts now authorized with cuts. The others, French, are 'La Bete Humaine' ('The Human Beast'), 'Dernier Tournant,' with Fernand Gravet, based on James M. Cain's 'The Postman Always Rings Twice'; 'La Maison du Maltais' ('The Maltese's Home'), 'Rappel Immediat' ('Immediate Recall'), 'Le Regle du Jeu' ('The Rules of the Game'), 'Le Ruisseau' ('The Stream'), 'Le Veau Gras' ('The Fatted Calf'), 'Une de la Cavalerie' ('One of the Cavalry') and 'Hotel du Nord,' with Annabella.

War films, automatically put on the tabu list, are now being requalified. This is Henri Torres' new policy, and he is encouraging the release of all comic films on the French army, such as that featuring Fernandel in 'Une de la Cavalerie.' Torres is the new head of the Bureau of Information's film unit.

'Angels Have Dirty Faces,' with James Cagney, was recently put on the list of banned films.

BRITAIN MUST ACT THIS WK. ON QUOTA

Great Britain's Parliament must act this week on the proposed change in the British Films Quota law or wait another year. The change as outlined by American distributor representatives in London calls for a monetary quota, which would make companies distributing in Great Britain base film production entirely on the budget instead of both minimum expenditures and footage as at present. A plea has also been made that the present distributors' quota percentage be left the same in 1940-41 as in force during the past 12 months.

Third year of the present quota goes into effect on April 1, hence the necessity of making alterations this week. Parliament presently is in Easter recess and does not resume consideration of suggested changes until well into this week. No decision has been made one way or the other on any shifts, and there has been little inkling recently of what changes might be made.

The British Exhib Viewpoint

London, March 26.

Cinematograph Exhibitors Association, watchdog of British production, would register polite disapproval to certain of the amendments to Britain's Film Act, as prescribed by the Board of Trade. Association takes the definite stand that the 'footage' basis affords the best and proper protection to English filmmaking, and should be definitely retained, expressing the opinion that should substitute methods fail to yield a sufficient number of British films, they will press heavily for its cancellation at the first opportunity.

Listing several contra opinions to the amendments prescribed to the existing Films Act, CEA cites the tendency of American interests to view investment in British pictures as a financial loss.

M-G to Hold Foreign Parleys Despite War

Metro is planning to hold the same foreign regional conventions that it has conducted in recent years despite the war. Great Britain exchangemen and salesmen will huddle in London while most of M-G's European people will gather in Paris.

Latin American managers and salesmen will hold their session this year in Rio de Janerio, while Australia's sales conclave will be in Sydney.

FINNISH FILM INFLUX INTO U.S.

Attempt to capitalize on the recent publicity given Finland is being made by J. H. Hoffberg, who has purchased American distribution rights to six Finnish features. All were made by Suomo Films in the year preceding the Russian invasion. Hoffberg is currently distributing a short, 'Finland Speaks,' on which there are 80 prints out, believed to be the highest number ever used by an indie distrib. Success of this, which has been booked by the entire Warner Bros. circuit as well as other major chains, resulted in the deal for the features.

Another Hoffberg importation, 'The Living Dead,' made by Gabriel Pascal in Germany before Hitler, is the subject of a bitter censorship fight in Chicago. Picture was granted a Hays office seal and passed by the New York censors, but nixed by Harry M. Costello, police lieutenant in charge of censorship in Chicago. Costello's bans have recently made him a target for widespread attacks and Hoffberg left New York Saturday (23) in an attempt to organize the opposition in order to get his film okayed.

Odeon Gets Gov't Okay To Complete 4 Theatres

London, March 12.

Oscar Deutch's Odeon circuit has received permission from the Ministry of Supply to complete his four deluxer cinemas, in Sheffield, Newcastle, Holloway and Kensington, which were started before the war.

Odeon circuit now comprises 245 booking spots, ranking as third biggest circuit in England. Associated British is first with 341, Gaumont-British second with 290.

E. E. LLOYD'S CZECH PIC

Feature picture filmed in final days of the Czecho-Slovakian republic has been acquired for U. S. distribution by Edgar E. Lloyd, New York.

It's tagged 'The Merry Wives,' a switch on the original 'The Maidens' Guild of Kutna Hora.'

ALL THESE NAMES . . .

★ ★ ★

GINGER ROGERS • • • CARY GRANT • • • IRENE DUNNE ANNA NEAGLE • • • • JOEL McCREA • RONALD COLMAN MAUREEN O'HARA • • RAY MILLAND • • • • • ADOLPHE MENJOU • • • • • RAYMOND MASSEY • • ANNE SHIRLEY HERBERT MARSHALL • • • • RANDOLPH SCOTT • • GAIL PATRICK • ROLAND YOUNG ALAN MARSHAL • • • • MAY ROBSON • • BILLIE BURKE FREDDIE BARTHOLOMEW • • SIR CEDRIC HARDWICKE • •

ON YOUR SCREEN THIS SPRING AND SUMMER FROM RKO-RADIO

The Play That Shocked
New York And Rocked
Broadway With Laughter!

GINGER ROGERS
JOEL McCREA
in

PRIMROSE PATH

with
MARJORIE RAMBEAU
HENRY TRAVERS
MILES MANDER
QUEENIE VASSAR
JOAN CARROLL
Screen Play by Allan Scott
and Gregory La Cava

Produced and
Directed by
GREGORY
LaCAVA

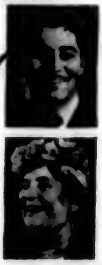
ALL THESE NAMES ON YOUR SCREEN TH

Screen play by Alice Duer Miller
From the Musical Comedy, "IRENE"
Book by James H. Montgomery.
Music and Lyrics by Harry Tierney
and Joseph McCarthy

"In Her Sweet Little Alice
Blue Gown, She'll Be
The Toast of Your Town!"

ANNA NEAGLE · RAY MILLAND

Irene



with
ROLAND YOUNG · ALAN MARSHAL
MAY ROBSON · BILLIE BURKE
ARTHUR TREACHER · MARSHA HUNT
ISABEL JEWELL · DORIS NOLAN
PRODUCED AND DIRECTED BY
HERBERT WILCOX

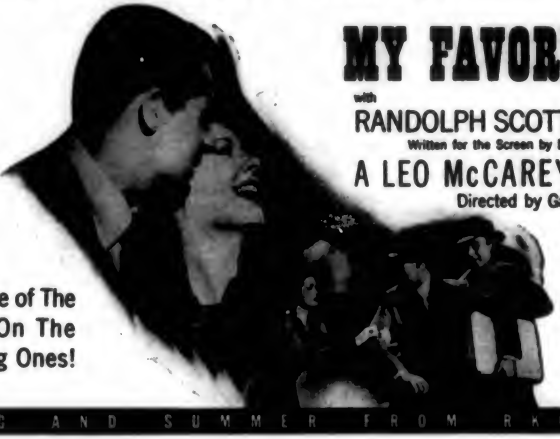
ALL THESE SHOWS FOR YOUR BEST PLAYING T

Daringly Themed! Powerfully Acted!
From a Play That Made New York
and London Gasp!

A BILL OF DIVORCEMENT

MAUREEN O'HARA • ADOLPHE MENJOU
FAY BAINTER • HERBERT MARSHALL
and DAME MAY WHITTY · PATRIC KNOWLES · C. AUBREY SMITH · ERNEST COSSART
Produced by Robert Sisk · Directed by John Farrow · Screen Play by Dalton Trumbo · From the Play by Clemence Dane

IRENE DUNNE ★ CARY GRANT



MY FAVORITE WIFE

with

RANDOLPH SCOTT • GAIL PATRICK

Written for the Screen by Bella & Samuel Spewack

A LEO McCAREY PRODUCTION

Directed by Garson Kanin

Undoubtedly One of The Biggest Hits On The RKO List of Big Ones!

SPRING AND SUMMER FROM RKO RADIO

The Two Stars Above All Others Your Folks Will Want To See TOGETHER!

GINGER ROGERS
RONALD COLMAN

LUCKY PARTNERS

(TENTATIVE TITLE)

DIRECTED BY LEWIS MILESTONE

THIS SPRING AND SUMMER FROM RKO RADIO

Sidney Howard's Prize-Winning, Two-Season Stage Sensation

CHARLES LAUGHTON
CAROLE LOMBARD

in

THEY KNEW WHAT THEY WANTED

PRODUCED BY ERIC POMMER

DIRECTED BY GARSON KANIN

One of the Great Best Sellers of All Time Screened in All Its Wide Appeal!

TOM BROWN'S SCHOOL DAYS

SIR CEDRIC HARDWICKE • FREDDIE BARTHOLOMEW
JIMMY LYDON • JOSEPHINE HUTCHINSON
ERNEST COSSART • GALE STORM • Directed by Robert Stevenson
Produced by GENE TOWNE and GRAHAM BAKER

GENE
TOWNE
presents
THE PLAYS THE THING

The Picture Acclaimed By Press and Public As One of The Greatest Of Our Time!

ROBERT E. SHERWOOD'S PULITZER PRIZE PLAY

ABE LINCOLN IN ILLINOIS

with

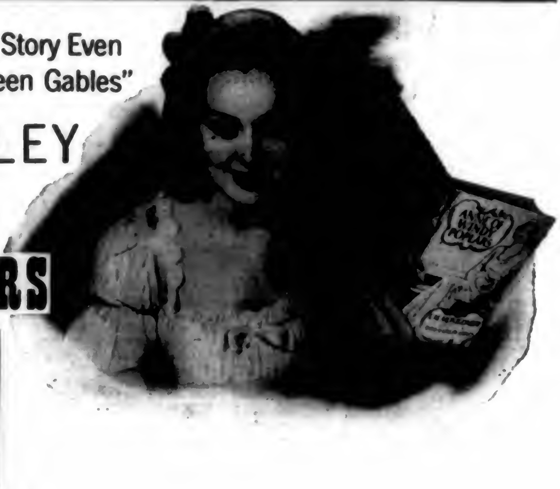
RAYMOND MASSEY

GENE LOCKHART • RUTH GORDON • MARY HOWARD • DOROTHY TREE
HARVEY STEPHENS • MINOR WATSON • ALAN BAXTER • Produced by
MAX GORDON • Directed by JOHN CROMWELL • Screen Play by Robert E. Sherwood

Beloved "Anne" Returns In A Story Even Better Than Her Famed "Green Gables"

ANNE SHIRLEY

ANNE OF WINDY POPLARS



RKO RADIO

REBECCA

Hollywood, March 20.

United Artists release of David O. Selznick production. Stars Laurence Olivier and Joan Fontaine. Directed by Alfred Hitchcock. Screenplay by Robert E. Sherwood and Joan Harrison; adaptation by Philip MacDonald and Michael Hogan, from novel by Daphne du Maurier; camera, George Barnes; special effects, Jack Cosgrove; editors, Hal C. Kern, James E. Newcom; asst. director, Edmond Bernoudy. Previewed at Grauman's Chinese March 20, '40. Running time, 130 MINS.

Maxim de Winter	Laurence Olivier
Mrs. de Winter	Joan Fontaine
Jack Flavell	George Sanders
Mrs. Danvers	Judith Anderson
Giles	Nigel Bruce
Frank Crawley	Reginald Denny
Col. Julyan	C. Aubrey Smith
Beatrice	Gladys Cooper
Mrs. Van Hopper	Florence Bates
The Coroner	Melville Cooper
Dr. Baker	Leo G. Carroll
Ben	Leonard Carey
Tabbs	Lumsden Hare
Frith	Edward Fielding
Robert	Philip Winter
Chalcroft	Forrester Harvey

'Rebecca' is an artistic success whose b.o. lure will be limited. Picture is noteworthy in its literal translation of Daphne du Maurier's novel to the screen, presenting all of the somberness and dramatic tragedy of the book in its unfolding. More important, it commands attention in establishing Joan Fontaine as a potential screen personality of upper brackets.

Dave Selznick's picture is too tragic and deeply psychological to hit the fancy of wide audience appeal. It will receive attention from critics and class patronage as an example of the power in narrative drama of vivid screen portraiture, but general audiences will tab it as a long-drawn out drama that could have been told better in less footage.

Daphne du Maurier's story unfolds the tragic experience of a young wife (Joan Fontaine) who lives in the shadows of the memories of Olivier's first spouse. Concerned with her husband's continual moodiness over the former wife, Miss Fontaine gradually pieces together the tragedy of the former marriage to eventually find marital happiness when the burdensome secret of Rebecca's death is lifted from the shoulders of Olivier.

Alfred Hitchcock, English director, pilots his first American production with capable assurance and exceptional understanding of the motivation and story mood. Despite the psychological and moody aspects of the tale throughout its major footage, he highlights the piece with several intriguing passages that display inspired direction and portrayal.

Olivier provides an impressionable portrayal as the master of Manderley, unable to throw off the memory of his tragic first marriage while trying to secure happiness in his second venture. Miss Fontaine is excellent as the second wife, carrying through the transition of a sweet and vivacious bride to that of a bewildered woman marked by the former tragedy she finds hard to understand.

Supporting cast has been selected with careful attention to individual capabilities. Judith Anderson is the sinister housekeeper and confidante of the former wife; George Sanders is personable in portrayal of the despicable Jack Flavell; and Reginald Denny is Crawley, the estate manager and pal of Olivier. Florence Bates provides many light moments in the early portion as a romantically-inclined dowager.

Artistically, 'Rebecca' is one of the finest productional efforts of the past year. *Walt.*

IT'S A DATE

(WITH SONGS)

Hollywood, March 19.

Universal release of Joe Pasternak production. Stars Deanna Durbin; features Kay Francis, Walter Pidgeon. Directed by William Seiter. Screenplay by Norman Krasna; original by Jane Hall, Frederick Kohner, Ralph Block; camera, Joseph Valentine; editor, Bernard Burton; assistant director, Frank Shaw; music, Charles Previn; songs, Pinky Tomlin, Harry Tobias, Ralph Freed, Frank Skinner, Eddie Cherkose, Leon Belasco, Jacques Press. Previewed at Pantages March 18, '40. Running time, 100 MINS.

Pamela Drake	Deanna Durbin
Georgia Drake	Kay Francis
John Arlen	Walter Pidgeon
Governor Allen	Eugene Pallette
Captain Andrew	Henry Stephenson
Sara Frankenstein	Cecilia Loftus
Sidney Simpson	Samuel S. Hinds
Freddie Miller	Lewis Howard
Carl Ober	S. Z. Sakall
Headwaiter	Fritz Feld
Miss Holden	Virginia Brissac
Evans	Romaine Callender
First Mate Kelly	Joe King
Governor's Wife	Mary Kelley
Quartermaster	Eddie Polo

Harry Owens and His Royal Hawaiians

'It's a Date' is Deanna Durbin's seventh picture under the production piloting of Joe Pasternak. It's a natural which will roll grosses of upper bracket proportions. Carrying spontaneous entertainment for wide general appeal, picture will play a happy melody at the boxoffices, hitting extended runs up and down the line.

Raising the status of Miss Durbin to higher levels as a b.o. attraction, picture also spotlights excellent supporting performances by Kay Francis and Walter Pidgeon in main support, and Cecelia Loftus and S. Z. Sakall in lesser roles.

Up to this time, Miss Durbin has been considered a child actress whose main forte has been mainly on the vocal side. But here she blossoms forth as a performer who capably carries dramatic and comedy passages with ease, assurance and charm. And in steering along the transition of Miss Durbin from the adolescent to the ingenue period, Pasternak again displays rare production guidance with both script and direction.

Story rolls along smoothly, highlighting the happy combination of spontaneity in acting, directing, screenplay and supervision.

Miss Durbin, daughter of Kay Francis, Broadway musical star, has stage ambitions. Attending a summer stock school while her mother is vacationing in Honolulu, youngster is picked for lead in fall show originally assigned to her mother. Girl hops to Hawaii to get coaching from Miss Francis in the role, and encounters island millionaire Walter Pidgeon on the boat. Miss Durbin, discovering her mother is arrival for the play's lead, tries to step aside for a romance with the older Pidgeon. But it's a happy conclusion when, through the girl's persistence in chasing Pidgeon, the latter falls in love with Miss Francis, leaving the way clear for Miss Durbin to score in the show.

Seven songs have been skillfully spotted throughout the picture. Miss Durbin sings four, 'Love Is All,' a pop, Schubert's 'Ava Maria'; 'Musetta's Street Song' from 'La Boheme' and 'Loch Lomond.' Voice double is apparently used for Kay Francis in opening song number of 'Gypsy Lullaby,' and Harry Owens and his Royal Hawaiians stage the two Hula tunes, 'It Happened in Kaloha' and 'Rhythm of the Islands.'

Miss Durbin's voice is fuller and more rounded than previously, with expert sound recording bringing out the qualities of her singing to the utmost. Her only original number, 'Love Is All,' is a romantic tune with slow, dreamy tempo that has a chance for moderate pop attention.

Kay Francis is capital as the mother whose career prevented time for romance. Pidgeon has one of his best opportunities as the Hawaiian millionaire who is first amused by the young girl and then startled by her romantic inclinations. Sakall, European actor essaying his first Hollywood film role, stands out as the confused playwright, while Miss Loftus turns in a most capable performance as companion to Miss Francis.

Story as concocted by Jane Hall, Frederick Kohner and Ralph Block, and screenplayed by Norman Krasna, is excellent in all-around craftsmanship. William Seiter handled the direction with enthusiasm, as plainly evidenced on the screen.

Picture carries further advantages of well-rounded support on the technical end. Joseph Valentine's photography is of high standard throughout, with lighting of Miss Durbin particularly noteworthy. *Walt.*

LITTLE ORVIE

RKO release of William Sistrom production. Features John Sheffield, Ernest Truex, Dorothy Tree, Ann Todd, Daisy Mothershed, Ray Turner. Directed by Ray McCarey. Based on novel by Booth Tarkington; adaptation, Lynn Root, Frank Fenton and Robert Chapin; editor, Theron Warth; photography, Roy Hunt. At RKO 23d St., N. Y., dual, week March 20, '40. Running time, 65 MINS.

Orvie Stone	John Sheffield
Frank Stone	Ernest Truex
Clara Stone	Dorothy Tree
Patsy Balliser	Ann Todd
Mrs. Welty	Emma Dunn
Corbina	Daisy Mothershed
Mrs. Balliser	Fay Helm
Mrs. Green	Virginia Brissac
Grover	Paul Hurst
Mr. Brown	Del Henderson
Mrs. Jackson	Vera Emmett
Policeman	Edgar Dearing
Jefferson	Ray Turner

'Little Orvie' is RKO's kickoff on a new family series, based on the likable Booth Tarkington character, a kid who is half rascal and half darling. Off to an auspicious start, if the present group turning out the first of the 'Orvie' films lives up to the promise indicated, here is a family addition for the screen that ought to vie with the best, though it may not quite equal the Hardy bunch.

The boxoffice angles for the initialer are wrapped up mainly in the background provided by Tarkington, and any steamup in the direction of a new family series that may be successfully carried out. Press book stresses a new team, the eight-year-old John Sheffield and the seven-year-old Ann Todd, youngest combo to date, and that's an idea for the exploiteer and the ads.

The combination of William Sistrom as producer, a veteran at the game, and director Ray McCarey, another with plenty of experience behind him, will no doubt be assigned to subsequent 'Orvies,' as well as the backbone of the cast in the first of the series. In addition to the two kids and some supporting tot players, the group is headed by Ernest Truex, Dorothy Tree, who plays the fastidious, home-proud mother; Daisy Mothershed, colored maid and Ray Turner, comical, gin-drinking gardener.

Young Sheffield, an ingratiating scamp, has been in two prior pictures, while kidlet Todd has been in one. The Sheffield boy performs in a thoroughly natural manner, but the Todd girl appears to suffer somewhat from restraint. She doesn't seem to be in command of the situation at all times, and some of the lines given her do not fit so well.

Story is more that of Orvie than of his little girl friend, though latter's importance, so far as footage and script are concerned, is likely to come in followups. Located in a small Indiana town and built around the moderately well-to-do parents of little Orvie, the plot of the picture, in the main, concerns the multiple troubles involving the kid and his desire to have a dog.

Truex is excellent as the indulgent father, while Miss Tree is a less yielding parent. Finish, of course, has both stooping to Orvie's whims.

The colored maid part is of vast importance, and well carried out by Daisy Mothershed, though at first she appears a little ill at ease. Ray Turner, also colored, is a chip off the same block that yielded Stepin Fetchit. He is a very natural type of colored character, and from here on should be used more. *Char.*

Miniature Reviews

'Rebecca' (Selznick-UA). Laurence Olivier and Joan Fontaine in class production which will garner mixed b.o. reaction.

'It's a Date' (U). Deanna Durbin's lucky seventh swell entertainment: Due for extended runs and top grosses.

'Little Orvie' (RKO). First of a new family series which looks highly promising.

'The Human Monster' (Mono). Lugosi in rare form in horror meller.

'Texas Stagecoach' (Col). Charles Starrett western up to standard.

'Rancho Grande' (Rep). Mediocre Gene Autry starrer for lower-rung duals.

'American Gang Buster' (Times). Very poor compilation around lives and careers of leading gunmen and kidnappers.

The Human Monster

(BRITISH-MADE)

Monogram release of John Argyle production. Stars Bela Lugosi; features Hugh Williams, Greta Gynt. Directed by Walter Summers. Screenplay by Patrick Kirwan, Walter Summers, J. F. Argyle; based on Edgar Wallace's 'Dark Eyes of London'; music by Guy Jones; editor, E. G. Richards; camera, Ronald Anscombe. At Globe, N.Y., week March 2., '40. Running time, 76 MINS.

Dr. Orloff	Bela Lugosi
Inspector Holt	Hugh Williams
Diana Stuart	Greta Gynt
Lieut. O'Reilly	Edmond Ryan
Jake (Monster)	Wilfred Walter
Grogan	Alexander Field
Dumb Lew	Arthur E. Owen
Secretary	Julie Suedo
Henry Stuart	Gerald Pring
Walsh	Bryan Herbert
Policewoman	May Hallatt
The Drunk	Charles Penrose

'The Human Monster,' patently a British-made picture, is not only reminiscent of 'Frankenstein,' but contains numerous horror scenes no longer permitted under the Haysian code. Additional asset is the presence of Bela Lugosi in a more villainous characterization than he's been in for some time. Film won't disappoint for theatres going in for sheer grotesque chills. In other spots, it should prove a strong secondary feature.

Other than Lugosi, supporting cast of British players is not familiar to American audiences. In this instance such a lineup is no handicap because the Scotland Yard-murder theme carries considerably more action than many British-produced pictures.

Fable of a slightly deranged doctor who adopts an insurance policy racket allows for the maximum of creepy situations and brutal strangulations. The good taste of using a home for indigent blind as a hideaway and tool in the murderous medico's schemes may be questioned, but without it the monster, who does the killings, would perhaps not be so plausible. Plot depicts him as committing the crimes at the doctor's command, even though he's blind.

List of crimes, after it is established that a long string of mysterious drownings has baffled Scotland Yard sleuths, includes a closeup of how the insurance racket is worked and the policy holder then strangled almost before the audience eyes; the drowning of forger in his own bathtub; the deafening of a blind man by the cruel physician and subsequent drowning of the cripple in a tank while a helpless girl is forced to look on; and the death of the murder-doc in quicksand at the hands of the monster. There are other, lesser scares such as two attempts to strangle the same pretty femme, whose father already has been slain.

Too much is made of the scenes where the blind are shown at work, and the anti-climax is too heavily prolonged after the story apparently is concluded. Dialog is not too weighty and attempts at witty repartee are painful. Despite these flaws and a tendency to elaborate too much early in the vehicle, director Walter Summers has done surprisingly well to hold suspense.

Lugosi acts with more relish than in recent times on the screen, plot calling for him to assume the blind supervisor role for short passages when not playing the villainous doctor. Hugh Williams, as the Scotland Yard inspector, and Edmond Ryan, cast as a Chicago police officer in London to look after an extradited prisoner, are competent in the chief supporting roles. Wilfred Walter, English monologist and actor, makes a realistic deformed blind man, designated as Jake, the Monster.

Greta Gynt, Swedish-born actress, is superb as the innocent girl involved in the murder plot whenever given a break in the episodic story. Arthur E. Owen, Gerald Pring, Julie Suedo and Charles Penrose herd the support. *Wear.*

TEXAS STAGECOACH

(WITH SONGS)

Columbia production and release. Stars Charles Starrett; features Iris Meredith, Bob Nolan, Dick Curtis, Ed LeSaint. Directed by Joseph Lewis. Story and adaptation, Fred Myton; songs, Bob Nolan and Tim Spencer; editor, Charles Nelson; photography, George Meehan. At Central, N. Y., dual, week March 21, '40. Running time, 59 MINS.

Larry Kinkaid	Charles Starrett
Joan Harper	Iris Meredith
Bob	Bob Nolan
Shoshone Larson	Dick Curtis
Jim Kinkaid	Ed Le Saint
John Appleby	Kenneth MacDonald
Clancy	Harry Cording
Jug Wilson	Francis Walker

and The Pioneers

Another Charles Starrett western—they are coming pretty frequently these days—that stacks up satisfactorily and will brook no audience displeasure. Again has the Pioneers, singing cowboy troupe, and once more Iris Meredith is the mesa madonna opposite Starrett. Another still with Starrett is Dick Curtis, the six-footer menace, but this time he isn't using his fists as much as usual.

This time the action concerns the efforts of a local banker to obtain control of a stagecoach line by lending it money for expansion and then putting the screws on for a foreclosure. Curtis, who carries out the dirty work, contracts to handle similar expansion for a rival coach outfit and then interferes with the work of both companies, creating ill-will between them. Starrett is on the one side while Miss Meredith is on the other.

After a lot of bad blood has been created between the two stagecoach lines, they band together to go after the persons apparently responsible for blocking the progress of both. The film moves in a sprightly manner, is crammed with action and maintains its suspense nicely. A particularly good fight occurs between Starrett and Bob Nolan in the course of circumstances which temporarily break up their former friendship. No punches seem to be pulled but it's a little disappointing that Starrett and Curtis don't mix it up more at the finish.

The Pioneers feature two numbers, 'Roll On With the Texas Express,' which is much too long, and 'In My Tumble-Down Home.' They were written by Bob Nolan and Tim Spencer, who are members of the cast and among Starrett film staples. *Char.*

RANCHO GRANDE

(WITH SONGS)

Republic release of William Berke production. Stars Gene Autry, Smiley Burnette. Directed by Frank McDonald. Screenplay, Bradford Ropes, Betty Burbridge, Peter Milne, from original story by Peter Milne and Connie Lee; camera, William Nobles; editor, Tony Martinelli. Previewed in Projection Room, N. Y., March 21, '40. Running time, 68 MINS.

Gene	Gene Autry
Frog	Smiley Burnette
Kay	June Storey
Patricia Fairfield Dodge	Mary Lee
Tom Dodge	Dick Hogan
Effie Tinker	Ellen E. Lowe
Emory Benson	Ferris Taylor
Jose	Joseph De Stefani
Tex	Roscoe Ates
Travis	Rex Lease
Susan Putnam	Ann Baldwin
Madden	Roy Barcroft
Rita Rose	Edna Lawrence

Pals of the Golden West
Brewer Kids
Boys' Choir of St. Joseph's School

Republic's recent idea of building a western around a popular song title may have its ultimate, though dubious, payoff at the boxoffice by virtue of the title, but in actual entertainment value it seems a misconception wherein, at least 'Rancho Grande' is concerned. This latest Autry pic is just another western that has its moments of lyrical cadence when Autry, among others, tips his larynx. But, unfortunately, the film isn't all song, and consequently the picture suffers accordingly. The story content is negligible, the direction slow though the photography is better than average. For the duals, and the lower ones, at that.

The yarn is the usual stereotyped set of situations, with only a couple of minor variations. Autry is Rancho Grande's foreman, June Storey his romantic vis-a-vis, Smiley Burnette, as usual, Autry's pardner and comedy relief.

Miss Storey plays a madcap eastern heiress, who, along with her brother and moppet sister, takes over the Rancho Grande, willed them by their grandfather. The major part of the yarn deals with the usual elements that enter into the situation when a group seeking control of the ranch attempts to frustrate a new irrigation system for the place, an essential that means the difference between losing the ranch and its continued operation.

Performances generally are only fair, though Miss Storey shows consistent authority in her role, while young Mary Lee, in her second film, continues to show promise. Outside of the title song, contributed by an ensemble, she does the pic's only worthwhile tune, 'Swing of the Range.' Autry, as usual, is an amiable tenor.

American Gang Busters

Times release of compilation by Capt. A. P. Dion, with commentary. No other credits. At Central, N.Y., dual, week March 21, '40. Running time, 66 MINS.

Not so badly strung together but very poorly photographed, this is a compilation of newsreel and other library shots that loses its value because of the sadly deficient condition of the print and the fact that virtually all of the picture is based on silent negative, with offscreen commentary added. If circused properly, the picture might attract some business but its chances are far from bright. On this engagement it is being marqueed as having been banned by the New York censors up to now.

The film traces the lives, activities and finish of numerous noted public enemies, including John Dillinger, Pretty Boy Floyd, Alvin Karpis, Clyde Barrow, Raymond Hamilton, Machine-Gun Kelly, the Urschel kidnappers and Bruno Richard Hauptmann. The Lindbergh kidnapper is billed as 'public enemy No. 1 of the world.'

Commentary offscreen by two different male voices accompanies the silently-shot material, with particular stress laid on the work done by the G-men in wiping out the gangsters whose backgrounds, criminal exploits, etc. are portrayed, in some instances, sketchily. A long foreword precedes the lengthy material on Hauptmann.

A great deal of the film constitutes camera reproductions of newspaper articles, photographic stills and other lifeless material. Old album shots of Dillinger and others are also thrown in and much of the stuff is singularly drab.

The only talker-recorded sequence is the sentence by an Oklahoma court of the kidnappers of Charles Urschel. This proves to be a highlight of an otherwise depressing and uninteresting picture. *Char.*

Upping B. O.

Continued from page 3

to permit the shifted-scale plan, remains a question. Patrons in the past complained, when prices were tilted, contending they were not told about the advance until they came up to the theatre boxoffices.

The U. S. economic situation, furthermore, makes a price tilt dubious. Industry leaders are convinced that there has been little or no betterment in national income. The only places where business is on the upgrade is where war orders have produced mild booms.

Interwoven with the economic setup is the fact that exhibitors are not going to increase admittance prices as long as there are vacant seats in their theatres.

The subsequent-run alignment results in major operations holding to their present scales as long as second and third run houses retain their current prices. Similarly, the subsequents have no intention of disrupting their present price differential as long as the first-run theatres stick to the same scale.

2 Mpls. Indies Make Moves to Boost Scales

Minneapolis, March 26.

Initial move toward higher boxoffice admissions here was taken when two north Minneapolis independent theatres boosted their tariffs from 20 to 25c. This leaves only three houses in the section, Alhambra, Northtown and Roxy, charging less than a quarter.

Feeling among the trade here is that there should be a lift of from 5c to a dime generally, but the indies want the Minnesota Amus. Co. (Paramount) to take the lead. The big circuit, however, seems loath to do so. However, the Orpheum has gone back to a 55c top for stage shows. While the Minnesota theatre was in operation it was down to 40c and an occasional 60c.

The indies are particularly resentful of the 25c scale at Par's loop first-run Gopher which plays many upper bracket pictures, and the 15c to 5 p.m. and 25c thereafter admission charged by the same company's first-run, double-feature Aster downtown. They contend that these houses enjoy an unfair clearance advantage over 25c neighborhood theatres and are threatening to carry the matter into the courts.

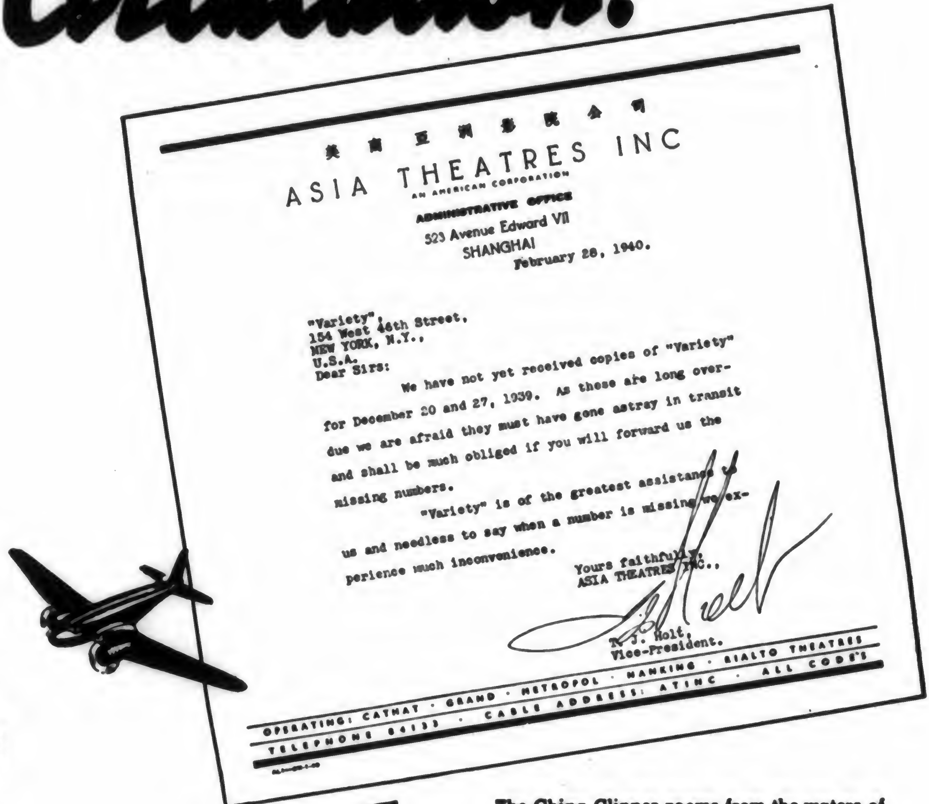
Casting Beaches 'Cruise'

Hollywood, March 26.

Tay Garnett's 'World Cruise' is drydocked indefinitely at Universal owning to difficulties in finding a suitable male lead opposite Loretta Young.

Fredric March and Walter Pidgeon both had prior commitments. Garnett has moved out of his offices at U, waiting for the casting tangle to be straightened out.

Circulation!



美商亞洲影院公司
ASIA THEATRES INC
AN AMERICAN CORPORATION
ADMINISTRATIVE OFFICE
523 Avenue Edward VII
SHANGHAI

February 28, 1940.

"Variety",
154 West 46th Street,
NEW YORK, N.Y.,
U.S.A.

Dear Sirs:

We have not yet received copies of "Variety" for December 20 and 27, 1939. As these are long overdue we are afraid they must have gone astray in transit and shall be much obliged if you will forward us the missing numbers.

"Variety" is of the greatest assistance to us and needless to say when a number is missing we experience much inconvenience.

Yours faithfully,
ASIA THEATRES INC.,

T. J. Holt,
Vice-President.

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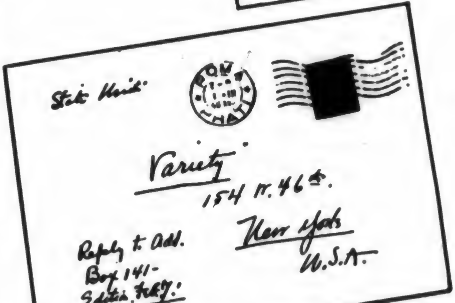

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154 W. 46th.
New York
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VARIETY

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STRAND, N. Y.

George Olsen Orch (13) with Jean Blair, Ronnie Mansfield, Bob Rice, Jack Gifford, Harrison Sisters; Lathrop Bros. & Virginia Lee, Gene Sheldon; 'Virginia City,' reviewed in VARIETY, *March 20.*

George Olsen's orchestra, as a stage unit, serves up fairly solid entertainment qualities here this week in conjunction with the heavily exploited 'Virginia City,' and the Lathrop Bros. and Gene Sheldon provide the impetus to shove it over the top. When caught (last show Friday, opening day) business was good. Film is long, however, cutting down the turnover.

As a band, Olsen's four sax, three trumpet, two trombone, two pianos, one doubling to organ; drums and bass handle only two numbers, rest of the time backing its heavy list of warblers and the added turns. These two tries are both novelties, first coming immediately after the opening theme, consisting of an explanation of how the band arrives at its 'Music of Tomorrow' tag. Second comes late in the show and is an Olsen standard, leader culling three notes from the audience, which the band builds into a fully orchestrated tune. Goes over.

Harrison Sisters tee off the tonsil bits with a poorly arranged version of 'Ma, He's Making Eyes at Me.' They're a harmony trio, but their harmonizing carries 'em so far off the melody that it becomes an unattractive bit. Ronnie Mansfield follows in good voice with 'I Concentrate on You,' then becomes part of an octet consisting of himself, Bob Rice, Jack Gifford and men from the band. They do a medley of pop tunes with original lyrics concerning the frau who went 'South with the Boarder.'

Later, there's a burlesqued version of the quartet scene from 'Rigoletto.' Comedy angle clicks neatly. Jean Blair impresses in so-so manner at the finale, handling 'Ciri Biri Bin,' which forms the nucleus for a production piece. Harrison Sisters and the three male voices join her to make a nice finish.

Smart tapping and appearance of the Lathrop Bros. and Virginia Lee make that trio's time allotment clicko. Slow tempoed, smoothly executed routines go over with plenty to spare. Girl goes it alone in an uninteresting but cleverly done series of terps to break the trio's pace, and then the two boys take over for a tophat and cane bit that's standard with them, but one that can be taken in daily doses. It's a picture in rhythmic unison taps. Miss Lee adds socko s.a. in rejoining the two for the bowoff, being outfitted in clinging white and tophat. N.s.g. impression of her solo may be due to the wide-hemmed, floor-length dress she wears.

Sheldon hops into the boxscore with a four-base wallop. Banjo stuff, wherein he seemingly can't strum without a leg kicking in rhythm, and the fooling around with the band's drummer are easily digestible. It's apparent, too, though there's little legit plunking, that he can tickle those strings as few can. It's all panto stuff, and all sock. Girl partner works with him in last half. Late bit, whose illusion suggests that he's sewing fingers together, then pushing needle through an arm, is realistically done, and when he holds the arm up and pulls the string up and down to thumb his nose at the girl, the long buildup and unlooked for result spreads into a sock surprise bowoff. *Wood.*

COLONIAL, DAYTON

Dayton, March 24.
Linda Ware, Milt Herth Trio, Bert Walton, Rollo & Vern Pickert, Dick, Don & Dinah; 'I Take This Woman' (M-G).

Though it was Good Friday (22) and the house only fair, Linda Ware received a more enthusiastic welcome and Milt Herth's unique instrumental trio got away to a bigger hand than have most acts recently with full houses.

Miss Ware showed a nifty voice for a youngster, especially in the upper register, gave evidence of a charming personality, with stage poise of an oldster, though she won't be 15 until May. Her articulation would put many more seasoned professionals to shame.

She starts off with a Spanish song, then does 'Balalaika' and Johann Strauss' 'Artists Life.' Self-accompanies on piano while doing 'Darktown Strutters Ball.' For encore, sings 'Apple for Teacher,' which she did in the Bing Crosby picture, 'The Star Maker,' and ends with a coloratura flourish. She is due in Hollywood May 1 for the 'Jane Adams in Hull House' picture.

The Herth trio, making more music than some 10-piece orchestras, is a novelty here. Herth himself manipulates an electric organ, Jack Conner beats the drums and the marimbaphone, while Morty Jacobs pounds the ivories.

They fulfill their billing somewhat as the 'swingest littlest band' in opening, then turn to 'Eighteenth Century Drawing Room' in more sedate vein. Conner does 'Gypsy Love Song' on the marimbaphone neatly, Jacobs converts the piano into a fast-going honky-tonk train, and the boys wind up with 'Pagan Love Song' in killer-diller style.

Bert Walton emcees the show and gives out plenty of laughs in a comedy turn with a funeral-faced stooge. Rollo and Vern Pickert open with a routine of acrobatic taps in which their jitterbug on stilts is best. Dick, Don and Dinah engage in hoke, standard acrobatics. *Kany.*

HIPP, BALTO

Baltimore, March 24.
Sylvia Manon Foursome, A. Robbins, Will & Gladys Ahern, The Bricklayers, Phil Lampkin house orch (12); 'Pinocchio' (RKO).

Obviously aimed at a quick turnover for the film, this layout falls short because of its premise. Overloaded with novelty and sight stuff, brief doings could be further rounded out by the inclusion of another act or the substitution of a diversified turn to offset monotony of material at hand.

Flashy opening by Sylvia Manon and her adagioists starts matters nicely enough. Series of good throws and catches is nicely synchronized to orchestration ably handled by Phil Lampkin and his house crew.

A. Robbins, in the deuce, is a bit halting in tempo but effective with youthful stubholders. Standard clown goes through his routine of producing trunkloads of breakaway objects from the folds of his clothing. The constantly recurring bananas still supply the laugh of the turn, and the addition of several watermelons adds color. Three quick changes of costume are cleverly handled, and the trundling off of the trunks as a miniature railroad train supplies a nice finish. Falsetto vocal accompaniment is a bit monotonous in constant repetition.

Good spot here for Will and Gladys Ahern in their standard melange of vocals, dancing, gagging and roping. The latter is tops. Opening with a vocal of 'South of the Border,' Ahern follows with his intricate stuff with the rope, using a rather dated routine of conversation, but coming through to excellent response on the strength of his manipulations. Ballroom routine with his partner while twirling the lasso, and closing acro stuff, build to good fast finish.

The Bricklayers, dog act, wind up the doings. Utilizing a mess of canines in fullstage set of a construction job, man pacer sends them through their usual comedy stunts that ring the bell throughout. Well timed and cued on and off in skillful style, dogs are very funny and a decided asset on any bill.

Biz very big. *Burm.*

LYRIC, INDPLS.

Indianapolis, March 22.
'Penthouse Serenade,' with Al Trahan & Rose Perfect, Christiani Troupe (6), O'Donnell & Blair, Ochman Twins, Santos & Co. (3), Kermit Dart; 'Danger on Wheels' (U).

House has moved orch to stage and tagged five acts 'Penthouse Serenade' to give bill revue flavor on the marquee and in ads, with Kermit Dart, house booker, on stage to wave stick and introduce acts.

House evidently has trouble booking talking acts, for tendency in recent weeks is to spotlight performers who are dumb vocally; this week practically all four of five acts presented are silent.

Santos and Co. is silent opener, with two men and a girl playing for giggles with burlesque adagio. Man wears ballet skirt and is especially good on his toes, but act would have gone better after audience had been warmed up. O'Donnell and Blair follow with another dumb routine, with comedy effects built on knockabout props carried in by man who comes to fix piano. Ladder falls, board slaps and hammered fingers by O'Donnell get a few chuckles.

Ochman Twins open silently with tap routine, then girl comes back to sing 'Irish Eyes.' Audience by this time is so hungry for sound of human voice that she is given a salvo, encoring with 'Three Little Fishies,' which she introduces as a 'revival.' Both sing 'Freddie, the Freshman' for finish, keeping the cleffs in an ancient vintage department.

Al Trahan has the show all to himself with his fooling at the piano, and, with the help of Rose Perfect, a burlesque on operatic singers. Trahan does a lot of familiar mugging and tumbling, and can't help to click as his turn is the only actual audible sequence in show. Christiani Troupe, five men and a woman, close with exciting acro tricks, building to shoulder stands from floor, then taking to the teeterboard to make it four-high. Is top act for any bill to open or close. All acts return for bow at finish to keep revue flavor promised by title.

With little pull on the marquee, and no magnet in the show to cause word-of-mouth comment, house did light biz third show opening day, Good Friday (22). *Kiley.*

STATE-LAKE, CHI

Chicago, March 22.
Buddy Rogers Orch (14) with Joe Zodja, Jay Martin, Mickey Sabol, Loraine Day; Birch & Courtney, Martin & Allen, Terry Howard & Jack Talley; 'Invisible Stripes' (WB).

Quantity show currently and with considerable entertainment. Buddy Rogers remains a boxoffice name, and at these prices the jam of customers is understandable.

Rogers still looks like a well-groomed collegian and his air of quiet modesty makes him ingratiating at all times. He handles the band and himself nicely, sells himself well on his one-man-band stunt at the wind-up. The attempted occasional clowning by the members of the band is out of line, however. It is not funny in the first place, and outmoded in the second.

Rogers has some good specialty workers in his aggregation, with Jay Martin particularly impressive with his pipes. Rogers let him sing himself out when caught and the audience evidenced no sign of tiring. Femme vocalist is Loraine Day, who makes an oke appearance but is not completely convincing as a singer. Mickey Sabol is an instrumentalist who scored with his novelty stunt of playing the piano and two cornets simultaneously. Joe Zodja has a surefire electric guitar routine. He was socko with this audience. But he must do something about that squirming and twisting, which detracts from his work.

There are three acts in addition, with Birch and Courtney leading off. Young dance couple have a nice appearance and fresh style. Boy is particularly fine on taps. Can play any theatre or nitery. Terry Howard's little girl impersonation, with Jack Talley assisting, continues as a genuine novelty item in vaudeville, but she is beginning to get sloppy in her work. At the show caught, the act failed to finish gags, left comedy bits dangling in the air and generally indicated a hit-or-miss manner of working. This is a pity, because it is a solid vaude act.

Martin and Allen (New Acts) are a standout hand-to-hand acrobatic team.

Business good last show Friday (22). *Gold.*

OLYMPIA, MIAMI

Miami, March 22.
Terry Lawlor, Paul Remos and his midgets, Joe Kirk, Charles Fredericks, The Royals & Mickey, Stuart Morgan Dancers; 'Seventeen' (Par).

Current bill fairly bulges with muscles, what with the skating Royals, Paul Remos' midgets and the Stuart Morgan dancers getting a workout during unit's 55-minute stand. Body beautiful exponents bear little resemblance, however, and sandwiched as they are between tonsil turns, resultant layout is sufficiently varied to pay off in solid entertainment dividends.

In giving Terry Lawlor top billing, Olympia evidently figures to cash in on b.o. draw of her name, built up by frequent nite spot appearances here. Contribution, when caught (last show Friday) certainly didn't warrant it. Irish lass has nice pipes, but displays little initiative in choice of numbers, using, with single exception, same lead sheets as on appearance here a year ago. Bucking Charles Fredericks, a dramatic baritone, she stood to cash in with some torchy thrushing. Instead, she elected to outshout him with 'Ole Man Mose' and 'God's Country,' losing the decision by a couple of cadenzas. Billed as the 'Red Haired Colleen of Song,' she muffed another natural by passing up a blarney ballad.

Fredericks is introduced as season's newest singing discovery. He deserves watching. Possessing a rich baritone, capable of tremendous output, he scored heavily. Brought the house off its hands with the marching song from 'Naughty Marietta,' followed through with 'Donkey Serenade,' and started for the wings after 'Careless.' Customers wouldn't let him off the stage, though. Did four encores, and managed to bow off only after m.c. niftied 'Whatcha want, his blood?'

In the muscle menagerie, Paul Remos' midgets and the Stuart Morgan dancers wind up in a dead heat for bows. Half-pint Hercules click with assortment of contortion and balancing feats, interspersed with some cute hoofing. Stunts these bantam bicep marvels go through should qualify them as biggest midgets in show biz. Morgan dancers are the most finished adagio quartet to work out on these boards. Hazardous rolls, twists and lifts are executed with consummate ease. Windup has them tossing the fem up in the flies for a one and a half outside loop that leaves the house gasping.

Royals are standard skating turn, just getting by with the help of a trained pooch tagged Mickey. Hound has a Stepin Fetchit complex that's good for a giggle. After stretching and yawning its way across the apron, it takes a whirl with the duo, but it's nothing to get excited about.

A comic of sorts, Joe Kirk does all right as m.c. His single, however, doesn't exactly have them rolling in the aisles. Impersonations are not up to snuff. Even their own mothers would have to guess at some of them.

House full when caught at late show Saturday (23). *Lee.*

SHUBERT, CINCY

Cincinnati, March 22.
Dixie Dunbar & Boys (5), Wally Vernon, Slim Timblin & Co. (3), Kidoodlers (4), Woolford's Pets, Faludys (7), Marion Belett & English Bros. (3); 'Marines Fly High' (RKO).

This seven-act variety bill drops the curtain on a 26-week season of stage shows, most of which were topped by name bands. Current lineup is without a band, also sans a b.o. sock turn. First four acts listed above share headline billing. Judged by audience reaction at the first Saturday (23) show, the other three acts could have rated the same consideration.

Woolford's Pets, 10 yards of dachshunds and four terriers, presented by a man and woman in fox-hunt habits, provide a neat opener. Miss Woolford, who solos in finish bows, can improve on that score by holding one of the dogs since the canines deserve some credit.

Marion Belett, plenty peppy for her beefy build, and the two English Bros., landed fair returns in knockabout tomfoolery and acro-hoofology.

Kidoodlers, male foursome in sports attire, hit the applause high with a nifty vocal and instrumental routine spiced with clean comedy. They profit from radio seasoning. Feature special miniature instruments.

Slim Timblin unloads surefire laughs on domestic life via Negro-preacher announcements. His Col. Blackace George material of more than a dozen years back is freshened a bit with injections about Confucius and other modern twists. Supported by a bride and groom, also behind cork, whose real punches are delivered in Scotch and Italian dialects.

Dixie Dunbar, assisted ably by four trim youths in tails, gets over okay in sprightly dances. Working alone, Miss Dunbar features her 'Come Love' number from 'Yokel Boy,' musical in which she danced on Broadway this winter. Wears a gray gown and is barelegged to trunks. Her best number with the lads is a rhumba.

Wally Vernon's Hollywood rep is of little assistance to his p.a. before a family audience. His act is better suited for cafes. Appearing in street dress, he spills gags that border on the blue and makes too free use of 'hells and damns.' His strip-tease takeoff, in which he peels from waist up, is old stuff and belongs in burlesq, if at all on the stage.

Faludys, six men and a beaut femme, close in grand fashion with lively teeterboard somersaulting and shoulder stands. Vernon's attempt to clown through this turn is meaningless. *Koll.*

KEITH'S BOSTON

Boston, March 21.
Bill Bailey, Trado Twins, Del Rios (3), Ginger Harmon, Fred Lightner & Rosella McQueen, Holland & Hart, Borrah Minevitch's Harmonica Rascals (9), Larry Flint House Orch; 'Black Friday' (U) and 'House of Seven Gables' (U).

Instead of booking in one big name act as a b.o. magnet for the 'Show of the Month,' Keith's offers seven acts for the usual scale. At these prices (25-30-40) it's a good buy.

Standouts are the Minevitch harmonica boys, the Del Rios and Bill Bailey. Harmonica troupe closes the bill and more or less saves the show. With accent on clowning and horseplay, the mouth organeers whoop up plenty of laughs. The troublesome short guy is spotted for most of the chuckles as he takes a pasting. When the gang settles down to some uninterrupted tooting, they give out a sweet-sounding 'St. Louis Blues' that stopped the show.

Bailey, colored, best hoofer viewed here in a long time, opens the show, but deserves a better spot. He beats out beautiful taps to the accompaniment of music smartly arranged. His main offering is a long-distance melange of tap and buck and he easily wins an encore, which is a swell impersonation of Bill Robinson's clear and easy taps.

The Del Rios, two boys and a girl, in the trey, offer an outstanding acro-balance turn. Trado Twins, deuce in a sometimes amusing session of songs and gags, climaxing the turn with pantomime of two guys getting into each other's hair in a dark picture house.

Holland and Hart's ballroom routines are fairly sustaining, but the team lacked their usual assurance at the opening show. Fred Lightner works himself, but not the customers, into a lather as he flails his arms in delivering lines, and hogs the spot as Rosella McQueen sings. His synthetic striptease gets over okay. Some of the gags and business are in bad taste for vaude. Ginger Harmon is okay with her standard type of vocalizing. *Fox.*

LOEW'S STATE, N. Y.

Chester Hale Dancers (8), George Jessel, Gil & Bernie Maison, Kitty Carlisle, The Hartmans (2), Ruby Zwerling's pit orch; 'House Across the Bay' (UA), reviewed in VARIETY, *Feb 28.*

Opening night Thursday it had not yet become known that George Jessel, only recently divorced by Norma Talmadge, was again rehearsing a wedding march. Friday morninging (22) the news broke that Lois Andrews, showgirl on the shady side of 16, and Jessel, on the shady side of 30 years in the show business, were shopping for a shamus. But the night before, Jessel was still acting perfectly the Lothario comic on the loose.

The Broadway columnists had been linking him with this and that glamour girl, and if they were portraying him as a great lover (with no apologies to John Barrymore, Gable or Laurence Olivier) Jessel wasn't going to let them down. He missed out on the opening eight Chester Hale Girls—maybe because he didn't need a warmup—but made a play for Gil Maison, in the deuce, and Kitty Carlisle immediately following. Naturally it was stage business, but both girls may have also been hep to Miss Andrews and gave Jessel the brush. He told them both that he was 'a very lonesome man,' but that was Thursday night. Friday morning his prospective mother-in-law flew in from the Coast, and that was that.

Next week Jessel may be a benedict again, but this week he's still the fine comedian-m.c., pacing one of the State's best variety shows in months. He's working in all spots except the opening, sprinkling laughs throughout the five-acter and closing with a song medley of his own hit songs. He's also gagging the latter, explaining to the audience exactly how he lost the royalties accruing from each number.

Bill's opening turn, the Chester Hale Dancers, is a novelty for a State show. House rarely uses a line, but this is just as much an acrobatic act as it is a dancing ensemble. Girls do only one routine, a can-can, but each wren also steps out for turnovers and splits.

Gil and Bernie Maison's deucing comedy and dog turn is another easy click, both on the strength of performance as well as the cuteness of the tiny chihuahuas the mixed team works with. Most of the turn is hoked up, but the miniature animals are also okay tricksters when called upon to work straight.

Kitty Carlisle's singing is delivered with the surety of a seasoned legit and film player, plus the enhancement of fine appearance and dress. She's singing with a mike and not strictly to a mike, which is another reason she gets over so well with tunes that might be too quiet if handled by a less capable songster. 'Indian Summer,' a waltz medley and 'Balalaika' comprise her repertoire here, but she encores a gagged duet of 'Comes Love' with Jessel, which also serves as a brush for Jessel-on-the-make.

The Hartmans, who have been lampooning the ballroom dancers in every conceivable type of spot and rarely fail to register, find this vaudfilmer's audience just as much a pushover as the crowd in the Plaza's Persian Room. They first take apart a novice waltz team; then go to work on a couple of conga instructors. It's hoke at its smartest.

Show runs 65 fully entertaining minutes and the house Thursday night was well-filled. *Scho.*

New Empire, Syracuse

Syracuse, March 24.
Gene Krupa Orch (12), with Irene Daye & Howard Dulaney; Cass Daley, Mark Ballero, Sinclair Sisters.

Workmen were still hanging the new marquee; hammers thudded in the lobby as a gang caught up with last-minute construction. On stage, mikes went dead or came to life at inopportune times to pick up whispered comment or to echo the conversation of gangs laboring behind the scene. Spots flickered on and off at the wrong times, but withal, Gene Krupa and his supporting layout made the return of variety to the New Empire a success.

Working in the face of all these handicaps, Krupa, his drum and orchestra registered high with the jitterbugs. But more than that, they packed the more sedate elements of the audience in their hip pockets also. Maestro alone, however, wouldn't be sufficient to put the production across. He gets plenty of help in the inaugural bill at Syracuse's new vaudfilm house, and Owner Charley Martina will be wise, in the face of his announced 'name-bandpix' policy, to keep augmenting the music units with talent as capable as that on his premiere show.

Although underbilled, Mark Ballero, imitator, is the lad who puts the needed sock into the show with a series of class impersonations which drew repeated encores. Krupa opens the show with a brassy medley which only the jitterbugs relish, but

(Continued on page 21)

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CLARK GABLE JOAN CRAWFORD in STRANGE CARGO with [illegible] A Metro-Goldwyn-Mayer Picture

New Empire, Syracuse

(Continued from page 19)

then wisely swings into a soft one that sets the stage for an introduction of the 12 members of the band.

Krupa emcees with a minimum of effort. The Sinclair Sisters tap neatly in a Spanish motif, different enough to give their routine a touch of freshness. They encore with a more vigorous routine in which the climax comes when they dance on their hands.

Krupa then brings on Irene Daye, vocalist with the unit, who should register better from a dance floor stand than in front of a theatre. She does a colorless rendition of 'It's a Blue World,' and then swings into 'Ciri Biri Bin.' Corky Cornelius, trumpeter takes over for instrumentalizing that the crowd liked.

Baltero then moves in. Aided by a few props, he does a well-executed series of imitations of various screen and radio notables, ranging from F. D. R. to Donald Duck. Encores with a series of requests. A couple of off-color adlibs, particularly on a request for a 'Mae West' impression, were the only sour notes in a well done job which scored heavily.

Howard Dulaney, whose deadpan renditions would be lost without the mike, sells self on a sweet baritone, and then Krupa presents the highlight of his program, 'Pyramid.' Number opens with the bullfiddle, trombone and drum up front. For this number leader discards his sticks and beats out the rhythm with his hands. As the number grows in tempo and volume, the sax section deserts the stand to move up front and then all fade back to the stand, with the entire band playing a drum obligato to Krupa's percussion effects.

Billed next to Krupa, Cass Daley winds up the show. Comedienne depends on a shouting style to get across. Goes through facial contortions, winds herself around the omnipresent mike, climbs it ala monkey and then after she has whipped the audience into sheer exhaustion, and herself, too, finishes up with a risque version of 'I Can't Dance' and a parody in which she uses song titles to tell tale. *Sof.*

FLATBUSH, B'KLYN

Bob Chester Orch (14), with Dolores O'Neill & Al Stuart; Troy & Lynn, Sammy Cohen, Lane Bros., Sheila Barrett; Newsreels and Shorts.

The Flatbush continues this week to maintain the generally high entertainment standard its shows have established. Booking this session is exceptionally well-balanced to please virtually anyone. There's Bob Chester's orch for the jitterbug trade, Sammy Cohen for comedy and Sheila Barrett for the more sophisticated, although Miss Barrett, as a sophisticated comedienne, is more of a memory of her frequent Rainbow Room, N. Y., dates than an actuality here, as she plays down to the audience.

Chester's four-rhythm, four-reed, five-brass crew repeats pretty much the same music and specialties as in its recent appearance at the Paramount, N. Y. With many big-league bands tending to lighten the jive in favor of a bit more melody, Chester might take the tip. Stuff he shows is rather heavily in the swing idiom and would be improved, particularly on a vaude date such as this, were it more hummable. It might also give more distinction to the arrangements. Band is good, but not any different from a lot of other outfits in the same category.

In the specialties, the combo clicks with the 'Sunny Side of the Street' number, which it also did at the Par, and which is well worth the repetition. Whole crew, led by Al Stuart, lines up down front for it with derbies, walking sticks and gloves that become luminous on the dark stage. They move in unison as they chant, one of the lads serving as clown, always being out of step.

Warbling with the band is Dolores O'Neill, who, if she could sing as well as she is cute, would be a candidate for top perch in the business. She's attractively dressed, too, and sells rather well in the pouting style that includes a few steps around the stage between each chorus. Her pipes, unfortunately, are rather thin, but not so much that she isn't fully passable. She'd be better off, however, in eliminating 'Waiter With the Water,' particularly in view of its decrepit condition, since it's been used so frequently by others, and substituting a better and more modern novelty.

Cohen, of course, is cashing in on his present vaude appearance due to his recent work in Warners' 'Fighting 69th.' He by no means, however, needs the pic background to put him over, having loads of stuff on his own to effectively sell himself as a top bracket comic. Hebe tag and schnoz, naturally, don't hurt at all in Brooklyn, and he got a terrific hand on his entrance opening night. Turn is pretty much a polished version of what he did in vaude some years ago, topper being a one-man boxing bout in which he is the guy who takes beating. Both his monologic and pantomime work are nifty and his personality supplies everything else that's necessary to make what otherwise might be just one of those personals, a sock act.

Miss Barrett is on in the final spot. Turn is distinctly nothing to compare with what her rep probably led the Flatbushites to expect. Fact is, it's pretty much run-of-the-mine mimicry, with actual technical skill in carboning voice and mannerisms not favorably comparable to many other experts in the overcrowded field, and the material also lacks outstanding brightness. Opens with the much overdone Lionel Barrymore; this time he's doing a version of 'Minnie the Moocher.' Definitely n.s.h. Garbo, telling a joke, follows; then Bert Lahr, Mae West in the balcony scene of 'Romeo and Juliet,' and finally Fanny Brice and W. C. Fields as Scarlett O'Hara and Rhett Butler. Encore is an overlong drunk routine done with the innocent aid of Chester. In toto, the fault seems to lie in the fact that simplifying her turn has made it far too conventional.

Lane Bros., pair of comedy acrobats who've been standard for some time, score heavily with the ability to jump rope standing on each others shoulders, lying on their backs and in a flock of other stances. They are small of stature, working very rapidly and smoothly. Troy and Lyon (New Acts) are ballroom dancers who do something between the serious and comic.

Stage dressing is particularly good this week and the lighting outstanding. House well-filled when caught last show Thursday (21). *Herb.*

EMBASSY, N. Y.

(NEWSREELS)

There's nothing about this week's celluloid coverage of the war that will cause a skip of heartbeat. The general compilation isn't particularly absorbing. Shots (Fox) taken of the Queen Mary and the Mauretania at their N. Y. moorings just before the liners went into war service last week are assigned teeoff position, but the clip that seems to get the biggest rise out of the customers is Universal's candid camera account of Manhattan police smashing a picket line. The demonstration was before the French consulate and the protest dealt with the alleged intention of the French to return masses of Spanish refugees to their native land. The sight of a young fellow wrily examining his own jaw, which had just been clipped by a cop, and the spectacle of a woman being dragged on the ground so that her bloomers showed proved twin cause for mirth.

Conspicuous by its absence on this bill is some pictorial reference to the French cabinet crisis. The newsreel editors used to cover themselves nicely on such occasions by pulling something out of the library and having the soundtrack echo a line or two from news dispatches.

Fox newsreel's No. 1 man, Truman Talley, gets himself on the screen via a tour of the Maginot line. His company's other contribution to the Embassy's war department is a short strip from Australia, showing Anzac troops embarking for the Suez. Paramount's war reminders number four. One tells how the American transatlantic passenger planes avoid the British blockade, and another clip demonstrates how the same nation's blockade operates on ships at Gibraltar. Paramount also relays some reelage from the French censorship 'disclosing' how the Nazis fake scenes of the war for home consumption. The same newsreel outfit reports the arrival in this country of Harold Dahl, the American flier who was captured while fighting with the Spanish loyalists, and the reconciliation with his blonde wife, whose plea and enclosed photo to Franco are credited with saving him from an insurgent firing squad.

Raymond Gram Swing this week expatiates on the probability of the Allies finding a battlefield in eastern Europe. Swing, who does the chora for the Newsreel Theatre chain, thinks that the outlook on this score isn't bright and that the Allies will have to content themselves with the present strategy of siege on the western front.

The disaster division is represented by Pathe's picture of a tar factory fire in New Jersey, and Paramount's tale of the mine explosion in St. Clairville, O., and the Alabama tornado. Same newsreel company recalls the tragic results of an encounter between a train and a truck load of Mexican laborers in Texas, while Pathe turns in two spectacular bits in showing the dynamiting of a square of large apartment houses in Washington to make room for a government building, and how a stuntman got badly hurt while trying to crash his car through a brick wall.

Of the sports group, the outstanding clip is Fox's interview with Johnny Paychek. It's good for a chuckle at least. Paychek remarks that by the law of averages Joe Louis has to be licked sometime and there's no reason why that break shouldn't befall him (Paychek). *Odec.*

ROXY, N. Y.

Con Colleano, Gluck Sandor's Six Lilies of the Field, Bob Ripa, Marjorie Gainsworth, Gae Foster Girls (30), Paul Ash's House Orch; 'Primrose Path' (RKO), reviewed in VARIETY, *March 20.*

Not many specialty people in this lineup, but fairly satisfactory names stud the array. New production is framed about 'a breath of spring' idea, with plenty of help needed from the Gae Foster girls to take it over void spots. Management appears to be leaning heavily on screen vehicle, 'Primrose Path,' to get them to the wickets.

Aside from the opening 'Puss in Boots' production number, the Fanchon & Marco line is employed largely to introduce acts and wind up bill. Plenty of novelty in this production bit, but it would have a better effect later in show. Half of Gae Foster femmes, wearing large feathered hats and white costumes, supposedly climb out of white boots and slumber at side of stage. White boots, outlined by black background, go through dance routine as rest of Foster girls, in black garb, step into the footwear. This provides the illusion of boots stepping around by themselves. It's clicko.

Six ballet misses have been added to the Foster group, appearing originally as Spanish dancers to set the scene for Con Colleano. Colleano, who made his U. S. debut at the N. Y. Hippodrome late in 1924, still remains pretty much one of the ace tightwire artists. He retains that tricky forward somersault, from feet standing to feet alighting, accomplished for the first time when he originally introduced it in this country.

Springtime atmosphere introduces the six ballet girls, but also permits the Gluck Sandor (New Acts) dancers to burlesque. They clowned their way into the good graces of the crowd here.

Foster line swings on with a fast tapping flash, wearing contrasting black and green costumes to bring in Bob Ripa. Juggling expert niftily handles rubberballs on a stick in his mouth, trick which has, by this time, become standard.

Marjorie Gainsworth, soprano, gains consistent approval. Saved for the last, her entrance was marred by a faulty mike. First effort is a potpourri of operatic tunes and modern-day familiars. She then shifts to 'Lo, the Gentle Lark,' which is superbly done. Her encore turns out to be an unintelligible springtime song, which is smothered by the final appearance of the Gae Foster femmes in spring garden outfits. This is picturesquely backed up by trim scenic effects.

Theatre less than three-quarters filled at last show (Good) Friday (22). *Wear.*

TOWER, K. C.

Kansas City, March 23.

Bobby Belmont, Three Walkmirs, Milton Douglas Co. (3), Jack Lane, Patty & Brady Bridges, House Line, Herb Six House Orch; 'Rancho Grande' (Rep).

Billing title of 'Funs-a-Poppin' covers a show built on the usually modest house budget and contains the regular standard of talent. Three-quarter hour running time again calls on the line for three full numbers which make most of Easter season. Bill comprises mostly comedy and novelties in contrast to a usually good store of singing and dancing acts.

Change in m.c.s brings in Jack Lane, who played house couple weeks back as member of Joe Venuti's crew and who now fills shoes mostly filled by Barney Grant past few months. Line takes the opener in baby chick costumes and Lane follows to route the show.

Three Walkmirs are balance specialists, and billed as regulars of the Ringling circus. Male member balances in turn on his shoulder pair of lengthy poles, one with a ladder-like platform atop, and the other with a double trapeze-bar atop. From these two femmes balance, swing and turn. Act is plainly circus. Lane follows for a specialty bit in a patter song of his own design and a takeoff on 'Little Fox.' Fits well with his m.c. job. Lad's rugged appearance and voice are a distinct change from the forerunners here.

A puppet turn by Bobby Belmont is the class of the show. Only 19, Belmont has a clever selection of colored jitterbug, clown juggler, come-apart skeleton and femme skater as his troupe, and his execution makes each a specialty. Clown who juggles pair of balls from hand to head to foot and the skeleton that dances all together are well on the clever side. Close with little skater is a clicko.

Girls take over in a fashion special to 'Easter Parade' as theme music, but with several others, such as 'Lovely to Look at,' and 'Beautiful Lady' blended in by the band. It's a return engagement for amateur youngstars, Patty and Brady Bridges, who did a moppet jitterbug turn earlier in the season. This time they're adagio acrobats and oke for their age. Both are under 10.

Closing spot alloted to Milton Douglas leading a comedy act with a femme and rollerskating stooge as foils. Act wrings some chuckles out of the patrons, employing some good material and some shady, but didn't generate long applause.

Number done by the line atop two-foot cubes is an above the average novelty and a fitting finale. A few technical difficulties showed up in the Friday night (22) show, but it was off in better style with some tightening. *Quin.*

ORPHEUM, MPLS.

Minneapolis, March 23.

Orrin Tucker Orch (14) with Bonnie Baker, 'Bodyguards' (4), Stapletons (2), Gil Mershon, the Ghezzis (2); 'My Little Chickadee' (U).

That the Orrin Tucker-Bonnie Baker combo carries considerable boxoffice dynamite was amply demonstrated here Good Friday (22) when, with the temperature hugging below zero levels, the Mort H. Singer theatre had a holdout for the first stage show, starting at 12:35 p.m. This is something that hasn't occurred here for a stage attraction in several years.

The near riot of applause which greeted Tucker and Miss Baker and the noisy response to their effort, together with the lineup in the foyer after the first performance to 'meet' the pair and obtain their autographs, indicate that their radio and disc vogue has made them a smash draw. Incidentally, the well publicized autograph-reception stunt, and the fact that Friday was a school holiday undoubtedly helped to create the customer stampede, but, even without these efforts to the holy day and bad weather, chances are that biz would have been plenty hefty.

Tucker and his crew haven't the slightest difficulty in stirring up audience enthusiasm. The show includes only two acts in addition to the Tucker aggregation, and the only comedy is that incorporated into some of the musical and song numbers, but if it had nothing more than Tucker and his gang, including, of course, Miss Baker, that would be enough, judging by customer reaction. Good-looking, amiable and friendly, he fills his m.c.-conductor role flawlessly and his whirls at vocalizing and sax are also well received. His poise, ease and extemporaneous comment help to create an intimacy with the audience, while a winning smile, good humor and friendliness partly compensate for the absence of any out-and-out comedy act or belly laughs. Anyway, the folks undoubtedly come to see and hear the band and Miss Baker, by virtue of their joint popularization of 'Oh, Johnny,' and they get a big money's worth of music and song.

Band plays almost entirely soft, sweet stuff, with enough swing, however, to seemingly satisfy completely the army of jitterbugs in evidence at the opening performance. Lighting and staging have received careful attention.

Tucker's boys are off to a fast start with a comedy number, 'Why Don't You Practice on Your Saxophone?'. Tucker sings and toots the sax. The Four Bodyguards, male vocalizers, come through neatly with 'Ma, He's Making Eyes at Me,' burlesquing the Baker style for a comedy twist.

The Stapletons, personable man and woman, execute some original tap routines with finesse and skill. A band medley, comprising 'Do I Love You?', 'Isle of May' and 'What Can I Say?', register well. Gil Mershon, tenor, solos 'Wish Upon a Star' to strong applause and then 11 members of the band, plus the Bodyguards, go in for glee club stuff. Their harmonizing of 'Does Your Heart Beat for Me?' and 'Evolution of Drinking Songs,' the latter with luminous mugs, is strictly bigleague, landing solidly. Tucker's vocalizing of 'How Many Times' and 'I Need Lovin'' also hits the bullseye of customer approval.

Although their routine is familiar here in consequence of previous appearances, the Ghezzis score with their remarkable balancing feats, requiring prodigious strength and muscle control. They again wind up with their upside-down jitterbug dancing and it wows 'em.

Miss Baker doesn't come on until the tag end of the show, but then she makes up for lost time, working hard and being most generous. She does no less than nine numbers—every one a smash click. She responds to requests from the front of the house and before she's through, she gives 'em 'Stop, It's Wonderful,' 'Mary, Mary, Quite Contrary,' 'What Are Little Girls Made Of?', 'My Resistance Is Low,' 'You'd Be Surprised,' 'Oh, Johnny,' 'Ooh, What You Said' and 'Billy.' Her shy and tantalizing juvenile singing of sophisticated numbers are as much a hit here in the theatre as on the radio and discs, judging by the tumultuous applause, cheering and whistling. They just wouldn't let her go until she went down the line of her repertory, and finally she had to beg off.

For a finale, the band does a strong comedy number, 'All in Favor Say Aye' with all the vocalists, including Miss Baker, going to town. *Rees.*

EARLE, WASH.

Washington, March 24.

Park & Clifford, Lester Cole & his Six Debutantes, Three Diamond Bros., Sixteen Gae Foster Girls, House Band; 'Virginia City' (WB).

House has another revue that's obviously easy on the budget, but oke specialties and clever staging make it pleasant if not important. Extremely effective, as usual, is dovetailing of acts and working line into backgrounds and transitions. Example of extremes to which spot goes to prove the show's the thing is fact that baritone Lester Cole, one of headliners, doubles in off-stage vocal in overture with no credit for chora whatsoever.

Easter overture, using excerpts from 'Cavalleria Rusticana,' 'Faust' and vocal of Schubert's 'Ave Maria' by Cole, is not only well done but unusual for pit band which ordinarily sticks to lighter stuff. Curtains open on cameo drop, with line in white, open-front bustle skirts, trick hats and parasols, gals getting repeated laughs on reverse-bump routine. Fitting perfectly into Gay '90s mood, Park and Clifford step out from behind twin screens in orange union suits, blue trunks and fake mustaches for effective burlesque of old-fashioned circus acrobatics. Linegals cover their change behind the screens with 'Now we'll see how it's done in 1940.' Boys return in white trunks for smooth straight hand-to-hand business, perfect timing to dramatic musical accompaniment building to sock.

Cole saunters on in tails, singing 'A Pretty Girl Is Like a Melody' as Six Debs melt on in different-colored chiffon gowns. He leads warbling with strong baritone and half-dozen oke feminine voices back him up interestingly in 'This Can't Be Love,' 'Oh Johnny' and a Victor Herbert medley, latter giving each gal a chance to hit the mike for a few lines. Total lack of personality stuff and tendency by the femmes to go sour on the top notes held act from realizing its full potentialities at show caught, but it got solid hand.

Cole remains after bow to do 'Something About an Old Fashioned Girl,' working under pin spot with 16 hoop-skirted chorines appearing individually lighted all over house—on stage, in boxes and in aisles—catching audience completely off guard and scoring smartly. Three Diamond Bros. tear on next in tuxes, felt hats and canes for swift slapstick, hoofing, nut warbling, flash acrobatics and gags a la 'If you think we're terrible, just suppose we were here in person!' Boys' stuff is good and bad, but they sell it so fast and with such perfect timing it kept customers in stitches. Line returns in country-girl dresses for swing square dance idea. Backdrop going up on Debs in haywagon, with two real horses galloping on a treadmill, winds up doings with a bang.

Biz good. *Craig.*

STATE, HARTFORD

Hartford, March 24.

Abbott & Costello, Josephine Huston, Doris Dupont, Maurice & Maryea, Dave Apollon Orch, with Anita Jakobi, Ben Beri, Apollon's Linegirls (10), Sam Kaplan House Band; 'Midnight Limited' (Mono).

Although a bit overlong, layout is both satisfactory and entertaining. Abbott and Costello are top marquee names with Dave Apollon also featured.

An overture by the house pit band tees off the activities, following which the 14-piece Apollon Filipino band breaks out in 'My Prayer,' the ever-working maestro joining for some clicko mandolin playing. Ten-girl line, out here for its first presentment, a tap routine, is youthful and indicates good training.

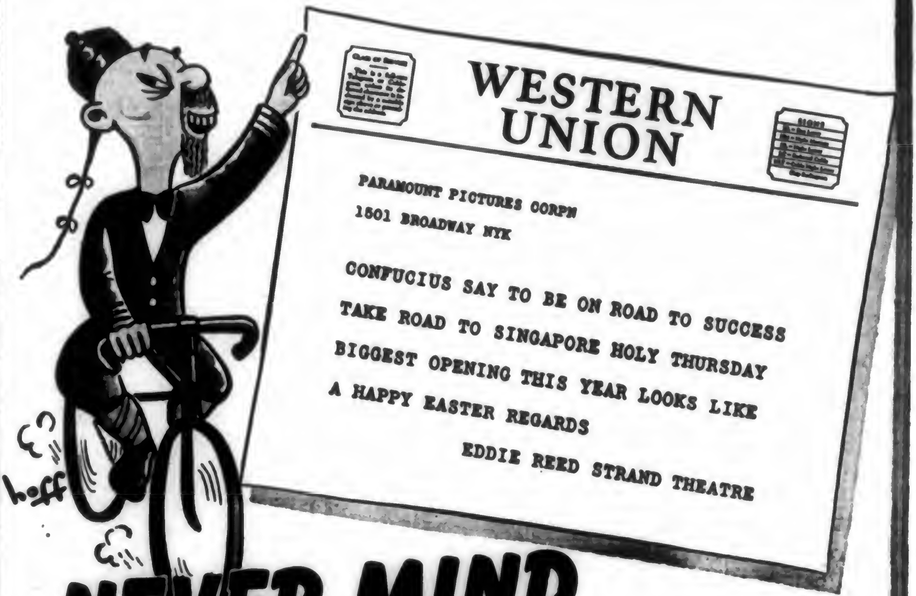
Apollon crew fronts all the acts and has on hand many popular faves. First turn out is Anita Jakobi, who does nicely with a tap, interspersed with varied handsprings. Ben Beri follows. Injects humor into his simple tennis ball and Indian club juggling for nice returns.

Ten of the band boys step up to the mike to back up a patter-winning mandolin gypsy medley by the leader. One of the boys vocals 'To You Sweetheart Aloha' and 'Indian Summer' to effective returns. Maurice and Maryea take over this point for some neat ballroomology, and register. Apollon breaks in for some comic ballroom dancing with the femme.

Abbott and Costello split their turn in two, devoting first half to some laugh-getting crossfire patter.

Josephine Huston, a neat looking blonde, keeps things moving with a vocal medley of three numbers. Pert looking Doris Dupont holds her own with two winning tap routines. Abbott and Costello are then returners for the shell game they did in 'Streets of Paris,' abetted by Apollon and Miss Huston. It's a hilarious bit.

At show caught Saturday (opening day), biz good. *Eck.*



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Ease Up On Divorcement?

Continued from page 4

an imposing array of defense counsel, including John W. Davis and J. Robert Rubin, was examined before trial yesterday (Tues.) in N. Y. federal court by special assistant to the attorney general Robert L. Wright. Rogers' examination will continue today (Wed.).

Rogers answered all questions with an ease, assurity and calmness lacking in some of his predecessors. The result of which was that the examination, conducted along routine lines, became dull and uninteresting.

Rogers traced his start in the film business from 1910 as a clerk for General Film Co. to the present time. The majority of the examination hinged on clearance, with the witness explaining how the custom originated.

At least 90% of Metro's films play every Loew house, Rogers declared. Minimum admission prices in contracts were installed about 1923. Theatre interests were acquired due to the inability of the producer to secure a proper outlet and prices for the films, as the prices spent in their making increased.

Rogers concluded his end of the testimony by pointing out that competition had become so keen in the early 1930's that some theatres were showing films at 3-5c admission. Had they all received the films without clearance, the low-priced theatres would have driven the others out of business.

The examination was put over to today (Wed.), when Neil F. Agnew, of Paramount, will also be on the witness stand.

Majors Make One More Effort to Stall Trial

The major film companies, with the exception of Columbia, on Saturday (23), in a last desperate effort to avoid going to trial on May 1, filed notice on the Government that the answers to the interrogatories were incomplete, and asked for a further answer and more definite statement. This application will be heard on March 29 by Judge Henry W. Goddard, the trial judge, who will also hear proposals on the pre-trial conference, and the two Columbia motions. This move on the part of the defendants is not an unexpected one, and was exclusively reported here on March 13, when Government sources revealed what they expected the majors' next move would be.

The application is featured by an affidavit of Albert C. Bickford, attorney of Simpson, Thatcher & Bartlett, representing the Paramount defendants. Bickford declares, 'The Government has failed to answer or has given incomplete or unresponsive answers which were not verified.' [The verification end is somewhat ridiculous, as the Government freely admits its evidence is hearsay, and would be willing to swear that to the best of its knowledge its answers are true, but cannot carry the statement any further.]

The majors request further information on the following items:

That portion of the Government answer which discloses the names of its witnesses, and seeks knowledge as to the nature of the activity, conditions, charges, etc., together with sufficient detail to appraise the defendants, as to what each of them will testify during the trial.

Information is sought on persons having knowledge of facts which the Government will claim prove the defendants excluded independents from first runs, the names of those producers excluded, the theatres involved, the time, the nature of the charges, and the names and location of persons having knowledge of relevant facts. Also the names of all other persons not included in the above who were excluded from first runs. The names of persons having knowledge of monopoly of first runs in the defendants' theatres, and the names of persons and facts which the Government claims will prove a conspiracy to monopolize first runs, etc.

This demand for information, coming on the heels of the impressive document served by the U. S., and the probability that the Government has really shot the works, and cannot add anything to what it already had given, has led court observers to the belief that the major portion of this demand by the defendants will be denied. There is on doubt that the Government will again stress the necessity of getting the trial started on May 1, and Judge Goddard has indicated time and again that he, too, is not willing to brook any delay after that date. An order requiring the Government to furnish more information would, without any doubt, have just that effect. It is the majors' last chance to delay the case.

The examination before trial of Y. Frank Freeman on Wednesday (20) was one of the dullest to date. However, from the government point of view, it was perhaps the most lucrative, as the Paramount v.p. for five solid hours disclosed the facts surrounding each theatre acquired by Paramount, together with the reasons concerning the purchase or leasing of the theatre.

Freeman's first remarks covered exhibition, lending of stars and exploitation.

SEATTLE

(Continued from page 11)

(1,900; 21-32). 'Earl of Chi' (M-G) and 'Married His Wife' (20th), dual, (2d run). Heading for slow $2,500. Last week, 'Herbert' (Par) and 'Raffles' (U), dual (2d run), big $3,200.

Fifth Avenue (Hamrick-Evergreen) (2,349; 27-37-42)—'Strange Cargo' (M-G) and 'Free, Blonde and 21' (20th) dual. Indicated $8,000, good. Last week, 'Grapes' (20th) (2d week), fairish $5,200.

Liberty (J-vH) (1,650; 21-32-42)—'Rebecca' (UA). Socko adv. campaign an aid for over $10,000, big. Last week, 'House Across Bay' (UA) (2d week), $3,700, good.

Music Box (Hamrick-Evergreen) (850; 27-37-42)—'Blue Bird' (20th). Press gang concentrating exploitation on this one, likely to reach $3,500, good. Last week, 'Broadway Melody' (M-G) and 'Emergency Squad' (20th), dual (8 days), good $2,900.

Orpheum (Hamrick-Evergreen) (2,600; 27-37-42)—'Singapore' (Par) and 'Oh, Johnny' (U) dual. Anticipating big $9,000. Last week, 'Slightly Honorable' (UA) and 'Seventeen' (Par), dual (8 days), $5,500, good.

Palomar (Sterling) (1,350; 21-32-42)—'Virginia City' (UA). Aiming toward $6,500, big. Last week, 'British Intelligence' (WB) and Harry Owens band on stage, latter cause for $5,200, big.

Paramount (Hamrick-Evergreen) (3,039; 27-37-42)—'Edison' (M-G) (2d week). Paced at mild $4,000 for eight days. Last week, good $6,800.

Roosevelt (Sterling) (800; 21-32)—'Fighting 69th' (WB) and 'Private Detective' (WB) (2d run), dual. Estimated $2,500, big. Last week, 'Brother Rat Baby' (WB) and 'Green Hell' (U), dual (2d run), $1,900, mild.

Winter Garden (Sterling) (800; 16-32)—'Shalt Not Kill' (Rep). Changed locally to 'Thou Shalt Not' with gag, 'adults only,' helping pep b.o., and 'Paradise' (RKO) dual (2d run). Anticipated $2,200, good. Last week, 'Destry' (U) and 'What a Life' (Par), dual, $2,100, oke.

PROVIDENCE

(Continued from page 11)

and 'Ghost Home' (M-G) (2d run), so-so $2,300.

Fay's (Indie) (2,000; 25-35-40)—'Shooting High' (20th) and vaude. Good $6,800 in offing. Last week 'Honeymoon Deferred' (U) and vaude, mild $6,000.

Majestic (Fay) (2,200; 25-35-50)—'Virginia City' (WB). Catching on for neat $8,500. Last week 'Cheers for Irish' (WB) and 'Philo Vance' (WB), poor $5,500.

State (Loew) (3,200; 25-35-50)—'Rebecca' (UA) and 'Little Orvie' (RKO). Getting nice play for hefty $14,500. Last week 'Man Dakota' (M-G) and 'Men Without Souls' (Col), poor $8,000.

Strand (Indie) (2,000; 25-35-50)—'Singapore' (Par) and 'Range War' (Par). House stepping along to big $10,000. Last week 'Farmer's Daughter' (Par) and 'Fatal Hour' (Mono), bogged down for poor $4,500.

TITLE CHANGES

Hollywood, March 26.

'The Gaucho's Serenade' new handle for 'The Old Mill Stream' at Republic.

'The Night of Jan. 16' became 'Private Secretary' at Paramount.

RKO switched from 'One of Six Girls' to 'Have It Your Own Way.'

'Love on a Diet' is release title for Stephens-Lang's 'Dr. Christian Prescribes a Diet.'

'Putting Over a Deb' became 'Throwing a Party' at Warners.

'Women Are Tough Angels' is the new handle on Warners 'Flight Eight.'

'Down Argentine Way' is release title for 'The South American Way.'

Columbia switched from 'The Man Who Would Not Die' to 'The Man with Nine Lives.'

'Covered Wagon Days' replaced 'Oklahoma Outlaws' at Republic.

Metro's 'In Love Again' became 'Bubbling Troubles.'

'We Begin Life Again' went back to its original title, 'Doctors Don't Tell,' at Republic.

SMALL BOMB IN JOY, DALLAS, INJURES 7

Dallas, March 26.

Police here are seeking three men suspected of setting off a small bomb in the Joy theatre, combo film and burley house, on Sunday (24). One other suspect has already been jailed.

Seven were slightly injured in the melee, one hurt in the rush for the exits, the others burned by powder and blazing rags wrapped around the bomb, which was believed made of ingredients used in holiday firecrackers.

Theatre itself was only slightly damaged and the show resumed shortly after the incident.

Lye Vandalism in Utica

Utica, March 26.

Peter Milto got a hot seat as he watched 'Invisible Monster' at the Olympic Thursday (21) afternoon. Soon after Milto noticed a posterior fever, which sent him to St. Elizabeth hospital for treatment of lye burns, the Olympic management was studying the why and wherefore of powdered lye spread on three seats, one of which had been occupied by Milto. The lye did a telling job on the seats of the three theatre chairs besides Milto's pants.

Management could not advance any reason for the lye spreading.

Time and the Calendar Probably Will Put Off Neely This Session

Washington, March 26.

Opponents of the Neely block-booking bill breathed again this week, as a combination of circumstances on Capitol Hill offered possible escape from the vigorous tossing-around which the industry faces when, and if, hearings are called on the trade practice measure.

The clock and the calendar are working to the advantage of the anti-Neely group. Congressional restiveness, due to the need for adjournment in time to let the boys go home to their political fence-building, already is apparent in both House and Senate. And numerous parliamentary obstacles stand in the way of hasty action on the bill to ban block booking and blind selling of pictures.

A better than 50-50 chance existed at the week's end for opponents of the Neely bill. Two weeks' notice has been promised by the House Interstate Commerce Committee before the hearings are called. The hearings—if held at all this session—are likely to drag on until it is too late for action, and the chance of getting a rule to bring the legislation to the floor of the House has faded considerably because of a traffic jam in the powerful House Rules Committee.

Congressional sympathizers of the legislation would never attempt to bring up the bill on the consent calendar, it was pointed out, because the considerable anti-Neely bloc would be sure to object to the measure. Three objections to the bill and it would be stricken from the calendar.

Assuming that the hearings are completed during the present session of Congress and that the House Interstate Commerce Committee reports the measure out, a rule will still be necessary to get the bill to the floor of the House for consideration and action. The Rules Committee has pointed out that it has 10 rules outstanding which must be disposed of before it can consider new requests and that application has been made for 'at least 30 to 35 hearings.'

Another bit of cheering news for the majors is found in widespread reports that Senator Matthew M. Neely, daddy of the anti-block booking bill, may quit the Senate.

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1930
1931
1932
1933
1934
1935
1936
1937
1938
1939

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1931 Paramount
1932 Paramount
1933—Paramount
1934 Columbia
1935 Metro Goldwyn Mayer
1936 Metro Goldwyn Mayer
1937 United Artists
1938 United Artists
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Fox-WC Shakeup Shifts 15 Managers; Other Theatre-Exchange Moves

Los Angeles, March 26.

Fifteen house managers were affected by biggest Fox-West Coast shakeup in years. Houses in three Los Angeles area operating districts are included in the sweeping changes.

Max Trumpower moved from the Beverly, Beverly Hills, to the Academy, Inglewood, taking berth recently vacated by James Brinton. John Klee transfers from the Stadium here to United Artists, Inglewood, replacing Dave Martin, who is shifted to circuit's Granada there, filling vacancy caused by retirement of Bert Jackson.

Robert Weeks moved from Western to the Stadium; John Echols, Paramount, Hollywood, to the Beverly. Robert Ensign, from the Larchmont, replaces at the Par. Gordon Hewitt from California, Glendale, goes to Larchmont, and Herb Morewitz from Embassy to Western.

Arthur Paulson, assistant at Fox, San Bernardino, is made manager at the Inglewood, Inglewood, replacing George Kane, who shifts to the La Brea. Barton Aylesworth goes from LaBrea to the Embassy. Irving Brode, assistant at Loew's State here, upped to manager of the California, Glendale. Albert Trapp, assistant at the Boulevard here, becomes manager of the Rex, Bakersfield. Dick Moss from Belmont to Fairfax, and Mort Goldberg from Fairfax to Belmont.

Cohen's Savoy, N. Y.

The Savoy, N. Y., long a gold mine for Walter Reade who operated it for 30 years, has been taken over from the Frank Farrell estate by Max A. Cohen, operator of the New Amsterdam and other N. Y. houses.

Savoy now playing duals.

Livingston's Facelifting

Lincoln, March 26.

Bob Livingston, owner-manager of the Capitol, flirting with a summer expenditure of about $35,000, which will give the Cap an entirely new interior, rugs, seats, projection equipment and draperies.

Swap of jobs made here involving Harvey Traylor, of the Nebraska, and Manuel E. Lidgren, of the Stuart. Change was made by R. W. 'Bob' Huffman, city manager of the Lincoln Theatres Corp., the J. H. Cooper-Par partnership.

Lyman Borin, formerly assistant at the Stuart, has been stationed at the Nebraska. Both Cooper-Par houses.

Howard Federer, general manager of Nebraska Theatres, Inc., planning to spend around $65,000 fixing up the Liberty, seating 900, and make it a 1,100-seat house.

In Beatrice, Neb., a town of 10,000 people, vote will be made Tuesday (2) on whether or not the town goes Sunday amusements. It will be the sixth time the vote is tried, having lost each of the last five trials. Beatrice is noted as one of the largest towns, if not the only minor state key west of the Mississippi, to cling to six-day amusements.

New Showman's Club

Youngstown, O., March 26.

A Showman's Club is being formed here, to include theatre executives, ex-vaude and circus performers, circus fans, et al. Jack McNulty, assistant manager of the Ohio Hotel, v.p. of the Charles Siegrist Showman's Club, heading the organization movement, assisted by Hal Petersen and John Elliott, for years manager of the RKO Palace here.

Sloan at Broad, Columbus

Columbus, March 26.

Mike J. Cullen, Loew's western division boss, named Joseph Sloan manager of the Broad, replacing Clinton Wunder, resigned. Sloan was formerly relief manager of the Capitol, Washington. Broad staff remains intact, Woody Wiler, assistant, and John Stiffler, student assistant.

Melba's Remodeling

Dallas, March 26.

Melba, Interstate downtowner, slated for complete remodeling job in near future designed to make house better suited for presentation of roadshows without interfering with film setup. New stage slated, along with new front, foyer changes and possible change in seating arrangement down front.

Also due for facelifting is the Palace at San Marcos, leased by the chain from F. W. Zimmerman. House was damaged in recent fire. Contemplated are new air-conditioning, balcony, seats and sound equipment.

Peters Reacquires House

Buffalo, March 26.

Majestic, Hornell, formally operated under long-term lease by Warners, has reverted to Arthur Peters, owner.

Walden, East side nabe, being remodeled by J. Lucsak.

William Bork handling the Rochester territory for Universal.

The Seneca, first of the Gammel chain, has been leased by them after 15 years to Henry Dege. Gammels are also leasing the Stadium.

Plaza, Rochester, with operation switch from F. B. Rusch to Harold B. Harper, will show Italian features exclusively.

F.P.-Canada Biz O.K.

Vancouver, B. C., March 26.

Famous-Players theatres in the interior have had better than usual biz recently because of lack of snow and consequent good roads.

Harold Warren has opened his Roxy theatre in Alberni, B. C.

Quagliotti Romano, Colonial op here, is up and around again after a serious auto accident. His two daughters have been looking after the theatre.

SEC Figures

Continued from page 7

sal's $900,000, while the other majors experienced the following slumps: Loew's $5,000,000; Par, $2,800,000; 20th Century-Fox, $1,000,000, and Warners, $2,000,000.

In terms of percentage of total sales, 20th Century-Fox had the best showing for 1938, although Paramount's gross ratio was higher. The sales revenues rose for the following: Loew's $1,000,000; 20th-Fox and Universal, $2,000,000, and Warners, $2,400,000. Columbia's grab was down $700,000 and Par's fell $3,200,000.

Broken down, these figures show the gross profit in terms of percentage of total sales was 30.4% for Columbia, 32% for Loew's, 40% for Par, 30.9% for 20th, 32.6% for Universal, and 71.3% for Warners. The net profit in relation to sales was a much different matter. Columbia's was less than one-twentieth of one percent, Loew's was 11.2%, Par's was 1.9%, 20th-Fox's was 11.9% and Warners 7%. Universal's net loss was 2.4% of total operating income.

The seven companies (including Monogram) had a combined operating profit of $38,000,000 which was 6.7% of sales, against $41,000,000 or 10% of sales in 1937. Combined charges for depreciation, amortization, etc., amounted to $15,000,000 The aggregate profit, after all charges including income taxes, was $21,000,000, which was 5.1% of sales, in 1938; comparable figures for 1937 were $33,000,000, or 8.2%. The dividend payments for 1938 of $12,900,000 included $2,700,000 on preferred, $9,100,000 on common and $100,000 in paper.

The combined balance sheet showed assets of $531,000,000, a drop of $1,000,000, with cash increasing from $8,000,000 to $32,000,000 and inventories, rising from $122,000,000 to $126,000,000. On the debit side, the books showed a drop from $54,000,000 to $48,000,000 in current liabilities.

14 UA Prod.

Continued from page 3

not approached UA for a producer deal, UA head insisted, despite reports that he might join the company.

Silverstone revealed that UA will deliver 23 of the 30 films it promised for 1939-40. European war which held Korda down to three pictures instead of the five scheduled, plus the death of Fairbanks, account for three of the films not made. Pictures slated for 1939-40 but being held over are 'Thief of Bagdad' and Chaplin's production, both because of production delays. Accounting for others which won't be delivered are Ernst Lubitsch's announced one, Small's turning out of four instead of a scheduled six, and Loew-Lewin's failure to get a picture under the wire before the close of the season. Goldwyn made up partially for the delayed product of other producers by delivering three instead of the two for which he was carded.

Date and location of the coming sales convention, the UA chief declared, will be decided before the end of the week.

Confirming earlier reports, Silverstone said UA will distribute no more Laurel and Hardy pictures after 'Saps at Sea,' now on the release schedule. There were to be four of the films, four reels in length, made by Hal Roach. Four-reel idea, however, did not work out and the pix were stretched to full length. Only two will have been released, as a result.

'Letty'

Continued from page 4

picture industry, Chief Justice Charles Evans Hughes held the precedent set under the patent laws—that the award can be restricted to the portion of profits traced to illegal use of protected ideas—is applicable in infringement suits. Decision, in which Justice James C. McReynolds did not participate, was a considerable victory for Metro.

Reviewing the involved controversy, the Chief Justice agreed that Metro infringed on the Sheldon-Barnes play, even though the studio insisted and the intermediate court agreed that 'the general skeleton' of the plot was a part of the public domain. Defense contention was that both 'Letty' and 'Lady' were based on the ancient trial of Madeleine Smith, who killed her Scottish lover. Title of the flicker was taken from book by Mrs. Belloc Lowndes, published in 1930. The highest court said the producers 'were not innocent offenders,' citing the Court of Appeals finding that the plot was 'deliberately lifted' and that evidence showed 'deliberate plagarism.'

Critical questions were whether the profits could be split between the producers and the authors and, if so, how the damage should be determined.

On the first point, the Chief Justice said the authors' claim that there can be no apportionment is 'untenable.' He said the objective of the copyright act is 'to provide just compensation for the wrong, not to impose a penalty by giving to the copyright proprietor profits which are not attributable to the infringement.' Opinion said there is no proof Congress intended to differ between damages in patent cases and in copyright matters, citing a legislative report explaining the desire to use a single yardstick.

Although the experts placed the value of the story considerably lower than the award, the highest court sustained the damages of 20% of the profits with the remark that the appellate court was required only to make 'a reasonable approximation.' The Chief Justice admitted the general average estimate was 10% but commented that 'equity is concerned with making a fair apportionment so that neither party will have what justly belongs to the other.'

4A's Beefs

Continued from page 7

and nixing Browne, Nick and all execs of the international body from interfering with the affairs of Local No. 143. The move against seating delegates from Local No. 143 was lead by C. O. Newlin and J. T. Latham, friends of Nick. Latham's previous stand against the seating resulted in a special committee being appointed to investigate his charges.

The charge made by Latham, Newlin and several others that the delegates of Local No. 143 were not in good standing fell when execs of the Local produced receipts for registered letters in which the per capita tax for Local No. 143 members were forwarded to international headquarters and the receipts were accepted by the committee as evidence the Local had maintained itself in good financial standing with the international.

Green's rebuke followed the following telegram sent to the Central Trades: 'President Browne of the IATSE protests the seating of delegates in the St. Louis Central Labor Union who are not recognized as members in good standing with I.A. I must urge that your central body refrain from seating anyone as a delegate unless and until it can be shown said delegate is a member in good standing with the international union.'

The delegates, elected following the ousting of Nick, are Robert Thomsen, incumbent prez of Local No. 143 and who led the fight on Nick; Albert Fridland, business agent and office manager, and E. D. James, secretary.

Candy Butchers With S.A. a New Source of Coin

Milwaukee, March 26.

Throughout the five-week run of 'Gone With the Wind' at the Fox Palace, the tedium of the four-hour show was broken by an intermission during which house lights were flashed on and candies and soft drinks were sold by pretty uniformed girls promenading the aisles, foyers and lobbies. The innovation (to the present generation) clicked with patrons and proved an unexpectedly lucrative source of revenue to the theatre. Coca-Cola sales alone are reported to have averaged around 1,000 bottles a day.

Now the intermission and refreshment idea is being tried out in the Fox Wisconsin, an ace house, to break the long sit between double features and is proving so welcome to patrons and so profitable to management that it is to be spread to other houses. Besides giving customers a chance to stretch their legs, the five-minute period of relaxation eases the eye-strain which has been a frequent ground for complaint in the past.

Thus is being revived in modern form a practice which in years gone by was an inevitable adjunct to burley, vaudeville and, in some cases, legit, and, of course, it always has provided an important part of circus receipts. Candy, gum, cigaret, soft drink, popcorn and peanut vending machines will still remain in lobbies and foyers to collect their quota of nickels and dimes in many houses, but the direct sales appeal of girls in the aisles seductively hawking their wares is adding materially to grosses.

Question now is: will theatres continue to operate the new (?) sales plan themselves, or will they let out this business as a concession to some outfit of specialists who would put more oomph into it?

CLEARY, LACHMAN TO MAKE 3 PIX A YEAR

Hollywood, March 26.

Maurice Cleary and Harry Lachman, a new indie producing combo, are preparing 'The Desert Priest' for their first picture. It deals with the career of the late Monsigneur John T. Crowley, padre of Death Valley.

New outfit plans to film three features a year for a major release still to be arranged.

Writers Shift to Col.

Hollywood, March 26.

Arthur Arthur and Robert Harari, scripting team, shifted to Columbia on a one-picture deal after working two years on the 20th-Fox lot. Their last Westwood job was "Passport to Love.'

New chore is 'A Girl's Best Friend Is Wall Street.'

Strike's Curbs

Continued from page 7

eration Committee, regardless of membership.

The Federation will have the support of the Central Labor Council, and plan means that a union must first get the approval of the Federation before ordering a walkout of its members. If it fails to do this it will forfeit the support of the other groups.

Both federal and county officials have started an investigation of job-buying by extras and activities of self-appointed squads in the extra ranks. Deputies Sutton and Thoms of the sheriff's 'major crime detail' are interviewing scores of extras and former employes of Central Casting Corp. In the meantime, a hot undercover fight has started for the post of vice-president and general manager of Central Casting, although the Producers have given no indication that Campbell MacCulloch, present manager, is resigning or that he will be asked to step out of job. The Producers Association is appointing a special committee to consider the report of the Screen Actors Guild charging that extras purchased jobs. No definite action is expected, however, before the full meeting of the Association April 1.

New York Theatres

THERE'S A BETTER SHOW AT THE
RKO
THEATRES

GONE WITH THE WIND
[illegible]
ASTOR B'way & 45th St.
ALL SEATS RESERVED
Twice Daily 2:30, 8:30 p. m.

2ND WEEK!
ERROL FLYNN
AND
MIRIAM HOPKINS
IN
"VIRGINIA CITY"
A New Warner Bros. Success
In Person: GEORGE OLSEN
And His Orchestra
STRAND B'way and 47th St., New York

LOEW'S State
HELD OVER! 2nd Big Week
Geo. RAFT • Joan BENNETT
"THE HOUSE ACROSS THE BAY"
In Person
Geo. JESSEL - Kitty CARLISLE
The HARTMANS . . . Others

RADIO CITY MUSIC HALL
"REBECCA"
Spectacular Stage Productions

Starts Thursday
[illegible]
Capitol
Fred ASTAIRE - Eleanor POWELL
"BROADWAY MELODY OF 1940"
A Metro-Goldwyn-Mayer Picture

"IT'S A DATE"
with DEANNA DURBIN
UNITED ARTISTS
Doors Open 9:30 A.M.
RIVOLI
Broadway at 49th St.
MIDNITE SHOWS

PARAMOUNT
3RD WEEK
Bing CROSBY
Dorothy LAMOUR
Bob HOPE
"ROAD TO SINGAPORE"
In Person
TOMMY DORSEY
and Band
BEA SHELTON
Midnite Screen Shows

RULE BANKRUPT

Beverly C. Rule, director and scenario writer, filed a voluntary petition of bankruptcy in N. Y. Federal court Thursday (21), listing $50 in assets and $2,726 liabilities. No one in the theatrical business is owed anything.

Rule asserts he earned $900 in 1939 and $750 in 1938.

ASCAP SLAP AT KLAUBER

ASCAP's Letter to Paley

(Copy)

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
THIRTY ROCKEFELLER PLAZA
NEW YORK CITY

March 21, 1940.

Mr. William S. Paley, President
Columbia Broadcasting System
485 Madison Avenue
New York, N. Y.

Dear Mr. Paley:

As you know, for many months a Committee of our Society has been struggling with the problem of working out the terms of the proposed new license agreement effective January 1, 1941.

The Committee devoted a great deal of time to the study of the industry and voluminous statistics relating thereto compiled by our organization, to the end that the plan as finally worked out by them would be fair not only to ASCAP but to the industry as well.

The Committee concluded its labors late yesterday afternoon and in the evening at a special meeting of the Board of Directors called for the specific purpose of considering the recommendations of the Committee, the plan was approved.

In the meantime, at the suggestion of the Committee I sent invitations to the representatives of a number of broadcasting stations throughout the country inviting them to meet with me and the Committee this morning to present the plan to them, and to obtain the benefit of an informal preliminary discussion. We endeavored to invite a fair cross-section of the industry, bringing into our meeting room the representatives of small independent stations, medium sized stations, affiliates and the networks.

As your Company is one of the largest chain broadcasting systems, we extended an invitation to your Mr. Klauber. Mr. Klauber came.

The meeting was duly called to order.

Thereupon I read to the meeting a prepared statement giving the details of the plan and informed the meeting that copies of the prepared statement were in course of preparation and would be ready for distribution a few minutes thereafter. In the meantime, I invited questions and discussion. Without any further ado, Mr. Klauber abruptly rose and after delivering himself of a few mumbled remarks, indistinct and unclear, peremptorily left the room.

The Committee feels that this man's conduct was unbecoming a gentleman and completely discourteous and certainly an abuse of the invitation extended to your Company. We are certainly reluctant to believe that this discourtesy reflects in any degree the spirit of your Company.

In view of the above, the Committee will be personally grateful to you if your Company will be represented by some person other than Klauber in any future discussions between us.

You will be interested in knowing that this is the first letter of this character that has been written in the twenty-five years of our existence.

With kindest regards,

Very sincerely yours,
AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.
John G. Paine.

HIS WALKING OUT STINGS SOCIETY

Personalities, Public Washing of Intra-Trade Linen Provides the Background for Fight—ASCAP Seeks to Split Stations—Taunts Miller With Network Angle

BITTER STUFF

Announcement by the American Society of Composers, Authors and Publishers last week of its new plan for licensing the broadcasting industry has been followed by a series of verbal crossfires which give much insight into the line of attack that the two camps will pursue during the next nine months. CBS and NBC have already undertaken to map out a line of strategy for keeping their affiliated stations in line, while ASCAP, borrowing the National Association of Broadcasters' tactics of some five years ago, has elected to make a couple of personalities the main targets for its defensive and offensive maneuvers. These two are Edward Klauber, CBS executive v.p., and Neville Miller, NAB pres.

Sideline observers in the trade predict that as the battle grows hotter the underlying issues of the proffered new contract will be lost in the haze produced by this concentration on personalities. These sideline sources also look forward to a repetition of the old industry custom of shouting loudest at meetin' and dealing with the 'enemy' by the side-door. They likewise anticipate that usual after-the-battle cry of somebody having been sold by somebody else down the river.

Never before, states ASCAP, has it felt so confident of success. Its current mode of strategy gives top places to the element of surprise and the device of taking the offensive at all times. All retaliations or verbal comebacks are to be swiftly delivered, with no punches pulled. How important a part these methods will play in the forthcoming proceedings has already made itself evident, and in dramatic fashion.

Klauber Walks Out

The calling in of representative broadcasters last Thursday (21) to listen to a reading of the new licensing plan was an overnight change of tactics on the part of

(Continued on page 32)

Paley's Reply to ASCAP

(Copy)

COLUMBIA BROADCASTING SYSTEM, INC.
485 MADISON AVENUE
NEW YORK CITY

Office of the President

March 22, 1940.

Dear Mr. Paine:

I am very sorry to hear from your letter that you regard Mr. Klauber's actions at your meeting yesterday as being discourteous. I have worked with Mr. Klauber for many years and know that it is impossible for him to behave in the manner interpreted by you in your letter.

Having heard accounts of this meeting not only from Mr. Klauber but from Mr. Ream [Joseph Ream, CBS staff attorney], I am amazed that you should write such a letter or try to tell one of your largest customers who shall or shall not be delegated to have business dealings with you.

Mr. Klauber was very much disturbed at the obvious attempt to eliminate the National Association of Broadcasters from the discussions with you, and stated clearly that so far as his company was concerned, your proposals would be referred to the negotiating committee of the National Association of Broadcasters. I am heartily in accord with his determination to resist all attempts to split our industry into hostile camps.

Mr. Klauber, as executive vice-president of this company, has complete charge of such business matters as may arise between your Society and this company. If at any time he chooses to delegate this function to some one else, that is wholly a matter for his own decision.

Very truly yours,
William S. Paley.

Mr. John G. Paine
American Society of Composers, Authors and Publishers
30 Rockefeller Plaza
New York, N. Y.

CITIES SERVICE MAY QUIT AIR

Reported that Cities Service, which rates as one of NBC's oldest accounts, is quitting radio at the expiration of its present network commitments.

NBC stated Monday (25) that it had not received any word to that effect, while Lord & Thomas, agency on the account, declared that it wasn't sure either way.

SOSNIK LEAVING RADIO FOR DECCA MUSIC POST

Hollywood, March 26.

Harry Sosnik is retiring from radio to take over the post of music director for Decca in New York. He has tendered his resignation to Lennen & Mitchell as music chief on Woodbury Playhouse and leaves in two weeks for the east.

Sosnik has been with L. & M. for three years and also handled the music on the recent Joe E. Brown show for Benton & Bowles. He has made many records here for Decca and and also did guest shots on Fitch Band Wagon.

Ameche Show Is Cast

Personnel for the Old Gold show which debuts on the NBC-red out of Hollywood, April 5, has been completely sewed up. Mann Holiner will produce and the cast will consist of Don Ameche, Claire Trevor, Pat Friday and Victor Young, maestro. Wendell Niles will announce.

Tom McKnight's adaptations of Mark Hellinger stories will be used in the dramatic spots.

Joe Allen Assures Job On Vitalis to Van Steeden; Rules Down Harry Salter

Peter Van Steeden will have the baton assignment on 'Mr. District Attorney' when it takes over Vitalis' Thursday evening spot on the NBC-red April 11. Harry Salter has handled 'Mr. D. A.'s' incidental music since the inception of the program.

The Phillips Lord office, owner of the show and Ed Byron, the producer, argued last week for the retention of Salter, but Joe Allen, who has charge of all radio for Bristol-Myers, decreed that the job would have to go to Van Steeden. Latter is the leader for all other B-M programs.

OLD TIMER BACK

Dave Cashim Is Press Agent For WOV, N. Y., Italian Station

Dave Cashim, veteran radio editor and press agent who was with WOR, New York, for eight years is back on Broadway as publicity and special events director for the Italian-language station, WOV. It's first time latter has had a full-time staff puffer. Has heretofore been on account on the side for Ed Dukoff and later Adrian Flanter.

Another new activity at WOV is an artists bureau under Syd Leipzig. He has just brought in an assistant from vaudeville, Sammy Harris.

Cashim was on the Miami News for some time, later in the engineering business in Newark. He left WOR about five years ago.

Lew Valentine to Dallas

Chicago, March 26.

Doctor I. Q. (Lew Valentine) show moves to the Palace in Dallas starting April 8.

Valentine now has his Mars candy quizzer on the stage of Grauman's Chinese in Hollywood.

Faulkner With CBS

George Faulkner has joined the writing staff of CBS' program department, reporting direct to Bill Lewis, v.p. in charge of that department.

Faulkner used to be with J. Walter Thompson.

WSJS JOINS NBC

Former CBS Newspaper-Owned Station Is 188th on List

WSJS, Winston-Salem, N. C., joins NBC, effective June 26, as the 188th affiliated station. It will be a member of the Southeastern supplementary group. Basic rate will be $120 an hour.

Owned by the Piedmont Publishing Co., the station was formerly affiliated with CBS. It operates on 250 watts power, at 1310 kc.

ABOLENE SPREADING TO DETROIT AND L.A.

Abolene cleansing cream (McKesson & Robbins) is extending its daytime spot campaign to include Los Angeles and Detroit. It's already on WJZ, N.Y., KDKA, Pittsburgh, and WBZ, Boston by way of the 'Breakfast Club,' on KFRC, San Francisco, via a similarly titled show and on WBBM, Chicago, as the underwriter of 'Norman Ross' presents.

J. D. Tarcher is the agency.

Dupuy Joins McManus; Rhea Diamond to WNEW

Judy Dupuy, assistant to news editor Dick Bard at WNEW, N.Y., has resigned from that station to become assistant to Jack McManus, recently appointed radio editor of the forthcoming 'P.M.,' new New York daily newspaper scheduled to begin operations soon. She will be replaced by Rhea Diamond, who leaves her spot as aide to Leon Goldstein, news ed of WMCA, N.Y.

Miss Dupuy's resignation is effective April 8.

Toronto-Montreal To Bally 'Rivalry' A la St. Paul-Mpls.

Bauer & Black figures on extending its 'Quiz of Two Cities' stanza, which started on WCCO, Minneapolis-St. Paul, to national proportions. The underlying idea of groups in two towns competing with each other will be maintained through a single station which maintains studios in two different towns or a two-station hookup. Programs of this description have already been placed by the account on stations in Toronto and Montreal.

Ruthrauff & Ryan is the agency.

ADMEN SHOW UP IF ASKED TO BREAKFAST

Chicago, March 26.

As part of a drive to sell the NBC 'Breakfast Club' show for spot sponsorship throughout the country, NBC last week tossed a special breakfast for station reps and agency execs, and pulled a mob of 120 despite the 7:30 a.m. call and tough snowstorm.

Sid Strotz, NBC central division v.p. and chief, hosted at the spread and gave the boys a history of the program and explained the sales set-up for local sales.

As deal stands, Breakfast Club' is offered on affiliated NBC stations for sales to local or national spot advertisers in 15-minute portions. In return station compensates NBC with 25% of the station's daytime rate according to the latest NBC rate card.

DARRELL MARTIN OUT

Veteran Radio Editor to Try Personal Management

Pittsburgh, March 26

Darrell V. Martin, veteran radio editor, and the Post-Gazette came to a parting of ways last week. He resigned after differences with the management, and plans to go in for personal representation of bands and singers. Currently under contract to Martin is Rita Rhey, vocalist with Gray Gordon, whom Martin discovered here in a local high school.

Martin began radio columning for old Chronicle-Telegraph here back in the early 20's. Succeeding him is Vincent Johnson, who also writes a weekly music column, which he will continue.

'What's My Name' Okayed

'What's My Name?' has received its third 13-week and from Procter & Gamble. Latest renewal becomes effective May 3.

Program is on the NBC red Friday nights.

Molle, Energine, Radio Accounts, Shift To Sterling Products in $6,000,000 Deal

Cummer Products Co., which controls Molle Shaving Cream, Energine and Kling Dental Powder, has been bought by Sterling Products from the Amster Bros. The price is reported to be $6,000,000. The firm's factory is in Bedford, O.

Known to the trade for its policy of low-priced programs, Cummer Products currently has 'Battle of the Sexes' (Molle) on the NBC-red and 'What Would You Have Done?' (Energine) on the NBC-blue. Stack-Goble is the agency.

Makes the second buyout for Sterling in several months. Other was Ironized Yeast.

SAVINGTON CRAMPTON RETURNS TO RADIO

Savington Crampton, who resigned an associate editorship on Fortune to return to advertising as v.p. of Ferry-Hanly Co., is back in the radio end, handling the new George Ehret beer show which preemed Monday (25) over WMCA, N. Y.

When with J. Walter Thompson and Esty, Crampton was on the Lux and Camel accounts (radio).

Lucky Strike Agrees to Revise Methods of Rating Best Tunes After Publishers Protest

American Tobacco Co. has agreed to meet half-way the protests lodged by the Music Publishers Protective Association on the way current tunes are rated on the Lucky Strike Hit Parade (CBS). The cig manufacturer proposes to re-examine its system in compiling data for the weekly rating with a view to eliminating the elements that have proved objectionable to publishers.

Walter Douglas, MPPA chairman, who held the talks with ATC officials last week, was informed that an attempt would be made to revise the system within a couple weeks but that they didn't want to be held to any deadline since much more time might be required. Douglas had informed the ATC that the publishers' main objections were centered on the inclusion by the survey of phonograph record sales and requests received by band leaders. The publishers, he said, saw no reason why the survey out of which these ratings were compiled could not be limited to performances on the networks and sheet sales.

It has been the music industry's contention that the song numbers on the 'Hit Parade' have as a rule been haphazardly ranked with the result that orders from jobbers have been seriously affected. In some publisher quarters there has been strong objection to any ratings at all on the program. Other publishers are of the opinion that the ratings can do no harm as long as the system behind it reflects a true picture of the relative popularity of current tunes.

Charlotte AFRA Deal Negotiating; Start Chi Arbitration Tues. (2)

American Federation of Radio Artists is negotiating for a contract with WBT, CBS station in Charlotte, N. C. James Porter, new national organizer, is representing the union. Contract would follow the standard form for such station agreements.

Postponed hearings in the arbitration of AFRA dispute with the networks over the Chicago local scale will begin next Tuesday (2) at the American Arbitration Assn. headquarters in New York. Tribunal will include Wesley Sturges, Nathan Isaacs and George K. Bowden.

Charles L. Hotchkiss is now with the radio department of Sherman K. Ellis' Chicago office. Hotchkiss was formerly with NBC.

'Manhattan Mother' Off Unless Night Spot Open

'Manhattan Mother,' daily serial for Chipso over CBS at 4:30 p.m., will be taken off the air after April 5, with no replacement so far set. Idea is to find a more suitable spot, preferably evening, for the show, which is aimed for a semi-sophisticated audience. It's scripted in Chicago by Orin Tovrov, but originates in New York. Author also writes the 'Ma Perkins' serial.

'Manhattan' started several years ago as a sustainer out of Chicago and has been all over the board, from early morning to its present late afternoon spot. It has aired from New York for the last 13 weeks. Pedlar & Ryan is the agency.

EXPO REP ON SO. AMERICAN CHECK-UP

John L. Clarke, representing the radio section of the New York World's Fair, left last night (Tuesday) for South America by clipper plane. He will visit Brazil, Argentina, Uruguay, Chile, Ecuador, Panama and Mexico to arrange for the broadcasts every Sunday afternoon at 2 p.m. (New York time), which NBC, CBS and MBS have severally agreed to carry as part of the exposition's goodwill hands-across-the-equator stuff.

It looked last week as if a recent siege of mumps would spoil the trip for Clarke. Bill Card, the traffic manager of the radio section, was standing by in the wings to substitute. In the meantime, John S. Young is back from his trip to the southern hemisphere.

Young's division is separate from the public address system this year and will be headquartered in the press and promotion building. Walter Quilliman, production man; Joe Bates Smith, writer, and Ann Taylor, assistant to Card, are already back on the payroll. Fredericka Millet comes in to head women's activities on April 11 when returning from a Caribbean cruise.

The 1940-41

VARIETY

RADIO DIRECTORY

is now in

Editorial

and

Advertising

Preparation

VARIETY

154 W. 46th St.

NEW YORK CITY

Television

Continued from page 3

making should be continued or the modification should stand and which course will benefit the public most.

Attempt to control business and advertising policies, reflected in suspension of the commercialization rule and decision to reopen the video hearing, caused much alarm, particularly because the regulators acted under the guise of 'protecting' the public. Industry observers tended toward the view that the FCC went beyond its jurisdiction, stretching public interest, convenience and necessity close to the breaking point. To the more cynical watchers, the most upsetting implication in the action was that a working majority of the regulatory body is determined to follow a course more than likely to wind up in government ownership if pursued to a logical conclusion.

Expected Action From Ads

Suspension order came out of a clear sky, though there had been some expectation the Commish would take umbrage at RCA's advertising drive. The most that had been looked for, however, was a statement reiterating past warnings to the public that service still is subject to much improvement plus possible hearings on RCA's requests for operating permits to see if the NBC parent was endeavoring to freeze the art at its present level.

Little comfort was found in the fact that Commissioner T. A. M. Craven strenuously fought the action taken or that Commissioner Norman S. Case undoubtedly would have sided with him if present. (Case has been seriously ill more than a month.). Degree of antagonism on the part of the Commission was plain. Good part of the only business meeting of the week, Friday (22) was devoted to heated discussion about what should be done. The final decision was reached long after usual close-of-business hours, when Craven's arguments had been rejected.

In extremely blunt fashion, the Commish left no doubt of its objective. Statement announcing the decision to resume the inquiry to see 'whether research and experimentation and the achievement of higher standards of television transmission are being unduly retarded by this company, its subsidiaries or other licensees' was one of the most bristling accusations ever issued.

Summing up the views expressed by the committee consisting of Commissioners Craven, Case and Brown and repeating their own warnings to the public in the explanation of the new rules and policy, the Commish majority pointed the finger unmistakably at RCA.

Sarnoff 'Amazed'

The retort of RCA was a statement that David Sarnoff was 'amazed' at the arbitrary, hasty decision to withdraw permission to start commercial service. With the rest of the local industry front flustered, RCA head declared:

'We have spent nearly ten million dollars in developing television and in trying to create a new art and a new industry. We thought that we were proceeding exactly in accordance with the order on this subject recently adopted by the Commission.'

While the principal reaction among industry people was one of bitterness toward the regulators, there also was some feeling that the FCC may have a bear by the tail. In the long run, it was suggested, the Commish may find that by focusing so much public attention on RCA it has helped bring about a monopoly, rather than checked tendencies in the direction of concentration of power in video fields. There is bound to be political attack on the FCC, based on its contention that the 'public interest' features of the law give it jurisdiction over the receiver manufacturing business, most observers thought.

There was considerable wonder what effect the RCA incident may have on the FM hearings now in progress and the Commission's disposition to adopt new rules covering use of the ultra high frequencies. Since RCA is playing such a prominent part in the FM fight—with five applications for new Armstrong-technique stations being docketed by NBC last week—it was feared the regulators will stiffen against appeals for relaxation of restrictions preventing commercial exploitation of this system. As long as a majority of the regulators feel they have been tricked, it would be natural for them to adopt a extremely suspicious attitude toward any proposals to alter present policies and regulations.

NBC Jammed Up on Clearance Of Web Shows to West Coast Because of Sperry's Baseball

Biggest business headache that NBC has had to contend with in some time is the one that has developed on the west coast as the result of commitments made to Sperry Flour for nighttime baseball broadcasting by the blue Pacific link. Under this obligation it will be impossible to clear any of the regular NBC commercial programs between 8 and 10:30 p. m. PST. Last year the Sperry baseball broadcasts caused hardly any inconvenience to the rest of the Pacific blue's schedule but this season there is so much network business that NBC finds itself practically stumped for a way out.

The stations committed to carry these Pacific Coast league games at night are KGO, San Francisco; KJR, Seattle; KEX, Portland; and KGA, Spokane. The network shows caught in the logjam include 'True or False,' 'Information Please,' 'Aldrich Family,' 'Breezing Along' (Philip Morris), 'Musical America' (Westinghouse), 'Amazing America' (Greyhound Bus), and Carson Robison (Musterole). Also there are 'Easy Aces' and 'Mr. Keen' which have been scheduled to go blue Pacific April 30. Canada Dry has an 8 o'clock guarantee for 'Information' in this same area.

NBC admits that it's got a tough nut to crack in this situation and it also realizes that its inability to deliver the west-coast link during the summer might affect the blue network's business. Western and eastern divisions of NBC have pooled their schedule manipulating talents in an effort to straighten out the mixup.

Games Affect WGN

Chicago, March 26.

Due to the arrival of play-by-play baseball, WGN is moving its 'Fifth Row Center' dramatic Mutual sustainer from Sunday afternoons to Friday evenings, the switch going into effect as of April 19.

Headliners set for the shows are Elissa Landi for April 1, Francis Lederer on April 7, Carmen Miranda on April 19, Bobby Clark and Luella Gear on April 26, and Tallulah Bankhead for May 3.

Columbia Workshop From L. A. (Robson) in April

First Columbia Workshop program during April will originate on the Coast, the three being slated to air from New York. All four will be handled by different directors.

Lineup is 'Sunset Boulevard,' April 4 from Hollywood, directed by William Robson; 'My Client, Curley,' (a repeat) April 11 from New York, directed by Norman Corwin; 'Three Strikes and You're Out,' April 18, directed by Brewster Morgan; 'America Was Promises,' April 25, directed by George Zachary.

HUMMERT BIZ MAY GO OUT NEXT WEEK

Blackett - Sample - Hummert may start distributing within the next week part of the large amount of Sterling and American Home Products business that has been on tap for months. The campaign on the Texas State Network will likely be boosted from a daily hour to a daily hour and a half and also on the verge of release is a similar campaign for the west coast. Latter would also start at an hour a day and gradually build up.

Some of the billings may also be placed through the World Broadcasting System, but this angle is still pretty much unsettled.

Bankrupt Radio M. C. Lists $5,000 Damage Award in Liabilities

Detroit, March 26.

Listing his chief liability as the $5,000 damages recently awarded Helen Louise Stong, nitery and radio entertainer, Charles Stanley (Charles O'Rourke), m.c. of 'Happy Hour Club' over WMBC here, last week filed petition in voluntary bankruptcy in federal court here. He listed $7,906 in liabilities and $106 in assets.

Miss Stong sued Stanley for $25,000 damages following an auto accident caused, she testified, by Stanley's 'smartalec' driving while she, Ethel Verlee, another entertainer, and Stanley were en route to Milford, Mich., to fill an engagement. Medical testimony revealed that Miss Stong's nose was almost torn from her face and was saved only through plastic surgery. Circuit court held that, since Stanley had booked the Milford engagement, he was Miss Stong's employer and therefore awarded entertainer damages of $5,000. Miss Verlee, also injured in the crash, also planned to sue.

DUNKMASTER JUMPS APRIL FOOL'S DAY

Minneapolis, March 26.

WCCO's third annual doughnut-dunking contest occurs Saturday, March 30, instead of April Fool's Day. This is so the farmers can get in on the big rally.

Cleveland Card, the dunkmaster, will preside at the Hotel Nicollet grand ballroom at 7 a.m.

David Rose at Lee Web

Los Angeles, March 26.

David Rose has been named music director of the Don Lee network. He will have 15-piece orchestra with Betty Jane Rhodes and Maxine Gray as vocalists.

Rose has been writing the arrangements for his wife, Martha Raye.

Rainbow Valley, written by Don Parker, announcer, will bow over KSO, Des Moines.

NBC'S FLORIDA DISC MIX-UP

NBC is trying to find a way out of the dilemma created by the refusal of its Florida affiliates to take the serials, 'John's Other Wife' and 'Just Plain Bill,' by the wax route. The network, unable to feed the shows to the Florida outlets at the same time of the eastern live broadcasts because of previous commitments to Procter & Gamble for the same stations, resorted to the device of taking 'Wife' and 'Bill' off on records at Washington and then at a later hour rebroadcasting the twin programs over its southern circuit to Florida.

The Florida outlets concerned advised NBC that their contracts didn't require them to accept anything but live broadcasts. Also involved is the speculation that if this device fails the account, Sterling Products, might elect to place the two delayed shows on a spot basis.

Four Hummert Serials Spotted Mid-Afternoon

Shift of 'John's Other Wife' and 'Just Plain Bill' from the 10:15-10:45 a.m. slot over NBC red (WEAF) to 3:30-4 p.m. niche on the blue (WJZ) network effective Monday (25) lines up four Blackett-Sample-Hummert shows in sequence in the latter spot. Pair now follow 'Orphans of Divorce' and 'Amanda of Honeymoon Hill' at 3 and 3:15 p.m. respectively.

'Wife' is sponsored by Old English Wax and Kolynos, while 'Bill' plugs Anacin and Bisodol. 'Orphans' is bankrolled by Haley's M-O and 'Amanda' by Dr. Lyons.

WHO-GETS-WHAT STRUGGLE

From the Production Centres

IN NEW YORK CITY . . .

'Life With Father' held curtain until 9:05 p.m. last night (Tuesday) to permit its star-author, Howard Lindsay, to appear on 'Information, Please' ....Major Bowes ticked off his sixth radio anni last week....Fredericka Millet, radio director of President's ball, sailed Saturday on Kungsholm cruise....returns to World's Fair for summer....Ted Streibert back at WOR after loll in Nassau....Another New Yorker relaxing in the Bahamas is Ted Steel of Benton & Bowles....VARIETY's Gate Taylor off on long trip into the western country....Arch Oboler looks very Hollywood circulating around town in a sweatshirt, a pullover and a jacket sweater.... he doesn't get Hawaiian vacation after all, called back to Metro pronto.... Buddy Clark recorded a group of tunes last week for the Associated Recorded Program Service and Muzak at the AMP recording studios.... Helen Menken got the radio drama nod on a list of best dressed women put out by the Fashion Academy....Katharine Hepburn (stage), Hildegarde (night clubs), Lucy Monroe (opera), Molly McGee (radio comedy), Gladys Swarthout (concert) were others....That eagle stunt last week paid off big in word-of-mouth publicity for Fred Allen....Goodman and Jane Ace will have a summer home near Deal, N. J., this year....they also acted as apartment scouters last week for incoming Eddie Cantor.

Time magazine will fill Jack McManus' radio editorship from its own present staff....McManus to new P. M. daily and will have three pages every day....also three aides ...Dr. Charles M. Courboin, long heard over Mutual, dedicates new organ May 19 at St. John's Lutheran Church, Manhattan, of which WOR's Julius Seebach is a member....Courboin plays West Point April 7....Katherine Dunham West Indian dancers appeared on NBC telecast Saturday. ...Rowland Field handling the turn.... 'Midnight-to-sunrise' daily program on WHOM switched....Frank Krueger now in charge, assisted by Tony Holland....Ray Green assigned to WHOM sales, while his assistant, Bob Carson, joins daytime announcing.

Chester Bowles away for short vacation....Linda Lee, the singer, and Virginia Campbell, dramatic actress, teamed as sister song-and-dance act in forthcoming legit 'Medicine Show'....Burr Cook, script writer, has gone to Washington to work with the Radio Division of the U. S. Office of Education on juve programs....Al James, a program manager for the Compton agency, to Montreal for several days, to see about French language broadcasts of Procter & Gamble shows.

Irna Phillips' script for the Good Friday (22) chapter of 'Guiding Light' was a repeat of last year's much-praised stanza....New 13-week series of 'Democracy in Action' programs are devoted to housing and are scripted by Broughton Tall....Victor de Veritch, violinist, and Alexander Laszlo, pianist, doing a series over WQXR beginning Wednesday (3)....Frank Dahm, who scripts 'Pretty Kitty Kelly,' has taught four of his five youngsters to ski and they all go on skiing trips together.

WHAS, Louisville, has concluded its own 'Hobby Lobby' contest and will send the winner to New York to appear on the CBS program, the station footing transportation and expenses....Local winner was woman who owns a collection of 1,200 tiny boots, shoes and slippers, which she has been collecting since 1931....Other semi-finalist was man with collection of obsolete flags of governments which no longer exist or which have changed their flags....

Bea Wain and Barry Wood have had their options picked up by Lucky Strike (Hit Parade), effective May 4....James Hill, who was once a staff writer for NBC in New York, has joined the junior writing staff at Metro ....Paramount is screentesting Danny Kaye, radio and legit comic. Deal being handled by CBS artists' bureau....Ralph Hunter has sold a script to Lambert & Feasley for 'Grand Central Station'....C. D. Morris on one of his periodic visits to Chicago....Clifford Goldsmith, author of the 'Aldrich Family' series, was taken sick during his Mexican vacation and was flown back to his Paoli (Pa.) home, where he's now confined.... Arthur Boran now m.c. of 'Musical Mysteries,' which recently moved to WINS.

IN HOLLYWOOD . . .

Bill Moore turned over his publicity office to Neaville Reay and took over as Coast rep for William Esty....John Frazer, NBC announcer, goes off the deep end April 2 with a non pro....Hal Bock prowling the Coast with new publicity ideas for NBC stations....Paul Kesten, CBS v.p., here for a few days....Lou Ruppel, Columbia's publicity chief, rested up at Palm Springs for a week before making his first call at KNX....Skinnay Ennis headed for the hoop after last week's Bob Hope show. An old back injury....NBC's treasurer, Mark Woods, passing a few days here ....Charlie Vanda put at rest all those rumors linking him with various jobs by announcing he is staying as CBS western program director and never had any intention of chucking the network berth.

IN CHICAGO . . .

Hill Blackett back in town....Glenn Sample due back on April 1. ..general B-S-H huddle with Procter & Gamble execs....NBC Chicago engineers holding dinner at the Morrison hotel on April 19 with Ted Weems' orchestra set for the shindig....Judith Waller to the Coast for a couple of educational meetings....Wyn Orr back on NBC production staff for a one-month fill-in....Kitty O'Neill, the Laughing Lady, to the Coast.... Bob Burns, Bob Burns' big brother, guesting on the WLS National Barn Dance shows....William Rath, Robert Gist, Harry Canesdale, Ray Stuber, Bob Barron added to 'Li'l Abner' cast....Pat Murphy joined cast of 'Story of Mary Marlin'....'Fibber McGee and Molly' show won an award from the Chicago Federated Advertising Club for the best radio program produced in Chicago during 1939. Special acknowledgment was also given to the Needham, Louis & Brorby agency and to William Connolly of the Johnson firm....Major award by the Chicago Federated Advertising Club for the best work in bringing recognition to Chicago as an advertising center went to A. C. Neilsen for his company's Audimeter.

Al Stracke, bass yodeler with Cadets quartet, ill with heart ailment and is being subbed by brother Win Stracke, member of 'Hymns of All Churches' choir....Mercedes McCambridge added to 'Arnold Grimm's Daughter' cast, Henry Hunter, Helen Behmiller and Arthur Kohl to 'Story of Bud Barton,' Gladys Gwyne to 'Glorious One'....Margaret Speaks one-niting for some concerts through the midwest....Dave Owen, General Mills' production chief, back at local Blackett-Sample-Hummert desk after journey to New York to get 'Light of the World' program started .. Ed Burke set for a p.a. week in the State-Lake....Mary Little, radio editor of the Register and Tribune, Des Moines, was here covering daytime script shows at NBC and CBS.

Howard Keefe, from the ad dept. of Chicago American, joins Mutual as time salesman out of Chicago....Phillip Merivale does 'Nathan Hale' on 'Fifth Row Center' on WOR-Mutual Sunday (24)....Walter Duncan, WNEW, N.Y., national sales manager, upped to vice-presidency in same capacity last week.

Rubber Heels

Considered by station reps as the height of something or other is the request being made by the agency for a rubber heel manufacturer. The agency first started off with asking that if it made available a contract for nine one-minute announcements would the station concerned make two or three gratis announcements.

After this angle had been rejected the agency then inquired whether the stations would contribute a merchandising campaign, that is a series of letters to local shoe repairing shops calling attention to the spot announcement campaign, with the advertiser limiting his end of the expense to a penny postage per letter. This inquiry has so far received the same short shrift.

ARMSTRONG'S F-M POSES PROBLEMS

Hearings Characterized by Emphasis Upon Bewildering Engineering Complexities and Possible Influence on Patents, Present Methods and Future of Television, Facsimile, Etc.

LOTS OF HAZE

Washington, March 26.

The United States Government, the technicians of broadcasting and television, and the entrepreneurs interested in the future exploitation of the upper ether were engaged last week in fitting a jig-saw puzzle together. The occasion was the Federal Communications Commission's hearings into the characteristics, meaning, importance and future of the so-called frequency-modulation, or Armstrong system, of 'improved radio.' In the background of these hearings is the overlapping problem of television, the clash of patent and financial interests, and the hopes of some scores of existing radio stations that see in the Armstrong engineering methods their chance of enjoying a signal improvement giving them advantages comparable to clear channel occupancy under existing conditions.

Television Barring Path Of Armstrong Growth?

An implicit question overshadowing the hearings was this: whether, as the Armstrong camp claims, the ultra high frequencies are too generously earmarked for slow-going television to the claimed impediment of rarin'-to-go F-M. In the meantime the engineers' bigwording takes more study than an income tax blank. But it is pointed out that just such haze-enveloped technical hearings as these have, in the past, meant everything to the who-gets-what horsetrading that is so natural to the Washington end of the broadcasting industry.

Not figuring directly in the present goings-on, but undoubtedly present in spirit and as observers are the telephone monopoly representatives. Broadcasters have been doing much speculation about the possibility of the Armstrong system eventually eliminating the present land line type of network and making wireless contact the rule of the future. All sorts of possible shake-ups of status quo in broadcasting are implicit in the Armstrong challenge. Compromises and agreements and cross-licensing established 20 years ago might conceivably be offset by coming developments. At least the dopesters are giving attention to such revolutionary possibilities.

All Pretty Obscure But FCC Hopes for Light

F-M advocates told the FCC that opening of the ultra high frequencies to permit commercial use of F-M will put broadcasting on the threshold of a vast new era but will not bring any revolutionary change in the industry or in listening habits. The engineers' field day, during which the regulators tried to pick their way through a maze of extremely involved testimony replete with mystifying phrases and complex theories, was highlighted by predictions that F-M eventually will replace present standard broadcasting but not so speedily as to cause a great upset for either the operators or the public and will enable stations to render a far more desirable type and quality of service than is possible with the technique used for the past two decades.

For four days, the kilocycle dispensers heard appeals for more ribbons and for permission to launch commercial operation but at the end of the first week they were as far as ever from knowing what the experts think is the most desirable allocation plan, how all the conflicting demands of various factions for more facilities can be reconciled, or what the economics of the industry might be if the advance takes place. Groggy Commissioners recessed Thursday (21), still trusting some easily understood answers will be forthcoming to help them in formulating policies.

Principal points registered during the initial round were:

1. General agreement that Armstrong operation in the part of the spectrum between 41 and 44 megacycles will deliver signals far superior to those now available from transmitters using 550 to 1600 kc.

2. Additional stripes should be made available, with each band 200 kc wide, and the frequencies should be in a bloc rather than scattered over a large segment of the spectrum.

3. Congestion now handicapping the industry and depriving large sections of the public of desirable service can be greatly reduced as soon as commercial Armstrong operation begins.

4. For several years—until normal receiver replacement has wiped out all sets now in use—and possibly for a much longer time, there still will be need for stations such as those now delivering virtually all of the domestic radio service. The clear-channel plants particularly will have to keep running because rural areas must rely on secondary signals long after thickly populated areas are tuning only to FM transmitters.

With several Commish members frankly dubious about the wisdom of lifting restrictions, Major Edwin H. Armstrong, inventor of FM technique, led a parade of experts who have kept close watch on the several experimental plants now in operation, while John Shepard, 3rd, most enthusiastic of the commercial broadcasters toying with the Armstrong system, asserted that broadcasting licenses will become much more valuable when the industry moves upstairs.

Fred Thompson Fears Educators Will Be Out

Rivalry between different groups eyeing the ultra high frequencies came to the surface only momentarily during the first installment of oratory. Anticipating a new outbreak between the commercial and educational broadcasters, Commissioners Fred L. Thompson and Paul A. Walker showed apprehension that money-makers will grab off all the facilities. Disagreement over television's place in the spectrum flared, with Commissioner T. A. M. Craven questioning the fairness of demands for one channel now earmarked for visual transmission and CBS urging the regulators not to injure television in attempting to help Armstrong. Craven also was quite interested in the effect of Armstrong on facsimile while Chairman James L. Fly was most concerned about allocation methods, fearing repetition of the trial-and-error method that characterized dispensing of facilities in the standard band.

There is little prospect that—even if commercial operation is allowed immediately and more ribbons are opened—existing stations will suffer severely in the near future from F-M, both Armstrong and Shepard maintained. Time will be required to build up audiences and sufficient stations, they emphasized, and maximum possibilities cannot be exploited for years.

While it is true F-M will permit establishment of many more transmitters than can be allotted to amplitude modulation plants on the ribbons now used for broadcasting, Armstrong startled the Commish by advancing the idea of high powered F-M outlets quite far apart. He visualized some 50 kw outlets, with separation of 300 to 400 miles, primarily to render a chain-type service, and a mass of low powered plants serving a 30 or 40 mile area. The belief that the country could be dotted with as many plants that almost every community would have at least one source of programs must be modified, he insisted, because F-M's success is greatly influenced by topography.

The elusive allocation yardstick troubled the Commish, but promises were given by the 'trade association' F-M Broadcasters, Inc. and RCA that formulas will be suggested before the inquiry concludes. Armstrong confused and bewildered the regulators after explaining the characteristics of F-M transmission, and the other engineers who took the stand were unable to clear up the mystery about the best scheme for ladling out the facilities.

Armstrong Explains How His System Is Licensed

Concern over possible monopoly was shown by the Commish, which quizzed Armstrong sharp' about his licensing arrangements. Admitting F-M will require use of patents held by others in addition to those which he has obtained, the inventor disclosed the terms on which he has authorized manufacturers of transmitters and receivers to employ his discovery and the conditions that operators have to meet. With three transmitter makers and 10 receiver plants authorized to turn out equipment, he said he will license anyone with sufficient skill and interest. Manufacturers of transmitters pay a lump sum, up to $25,000; station operators make a single payment on a sliding scale running from $300 for a 250-watt plant to $5,000 for a 50 kw outlet and receiver makers pay both a fee and royalty.

Cost of receivers was another item that attracted much attention. Armstrong was certain that with mass production, sets will come down to a price level comparable to the standard equipment now in use. A combination machine, covering both the standard stations and F-M plants can be obtained for $145, but a better speaker, adding to the cost, should be used when the sets are confined to F-M technique. Table models for receiving F-M programs only market for $65 now, he remarked. Transmitters will cost about the same as ultra-high amplitude equipment, he added; now a 5 kw installation requires an outlay of about $20,000 and a 1 kw plant can be erected for $8,500 to $9,500.

Certain that F-M is ready for regular service, Shepard voiced the operators' view that regular licenses would encourage more operation, stimulating original programs, more hours, and more applications. Industry must be able to look forward to eventual revenue of it is to exploit the field, and the Commish should not require stations in small communities to operate 18 hours daily. Likewise, it is impossible for the industry to undertake providing service to the thinly-settled areas as long as it is forced to run on experimental tickets.

Engineers from Yankee Network, General Electric, Stromberg-Carlson, WDRC, and Connecticut University presented voluminous measurements to back up contentions of Armstrong and Pickard about the quality of service and fidelity of transmission. All agreed F-M stations can outride noise, both static and artificial, better than amplitude modulation plants, although man-made noise increases as the frequencies become higher.

WCAU
PHILADELPHIA
ANNOUNCES
The Appointment of
JOHN S. K. HAMMANN
as Commercial Manager in Philadelphia
and
The Appointment of
ROBERT A. STREET
as Commercial Manager in the New York office
of
WCAU
50,000 WATTS
●
APRIL 1st, 1940

'HAPPY JIM PARSONS' (IRVING KAUFMAN)
Songs
15 Mins.
AIR CONDITIONING TRAINING CORP.
Sunday, 10:45 a.m.
WJZ-NBC, New York
(Weill & Wilkins)

Irving Kaufman, who's been on the air under various names, including 'Lazy Dan,' is here warbling a 15-minute Sunday morning session in his familiar style of easy jollity. He has a pleasant voice and wisely confines himself to the neighborly approach at which he's best.

On the show caught he offered 'Easter Parade' as a topical gesture, 'Gaucho Serenade' and a hymn. Theme is 'Here's to Happiness' and Kaufman addresses the listeners as 'friends.' Commercials are direct and reasonably palatable. Show is okay for one of its type. *Hobe.*

Follow-Up Comment

Dr. I. Q. (Lew Valentine), is one of the most alert, unflaggingly enthusiastic quizzers on networks. He asked a Los Angeles man to name year 'The Great Train Robbery' was exhibited in country's 'first picture theatre, in Pittsburgh.' Californian was to receive $12 if within three years of the correct one. He replied '1900.' Valentine said, 'no, it was 1905.' However, 'mental banker,' after a second's cogitation, directed his roaming announcer in Grauman's Chinese theatre to pay the money, because, he explained, quizee was closer than most people were in picking the year. On previous week's salvo over NBC red, a woman won $25 by repeating verbatim one of those very tricky sentences Valentine utters. She stumbled at start, but he directed her to begin again. When femme came through, Dr. I. Q said it was only the fifth time since he had been web airing that anyone had performed the feat.

Fred Allen got his show so tangled up in impromptu clowning last Wednesday night (20) that at one point he had to bring the whole thing to a halt and start over again after calling off his usual session of questions on a topic of the day. It must have had the various directors and production men on the verge of apoplexy. Until the arrival of a guest with a tame golden eagle on his arm the show had only the normal bits of unscheduled-ana. But after Allen and the eagle swapped glares the script was virtually thrown away. Bird at one point flew up to a ledge near the ceiling of the studio and after that the visual audience was in almost constant hysterics.

Judith Anderson guested last Friday night (22) on the Kate Smith program, playing the same part in an excerpt from 'Rebecca' that she has in the forthcoming Selznick film version of the novel. Claire Niesen, Hugh Marlowe and Betty Bronson supported. Piece got under way slowly, failing until the close to create the sinister atmosphere necessary to justify the sensitive young wife's terror. Miss Anderson was effective throughout, keeping her voice close-reined but projecting the proper note of firmness. Her big scene at the close was a magnificent example of how emotional effect can be built on quiet intensity. Lou Costello, of Abbott and Costello, is now breaking up too often at his own comedy. It's fatal.

Easter was covered by Parks Johnson and Wally Butterworth in one of their vox pop broadcasts Sunday afternoon (24) from the Madison hotel, N. Y., (as a sustainer). Idea was to pick up color interviews with participants in Manhattan's Easter Parade. Aside from the fact that all the victims talked about the chilly weather, it was inclined to be pretty balmy stuff. Boys and girls dragged to the mike were apparently determined to say the gallant thing to each other, with a couple of 'em swapping romantic pleasantries for the benefit of the dialers. Among the Broadway names brought to the mike were Gene Tierney, Martha Hodge, Myron McCormick and Danton Walker. Herald Tribune's fashion writer got off the only bright crack of session, something about how Roosevelt ought to have named two Easters, so the second one might have fallen on a warm day.

Jack Benny's guest date on the Orson Welles program Sunday night (24) over CBS proved a soggy firecracker over the air, although it may have been promising idea on paper. Comedian played the lead in an adaptation of the Ring Lardner-George S. Kaufman play, 'June Moon,' and while the dramatic portions of the show were fairly entertaining, the far-fetched efforts at whimsy between Benny and Welles weren't funny in themselves and they weakened the straight parts. As a dramatic actor, Benny gave a radio comedian's performance, but some of the supporting parts were capably handled.

NAN RAE and MAUDE DAVIS
Comedy
GRAPE NUTS
Friday, 8 p.m.
WABC-CBS, New York
(Young & Rubicam)

Veteran team did a guest-shot on the Kate Smith show last week (22), scoring solidly with a little-changed version of the routine they've been using in vaudeville and in last fall's Broadway legiter, 'Straw Hat Revue.' It's the broadly comic bit with the straight doing a guest-interviewing job on the stage and the high-voiced eccentric-looking, ludicrously-pathetic old gal from the audience coming up to give the tag lines.

Although the stuff that came over the air wasn't as funny as the squeals from the studio audience suggested (visual appeal) it was plenty potent. Old gal's quavery tones and her freakish delivery created a distinctive personality and the material was all punchy. If their scripts hold up the pair are excellent prospects of becoming a sort of femme Abbott and Costello. Incidentally, because of this similar quality of the two acts, they were spotted as far apart on the show as possible. *Hobe.*

'TRUTH OR CONSEQUENCES'
With Ralph Edwards, Bill Meeder
Parlor Game
30 Mins.
IVORY SOAP (P&G)
Saturday; 9:45 p.m.
WABC, New York
(Compton)

Saturday night house parties should enjoy this one after everybody has flung off two or three highballs. They might even, as happens in the case of the Town Hall of the Air series, take up locally where the program leaves off and continue the game of Truth and Consequences among themselves. Ralph Edwards, producer, writer and emcee of the program, might even mail 'em a weekly batch of suggested questions and consequences. There's hardly a limit to which this twist to pinning the tail on the donkey could be put.

According to the way the initial installment of Edward's T&C registered, the studio audience enjoyed themselves immensely. Participants who fizzled on questions were put to talking and spelling through the impediment of an all-day sucker, imitating a one-man band with such implements as dishpans, garbage-cans and coffeepots and conducting good-humored interviews with strangers in the audience. Silly but entertaining and, considering the season and the limited hookup of four stations, quite inexpensive.

Edwards proves a choice fit for the assignment. He's fleet of tongue, a suave party man and adept at keeping things moving snappily.

The participant that answers the questions collects $15, and it's $5 for those who go through with the consequence. There's also a grand prize of $30 for the consequencer that gets the most applause for his or her clowning talents. Listeners are offered $5 for each question used and $10 for contributed consequences.

Bill Meeder plies the organ now and then and the plugs on Ivory are painlessly interwoven. *Odec.*

BOB CONSIDINE
Talk
15 Mins.-Local
EHRET'S BEER
Daily; 6:30 p.m.
WMCA, New York
(Ferry-Hanley)

Bob Considine, of the Mirror, was lead-off man Monday (25) in this six-a-week series of sports salvos, with three New York sports writers slated to rotate nightly on the firing line. Others to follow are Cas Adams, of the Herald Tribune, and Bill Corum, of the Journal-American. Savington Crampton, out of radio for several years, makes his re-entry handling the series.

As initial spieler, Considine was obviously nervous, obviously reading his stuff and obviously trying to avoid the commonplace events-of-the-day brand of sports gab. Material tended toward feature and color stories, most of it concerning baseball, with a couple of nods toward boxing, ice hockey and track. His diamond material was best, particularly the bit about the seldom-thought-of wife who sits in the stands as her aged (by baseball reckoning) husband tries to retain his job against the onslaughts of eager rookies. Sympathetic, yet restrained, writing gave it real poignance. Didn't hesitate to make predictions, giving the Yanks the 1940 pennant, the Cincy Reds the national flag and Bob Feller 30 wins for the season.

Further time on the air will give Considine more confidence and help set the show all around, but for the first try he was frequently clearing his throat, stumbling and pausing at the wrong places. Even announcer Bob Potter seemed a trifle jittery. Commercials stressed Ehret's long years in the brewing business, with consequent quality of their product. *Hobe*

'MUSICAL SAFETY PATROL'
With Lee Grant Orch, Siggy Lane
15 Mins. Local
MANHATTAN PONTIAC
Thursday, 7:30 p.m.
WMCA, N. Y.

There isn't much to this. Lee Grant orchestra and Siggy Lane round out topheavy plugs in behalf of Pontiac cars in, as far as the band is concerned, acceptable fashion. Lane's voice is inconsistent with changes in tempo, getting off alternately poor and easy pops.

Plugs do everything but drive a Pontiac into the parlor. Outfit gives away money prizes each broadcast to car pilots tabbed by a cruising patrol in New York streets as safe drivers. Not confined to straight announcement of winners, but also traces the course and action that brought the reward. *Wood.*

We're just as fussy about the
PROGRAMS THAT DON'T BRING US A DIME

IT'S ONLY natural that the staff of any radio station will bust galluses trying to build a super-super program for the sponsor who has a yen to do a bit of advertising.

WE DO OURSELVES. Have managed to turn out some mighty creditable shows too, for those who are after the northern Ohio market.

BUT we're not any prouder of those commercials than we are of many of our sustaining programs—for instance, the safety education programs which have just won us the C.I.T. Foundation Safety Award *for the second consecutive year!*

JUST TAKE a subject like safety, and try to make it interesting enough to compete over the air with the nation's top dance bands, the symphonies and dramas, the best of the radio comics—and you've a job!

WE'RE HAPPY that WGAR has been honored among all stations in the U. S. for safety education in 1938 and 1939. We think, too, that perhaps this experience will make us still more certain of our ability to produce a good show for you!

WGAR
THE FRIENDLY STATION • CLEVELAND
Basic Station—Columbia Broadcasting System
John F. Patt, Vice President & General Manager
Edward Petry & Co., Inc., National Sales Representatives

OMAHA EVENT NO 'SHUT-OUT' —JACOBS

Omaha.

Editor, VARIETY:

I was greatly surprised and, frankly, very much chagrined when I read the story headed 'Don Searle Shut Out on WOW,' which appeared on page 30 VARIETY, March 20. The story was extremely unfair to WOW Radio Station, and was certainly bad taste.

With all respect to Don Searle, who is a very good friend of mine, he had nothing whatsoever to do with the original idea of holding the Gracie Allen Convention in Omaha. The idea was concocted by Frank Fogarty, secretary of the Omaha Chamber of Commerce. Searle accompanied me to Hollywood to confer with George Burns regarding the details of the Convention and the regular broadcast which will be made from Omaha during the week of Golden Spike Days.

Neither Don Searle nor anyone else stole any march on anyone else. Even though CBS, through KOIL, carries the regular Gracie Allen radio program, WOW has been cooperating 100% with the local Committee, and I believe it is unfair for your correspondent in Lincoln to refer to a shut-out play on WOW.

Any reference to a coup or shutout is pure hokum, and to take credit away from Mr. Fogarty for the original idea is extremely poor taste. KOIL is cooperating 100%, and we are very appreciative of their efforts, but WOW deserves a great deal of credit, too, for playing ball with the Committee, even though they do not carry the Gracie Allen program.

I am writing this letter as Vice-Chairman of the local Committee, and I reflect the attitude of the Committee regarding the unfairness of this story emanating from Lincoln. Your Lincoln correspondent either did a piece of 'prejudiced' reporting or he was badly misinformed.

Morris E. Jacobs,
Vice-Chairman
Golden Spike Days Committee.

WBT'S SUGAR DRIP DROPS ALL FOR HUBBY

Charlotte, N. C., March 28.

Adelaide Sullivan, the 'Caroline' who was gaining attention on the 'WBT Midnight Dancing Party,' has not only turned down an offer from WNEW, N. Y., a bid for a screen test by the William Morris agency, but WBT itself to join in Roanoke, Va., the husband she married three months ago. WNEW wanted her to do a similar program on hour a night.

The Sullivans hadn't seen much of each other since they married and it became a matter of choosing between a career or settling down as a housfrau.

Katherine Daniels has been brought in to fill the 'Caroline' spot.

Edythe Melrose Resigns

Akron, O., March 26.

Edythe Fern Melrose on Saturday (23) resigned as manager of radio station WJW here. John N. Thomas, who has been in charge of the accounting department at the station, has been named acting manager by Robert Wendelken, WJW president.

As one of the few feminine radio station managers in the country, Mrs. Melrose first became prominent when she managed old WJAY at Cleveland. She came to WJW in November, 1938, as commercial manager and a year ago became station manager. Since coming to the local station, Mrs. Melrose had broadcast daily as the 'Lady of Charm.'

WKY, Oklahoma City, counted 177 stories, 1,200 column inches, 43 pictures in the press during February.

WBAL
means business
in Baltimore

Fels Summer-Minded?

Fels Soap is mulling over the proposition of staying on the air during the spring and summer with a daytime program. It will likely give its decision to Young & Rubicam, agency on the account, by the end of this week.

Soap manufacturer withdraws its support of 'Hobby Lobby' next month.

CUSTODIAN TOILETRIES TAKES TEXAS MUSIC

San Antonio, March 26.

New program to make its debut over the Texas Quality Network is the 'Ship of Dreams,' a program of songs and music to originate at WFAA, Dallas. In behalf of Custodian Toiletries program has been on the WFAA station for several weeks prior to going on the network.

Contract made by H. W. Kastor agency.

Rampant Pepsicola Closes for Full CBS Web of 112 Stations

Pepsicola, one of radio's most active accounts at the moment, has contracted with CBS for a five-minute newscast period to start April 30 on every one of the network's 112 American stations. It's the first time a series has employed the full list. Only CBS outlets in Canada, Hawaii and Porto Rico are omitted.

Part of stations get newscast at 6 p. m.; others on a rebroadcast, and 10 stations get both the early and the rebroadcast.

HILARY KUHL ON WBEN

Buffalo, March 26.

Hilary Denley Kuhl put h 'Children's Chapel' of Bible stories on WBEN Sunday (24) for six-week series. She does an Ireene Wicker, acting out all drama parts herself.

Came from WJSV, Washington, where she was set for CBS series when shift in non-pro husband's work brought her here.

Mutual's Biggest Acct. to Blue

Ironized Yeast's 'Good Will Hour' Shifting April 28 —Discount a Factor

Ironized Yeast's 'Good Will Hour' joins the NBC-blue schedule April 28. It will be the same period that the program now holds on Mutual, Sunday 10 to 11 p. m. The Mutual cancellation takes effect April 21. The 'Good Will Hour' represents the latter network's No. 1 account in dollar volume and there are reports in the trade that the move had in a measure been influenced by a peeve growing out of Mutual's tactics at the time Transcontinental Broadcasting System tried to get started with Sterling Products as one of the bulwarks. On the other hand Sterling, which owns Ironized Yeast, can capitalize on the top volume discount that now becomes available to it on NBC.

The link for 'Good Will Hour' on the blue will amount to 60-odd stations. It is understood that WMCA, N. Y., which created the program and now feeds it to Mutual, will have a separate broadcast of the program Wednesday nights.

LEE GORDON SUCCEEDS LOGAN IN CLEVELAND

Cleveland, March 26.

Lee 'Stubby' Gordon, assistant under Walter Logan, who died March 11, has been named musical director at WTAM. He was once soloist with Phil Spitalny and has m.c.'d and produced stage shows at Loew's State and other theatres.

Known in radio for 'Do You Remember?', 'Cobwebs and Cadenzas,' and 'Lee Gordon Presents,' all NBC network shows.

...of *Mikes and* Men

*T*HE Nation's Station has always been among the first to adopt proven new methods of broadcasting. Not only is WLW's technical equipment as modern as can be created, but a continuous program of research keeps it abreast of the newest developments. Its research laboratory has developed numerous new ideas which have been accepted by manufacturers and broadcasters alike.

Equipment is not installed and then used until completely antiquated or until the full limit of depreciation has been written off. Instead, it is constantly improved and kept up-to-date through research and experimentation.

Justifiably proud of its engineering achievements, the Nation's Station suggests that advertisers consider these things, too, when planning to sell the vast mid-west market.

JAMES R. ROCKWELL, (center), Technical Supervisor of the Nation's Station, consults with Master Control Engineers Frank Atwood and Larry Dammert. The technical success of WLW is due largely to the close cooperation of its staff of more than 60 engineers.

JOE WHITEHOUSE, Chief Transmitter Engineer, makes an adjustment on the largest relay panel ever employed by any commercial radio station in the United States. This relay panel, created in the WLW Research Laboratory, operates all automatic devices throughout the transmitter.

WLW

NATIONAL REPRESENTATIVES . . . TRANS-AMERICAN BROADCASTING & TELEVISION CORPORATION . . . NEW YORK, CHICAGO

'ECONOMIC INJURY' NOT FACTOR AT ISSUE IN ALLOCATING STATIONS—SUPREME CT.

Decision Is Sweeping Victory for Commission—It Will Affect Future Course of Radio Regulators

Washington, March 26.

Existing radio stations do not have a preferential status against newcomers merely because of the possibility they will suffer financial damage, the U. S. Supreme Court held Monday (25) in settling the highly significant 'economic injury' controversy.

Giving the Federal Communications Commission much greater latitude to authorize establishment of new stations, the highest bench reversed the findings of the District of Columbia Court of Appeals in the important Sanders Bros. case and approved the Commission's action in granting the Dubuque (Ia.) Telegraph Herald's application for a new transmitter in Dubuque in competition with WKBB.

A second vital question was settled by the opinion, delivered by Associate Justice Owen Roberts, which declared that WKBB was entitled to appeal the initial decision with which it disagreed. To this extent, the Supreme Court set the regulators back on their heels, inasmuch as the Commish position in many similar cases has been that fear of competitive results is not sufficient grounds for the courts to review its decisions. Consequently, it is expected the lower court will throw out a number of the F.C.C.'s motions to dismiss appeals on the ground that the petitioner was not 'adversely affected.'

Two other minor matters involved in this controversy were disposed of to the Commission's satisfaction. The final referees agreed the F.C.C. findings of fact were ample—over-riding the appellate tribunal which termed them 'arbitrary and capricious' because they did not deal with the 'economic injury' problem—and refused to upset the original action because of charges that confidential data was taken into consideration in reaching a decision.

Case is one of those milestones that will have a profound effect on administration of the Communications Act and the decision goes far toward fixing the boundaries of regulators' power. Opinion is a decided advantage for persons wanting to enter the business or for licensees desiring to move to more populous areas.

Argument which the highest court rejected was that 'economic injury' is a separate item that must be considered in reaching a conclusion about the public interest, convenience, and necessity. In effect, the tribunal agreed with the Commish that this matter is important only if there is danger competition will be so damaging to all stations in an area that the public will be deprived of service entirely. The Commish was successful in putting over the idea that financial hardship is not a sufficient ground for denying a license.

ANN SEYMOUR'S MOM DOING BIT OF ACTING

May Davenport Seymour, mother of actress Ann Seymour, has joined the cast of 'Against the Storm,' daily serial over NBC red (WEAF). It's the first time she's acted since 1926.

She will continue as curator of the theatre and music collection of the Museum of the City of New York.

Perry Ward, chief announcer, is also special events director at WKY, Oklahoma City.

Gangbusters

Continued from page 1

46 cases of crime among boys in 1939, is the despicable radio program called 'Gang Busters,' Reller said. 'While 'Gang Busters' may be amusing to the maturec adult, let me quote one or two references that are used in most every program to give you an idea of how silly and asinine such remarks are. I quote 'Listen, flatfoot, I aint talking to you coppers.' Now you know there is no self-respecting officer that would ever permit a thug to talk to him in that way without knocking the thug's teeth down his throat. This, of course, is amusing to adults; but can you visualize and can you imagine what sort of an impression is being made on the fertile and undeveloped mind of the child? And while it is amusing because of its ridiculous nature, to the matured adult, it is devastating among children of America.

'Comparable to this are the old mellers or the 'blood and thunder' stage plays in the days of our youth and how well all of you must remember the admonitions of our parents in attending any of these performances. And you also will remember the denial to us of reading 'Diamond Dick,' 'Billy, the Kid,' etc., all of which tended to exploit the criminal or law offender as the hero. Hero worship hasn't changed any with our present-day children and 'Gang Busters' coming into the homes over the radio is offering to the children, with parental sanction, that which was denied us as being conducive to bad influences in thought and deed.

Case History

'Let me recite a few cases of boys, breaking the law, inspired by several programs of 'Gang Busters.' Recently a 'Gang Buster' program dramatized the story of a criminal who sewed horsehair to the outer layer of his fingertips to obliterate fingerprints made in the commission of crime. Shortly afterward we had such an offender in our court. When asked by a probation officer why he had marred his fingers he replied, 'I heard the case of a man who did that on the 'Gang Buster' program.' Another case we had was that which followed a 'Gang Buster' program which depicted a unique system of robbing filling stations. A boy brought to our office for a series of similar robberies asserted he received the idea from the radio program.

'Many boys brought into our court for the commission of various offenses invariably start off by snarling 'I ain't talking' and when pressed by probation officers for the reason for using such an expression declare, 'Well, I heard that used by the big shots on 'Gang Busters.' Another boy offender, being advised by a probation officer that strict adherence to his weekly religious duties, close application in school and recreational activities would help to make the world a better place for him in which to live and he would be much better off if he desisted from listening to such trashy programs as 'Gang Busters,' astounded us when he asserted, 'On the radio they only tell you about the guys that get caught; there are a lot of smart guys that never fall and I try to be like those that don't get nabbed.

Asks FCC Ban

'During the past year there were many other boys whose criminal offenses were inculcated by this 'Gang Busters' program and they believe those who are apprehended are stupid or they would not be jailed.' Reller also expressed the hope that all communities will revolt against this sort of radio program by appealing to FCC to remove 'Gang Busters' and similar crime-inspiring programs from the air.

'Gang Busters' is aired in St. Louis over KMOX.

The Missouri Statutes make St. Louis Juvenile Court cases and records secret and confidential; they cannot be produced even on a duces tecum supena. Because of his oath of office, Reller could not divulge the names, parentage, etc. to document his charge of 46 delinquencies.

Phil McNight, who has been sales and promotion manager of KANS, Wichita, appointed executive secretary of the Kansas State Republican organization.

BULOVA PEACE?

Watchmaker Back from Switzerland; WPEN-A.F.M. Pact Near

Philadelphia, March 26.

The 12-week-old dispt. between Local 77, American Federation of Musicians, and Station WPEN is believed to be on the verge of a settlement following meetings of both sides with M. Herbert Syme, labor attorney, acting as mediator. Only the final okay from Arde Bulova, owner of the station, is holding back a completed accord. Officials of the union and station execs are said to be satisfied with a compromise suggestion made by Syme, which would give work to the same number of musicians as the station originally carried, but at a lower wage scale.

Bulova, who has just returned from a tour of his watch sources in Switzerland, had originally sought to cut his WPEN music budget more than half to a yearly figure of about $15,000. The musicians are asking about $25,000. The station has been picketed since Jan. 1 when the WPEN house band was dropped. Members of the orchestra of WOV, New York, also owned by Bulova, have walked out in a sympathy strike.

Hal Totten First to Bear 'Fire Chief' Since Wynn

Paul Munroe, radio director for the Buchanan agency, returned last week from a trip through Texas and to Denver, Minneapolis and Chicago, during which he set two news series for Texaco. One, which began airing Monday (25) over the Texas State network and several additional southwest stations, is a five-a-week 15-minute news series.

Other is Hal Totten's descriptions of the Cubs' and White Sox home games, to other over WCFL, Chicago, beginning April 12. Sponsor had dubbed Totten with the Fire Chief title, the first time anyone has had it since Ed Wynn went off the air. There'll be several local ballyhoo stunts, including the appointment of Totten as a deputy fire commissioner.

Munroe will remain in New York until April 10, when he'll go to Chicago for the start of the baseball series.

Buck Nation and Cowboy Caravan now sustaining on WGY, Schenectady, and making personal appearances in the territory.

Revise Musico To Eliminate Lottery Tinge

Chicago, March 26.

National Tea has renewed its 'Musico' show over WGN here for an additional 13 weeks through the Kastor agency. Several changes were put into the musical bingo show, however, to obtain approval of Washington authorities who were squawking that the game was a lottery.

In addition to National Tea sponsorship in Chi the musical game is on WDSU, New Orleans, and KOIL, Omaha, for Falstaff beer through the Sherman K. Ellis agency.

'LOUISIANA MARCHES' TO MORE STATIONS

New Orleans, March 26.

'Louisiana Marches On' program, sponsored by Jackson Brewing, has now expanded to include four State radio stations in addition to WNOE, the originating station. Aired twice a week, Tuesdays and Fridays, the program goes to KALB, Alexandria; KVOL, Lafayette; KPLC, Lake Charles, and WJBO, Baton Rouge.

Ray Huff, manager of WNOE, confirms fact that efforts are being made to add Shreveport and Monroe to network.

Show is talks by prominent Louisianians.

Leonore James on Mutual

Pittsburgh, March 26.

Leonore James' 'Songalogue' program, which WCAE has broadcast for more than a year, will become a Mutual network show Sunday (31). It's a series designed to better acquaint and make listeners more easily understand work of masters.

Miss James is a daugter of Hulda Lashanska, opera singer. She's been coaching with Fritz Dorian, former Post-Gazette music critic and now of Carnegie Tech music faculty.

Great Stuff

White Rock Buttermilk—Great for Health!

KLZ Advertising—Great for Sales!

● White Rock Buttermilk made its debut in Denver last April . . . kept pace with competition until September. Then KLZ's power to sell was added to the sales staff. When winter came an expected sales slump failed to materialize. In many cases White Rock buttermilk sales exceeded hot weather quotas. Today they are estimated at 40% above the average for the industry. And White Rock has renewed its KLZ contract for another six months. No wonder KLZ carries more locally sponsored quarter-hours than any other station in the Denver-Rocky Mountain region!

KLZ · DENVER

CBS Affiliate—560 Kilocycles

[illegible]

"IN THE GROOVE" ARE NBC CUSTOM-BUILT RECORDED PROGRAMS...

Low Prices You'll Like! High Quality You'll Appreciate!

NBC offers a complete service available in whole or in part including writing, talent, direction . . . recording, processing, manufacturing and distribution of duplicate pressings!

Because we've been building programs longer than anyone else, we can give you high quality you'll appreciate in a custom-built show. And at low prices that mean the very most for your money!

Our experienced writers, actors and producers are yours! We offer you the finest studio and technical facilities in the world, bar none! And recordings are the sensational new NBC Orthacoustic—which makes your program sound like a live studio show!

You can have as much or as little of this complete service as you want . . . Next time you have a recording job be sure to get a quotation from NBC.

NBC Radio-Recording Division

NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service

RCA Building, Radio City, New York • Merchandise Mart, Chicago • Sunset and Vine, Hollywood

MILLS BUYING ASSN. GAMES

Columbus, March 26.

Rather involved clearance problem of radio coverage for the Columbus Red Birds, American Association nine, has been settled with WCOL getting the nod. Connie Desmond, who handled the Toledo broadcasts last year over WSPD, will be at the mike. WBNS previously carried the programs, Johnny Neblett, of the station, is moving on to KWK, St. Louis, for another sportstint.

Jim Kelley, of the Knox Reeves agency, acting for General Mills, was in on the negotiations. Alternative games will be sponsored by Socony-Vacuum.

Contracts have been signed by General Mills to seven of the eight AA cities, Toledo being out of the fold. Three new sportcasters will make appearances: Halsey Hall, Minneapolis Star-Journal sports writer, for George Gallaher in the milling city; El Prough, formerly of the Dakota leagues, for Vic Lund in Indianapolis, and Connie Desmond in Columbus. Four are holdovers: Allen Halen, Milwaukee; George Higgins, St. Paul; Don Hill, Louisville, and Walt Lochman, Kansas City.

Tom Langan Sells Fox

Tom Langan, former NBC staff writer who went to the Coast last summer to work on the Texaco comedy series, has sold his and Ray Chandler's magazine story, 'Owners-Up,' to 20th Century-Fox for a reported price of $5,000.

He's recently been writing for the Bergen program.

Frank Rand Heard From

Chicago, March 26.

Tieup has been arranged between new p.a. firm of Rhoads & Rand here and Irving Parker outfit on the Coast.

Frank Rand of R.&R. was formerly midwest press chief for Columbia here. Parker was formerly associated with Earle Ferris in L. A.

If St. Louisan Sneezes Hyde Park Beer Has The Story for Ball Fans

St. Louis, March 26.

Ruthrauff & Ryan, for its Hyde Park Breweries account, has set up the most complete coverage of the spring training activities of the Browns and Cardinals in the history of this burg and three of the four major stations, KMOX, KXOK and KSD, are flying the Hyde Park banner. Coverage includes remotes from St. Petersburg and San Antonio, telegraph stories and platter broadcasts flown here by American Airlines.

Started March 6 when J. Roy Stockton of the sports staff of the Post-Dispatch which owns and operates KSD began wiring stories to Frank Eschen. Six days later a direct line was opened to St. Louis with Stockton feeding at 5:45 p.m., Alex Buchan of KXOK following 15 mins. later and France Laux, KMOX, recording a platter by direct line that was broadcast for the late audience at 10:15 p.m.

Special events, such as batting practice, interviews with baseball bigwigs, etc., are recorded at the camps and played back as part of the live broadcasts each p.m. Additionally one of the bankroller's regular 30 mins. programs tagged 'Sports Quiz' was transferred to St. Petersburg and broadcast by direct wire. Program features five sports experts answering stumpers sent in by listeners.

Ray Schmidt of KXOK takes care of San Antonio events and France Laux jumped over there to aid the cause. Hyde Park's follow-up campaign will mean an even larger gob of air time after the season gets under way. KXOK will broadcast the play-by-play of all home games of the two teams plus special sports broadcasts over WIL, WEW, KMOX and KSD.

KWK from which Hyde Park pulled its account is covering both baseball camps for Falstaff Brewing Co., with Johnny Neblett at San Antonio and Johnny O'Hara with the Cardinals. They will team up to do the baseball play-by-play for Falstaff. Wheaties and Socony Vacuum are sponsoring baseball over KMOX.

U. S. OFFICE OF EDUCATION IS JOSTLED BY COMMITTEE WHEN SEEKING AIR FUNDS

McCarthy Lined Up For Ted Cott Twist on Sports

New quiz show, 'So You Think You Know Sports,' which Roger White has patterned after his current series, 'So You Think You Know Music,' is being readied for a commercial network bow with Clem McCarthy as m.c. Helen Wills Moody and Lou Gehrig are tentatively slated as first guest authorities to compete with members of the studio audience. Frank G. Menke, compiler of sports records, will be judge. It's a 30-minute weekly stanza. McCarthy is now under an exclusive contract to NBC, but that deal runs out next week.

'So You Think You Know Music,' currently heard at 10:30 p.m. Sundays over CBS, will be moved up to the 8 p.m. niche the same night as soon as Orson Welles vacates it with his Campbell dramatic series. 'Music' is a sustainer, with Ted Cott as m.c.

Donald Flamm West

Donald Flamm, pres of WMCA, New York, is in Hollywood for a week on a twofold purpose, one of them a film lead for a series of shorts based around 'Good Will Court,' a regular WMCA-Inter-city Network program.

The other is a huddle with Victor Dalton of KMTR, Beverly Hills, whose Radio Newsreel is handled by WMCA in the east. Flamm's due back early next week. He cut short a West Indies cruise to fly in from Havana, taking the plane west a couple of days after his return to N. Y.

Ted Husing will be in Des Moines April 26 to broadcast the Drake Relays for CBS.

Eugene Katz visiting in Des Moines (KSO-KRNT).

Congressmen Take Unfriendly Attitude, Raising Legalistic Points, States Rights and So On—Studebaker Grilled

Washington, March 26.

The United States Office of Education experienced a rather unhappy time last week when applying for Congressional appropriations to carry on the radio programming part of its activities. The hint of future anti-New Deal attacks on all the radio programs of Federal Government agencies was seen in the buffeting received from the house subcommittee last week.

Request for $40,000, in addition to $200,000 which has been confidently expected from relief or other sources, was eyed coldly by committee members. Appropriation of the $40,000 would be the 'first step for the camel to get its nose under the tent,' in the opinion of Rep. Albert J. Engel, Republican, of New Jersey.

Dr. J. W. Studebaker, U. S. Commissioner of Education, and William D. Boutwell, director of radio publications and exhibits, were assailed by the committee with numerous questions as to their activities. Particular emphasis was placed upon the fact that, although relief money was used in producing the programs, few people from the relief rolls were actually employed.

Approximately 700 programs have been presented during the past four years, with the cooperation of NBC and CBS, the committee was told, and about $3,500,000 worth of radio time has been contributed by the chains for the airing of Government shows. The Office of Education requested $200,000 in emergency funds for the fiscal year 1941 and $40,000 additional in a direct appropriation, although for the current fiscal year it received $278,700 in relief money.

Over a vigorous defense of the Government's radio activities by the radio officials, the house committee showed intense interest in the right of Studebaker and his colleagues to classify the radio project as an emergency or relief measure. Declaring that he wondered about the propriety of conducting such an activity—'which is primarily a relief project'—under the auspices of the Office of Education, Representative Malcolm C. Tarver (D.), Ga., asked Studebaker:

'Take the language under which it is proposed to make this appropriation. Have you had any legal investigation made to determine whether it is subject to a point of order? How do broadcasting programs with relief workers come within the scope of the act creating your office?'

Told that there had never been any question of this, the Georgian replied 'you are going to have it when this bill goes to the house, in my judgment, if we include this item in this bill. I think a point of order could be made and would prevail against the item because it is not authorized by law.'

Tiffing between the Office of Education and the congressmen continued through a discussion of the right of the Government to cross state lines, via radio, to teach children and conduct courses in adult education. Asked by Tarver whether he felt that Congress was entitled to make a huge appropriation to carry on educational activities in the various states in the Union' Studebaker replied that he believed this to be true.

WCKY
CINCINNATI
50,000 WATTS
CBS

50 GRAND
...power plus
showmanship
in Cincinnati

CBS

For more information about WCKY, one of the sixteen CBS 50,000 watt stations, inquire of Free & Peters, Inc.

DOING THE JOB FOR THE ADVERTISER

Neville Miller's Statement

Washington, March 26.

Insofar as Washington and particularly N.A.B. headquarters is the pulsbeat of broadcast sentiment it may be stated following last week's sudden springing by ASCAP of its proposed radio terms for 1941 that the following about summarized the station and industry reaction:

1. Stations cannot expect any but minor bargaining concessions from ASCAP's announced schedule.

2. Stations will pay little or no heed to the innovations in the contract and will see only the dollar question.

Although ASCAP said a good many stations will enjoy lower costs for music, Neville Miller scorned the overtures as a Shylock proposition. The official reply was that the demands amount to 'a 100% increase in the payments by the broadcasting industry' and Miller summoned all station owners to resist and to sign up with Broadcast Music, Inc.

The N.A.B. head's reply follows:

'This increase is demanded by ASCAP despite the fact that the radio broadcasting industry is already making payments to ASCAP at the rate of $5,000,000 a year. This sum is five times as great as that paid by any other industry. It represents over two-thirds of ASCAP's total revenue and is an increase of 900% over the sums paid by broadcasters in 1931.

'Although most of ASCAP's statement talks about the alleviation of certain abuses which ASCAP itself admits exist in its present licensing system, when the camouflage is stripped away the proposal boils down to a demand that the broadcasting industry should double its payments for the radio performing rights in the compositions controlled by ASCAP's publisher and composer members.

'ASCAP's demand was put forward without previous negotiation with broadcasters and after a refusal to meet with the negotiating committee appointed by the National Association of Broadcasters. Although ASCAP attempts to divide the broadcasting industry by making concessions to certain groups, the total amount of the reductions which it suggests is inconsiderable compared to the total amount involved.

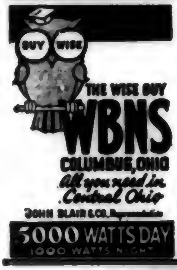
Moreover, ASCAP's new plan perpetuates the major abuse about which broadcasters have always complained and requires broadcasters to pay to ASCAP a percentage of all broadcasting revenue, even that obtained for programs which do not utilize ASCAP music, such as news broadcasts, sports events, and programs of classical music. The broadcasting industry will be unified in resisting demands the effect of which would be to impose charges wholly destructive of the American system of broadcasting.

'ASCAP is again attempting to take advantage of its monopoly of popular music to impose an unfair method and rate of payment upon broadcasters, but ASCAP has this time over-reached itself and has made demands which the broadcasting industry must resist as a matter of life and death.'

While Miller did not analyze the proposition in detail, there were some immediate yowls from persons close to headquarters. Jokers were spotted in several clauses, notably the one permitting ASCAP to demand 10% of the highest card rate for programs rebroadcast without clearance at the source and the requirement that multiple owners whose plants are linked must take a chain contract.

Just how the industry will handle the matter remained uncertain, but there were fears that the solid front which N.A.B. has sought to maintain will crumble. The little fellows were thought likely to surrender, but there was doubt about the policy the chains will pursue. In some quarters it was believed the big networks might decide they are getting off easier than was expected and sign up without delay. Now that the industry has several groups—notably NIB, and NARBS—the temptation may be too strong for the different factions to try and look out for themselves without bothering about the others.

The N.A.B. will refer the matter to the Board, while attorneys will analyze the whole plan, comparing it to the existing contracts paragraph for paragraph. Whether the strategy will be to spurn the copyright pool—trusting that creation of BMI has thrown a scare which will make the other side uneasy first—or to come back with counter-proposals is up to the directorate, with the odds favoring the former tactics.



WNEW Contracts Bess

WNEW, N. Y., has given Herman Bess, its executive v.p., a new five-year contract.

His assistant, Irene Davis, has been promoted to commercial traffic manager.

WWL's Ann Baker Sponsored

New Orleans, March 26.

Cloverland Dairy is sponsoring 'Assistant Housewife,' on WWL. Agency is Stone, Stevens, Howlett & Halsey.

Program includes Ann Baker, with household hints and recipes Monday, Wednesday and Friday. Started yesterday (Monday).

New York—Jules Dundes has been promoted from the CBS sales promotion department's staff to sales promotion manager of WABC. He's been with CBS four years.

Lively
Showmanship
WINS LARGER AUDIENCES
in the
INTERMOUNTAIN
MARKET
FOR
KDYL
The POPULAR Station
Salt Lake City
Representative
JOHN BLAIR & COMPANY
NBC
RED
NETWORK

RIPLEY BROADCAST FROM GRAND CANYON

Douglas Storer and Charles Speer left Saturday for Grand Canyon, to make arrangements for a Robert F. Ripley broadcast from there May 17. They're due back in New York next Monday (1).

Grand Canyon broadcast will be the first of three which Ripley will originate from the west, subsequent ones being from Santa Fe and the Golden Gate exposition, San Francisco.

Klauber

Continued from page 25

ASCAP. The meeting was timed so as to primarily affect the further contribution of funds by indie station men to Broadcast Music, Inc. Klauber showed how he felt about such tactics shortly after the meeting with the broadcasters had opened in ASCAP's board room. As soon as he was handed his copy of the plan, the CBS official got up from his chair and remarked that he would take the copy along with him and look it over. Anyway, Klauber added, a committee had been appointed by the NAB to do the negotiating with ASCAP. With that he did a one-man walkout.

ASCAP was quick to lash back. That same day it wrote William S. Paley that it would refuse henceforth to do any negotiating with his executive v.p. and that if he was interested in working out a contract he would have to delegate some one other than Klauber to represent the network. The letter also stated that ASCAP didn't propose to stand for any more 'insults' from Klauber.

In some trade quarters it is believed that ASCAP might find that it went too far on this score. It was pointed out that if the Society persists in its demand on Paley the incident might prove boomerang. This opinion holds that ASCAP pulled a boner in complaining to the 'boss' and presuming to state with whom it would negotiate, and out of the situation might come a strong surge of sympathy for Klauber, which perhaps could be converted into a rallying cry for an even more united front within the broadcasting industry.

Mutual's Status

The NBC delegation did not leave the meeting at ASCAP's quarters until about 10 minutes after Klauber's departure. Representatives from Mutual stayed until last to point out to ASCAP executives that that network's economic relations with its affiliates were different from those prevailing in the cases of NBC and CBS and therefore ASCAP could not expect to enter into a contract direct with Mutual. The indications given by ASCAP on this subject is that Mutual would be exempt and the Society would look to the affiliated stations for payment of commercial fees on Mutual business.

ASCAP feels that it has through the new licensing deal effectively split the esprit de corps of the broadcasting industry. It can't see how the smaller and intermediary stations can refuse to accept the terms that are now available to them. Also how even the major outlets with network affiliations can reject the proposition of a lower sustaining fee, which becomes theirs in proportion to the excess of commercial payments made over and above the 1939 figure. ASCAP likewise figures on a sympathetic response from the regional networks since these are treated in the same light as Class A and Class B stations when it comes to the commercial percentage. As ASCAP sees it the organization has so maneuvered the situation as to put the networks strictly on the offensive, to the point where they must find incontrovertible reasons why they shouldn't pay directly on hookup programs.

Attitude Toward Miller

It will be ASCAP's tactics in dealing with Neville Miller to keep asking him just whom is he championing. Is it the small station or the networks? The small stations, ASCAP will continue to point out to him, have had their ter cut better than half.

Miller has already indicated his selected chinks in the ASCAP armor. The proposed license is unfair and unsound in that it continues the ASCAP practice of taxing programs that do not use its music. Miller will also emphasize the huge increase in tolls from the broadcasting industry that the new license forfends and that what he's interested in is a contract that is equitable to the entire broadcasting industry.

While NBC declared over the weekend that it had no intention of negotiating a network contract with ASCAP, the latter organization reported that NBC had already sent over for six copies of the new plan with the idea of distributing among the network's lawyers for study. The 7½% fee, which ASCAP has apparently set up as a bargaining point, would bring around $2,500,000 from NBC and about $1,750,000 from Columbia, according to the networks' own estimates. ASCAP figures that under its present licensing system it collects on but 25% of network billings.

ASCAP's Radio Statement

(Copy)

The Society recognizes in its licensing program four distinct and separate groups within the radio broadcasting industry.

1st. The small independent station whose gross annual business is in the neighborhood of $50,000 or less;

2nd. An intermediate group of stations, independent and otherwise, each of which by virtue of location, type of program, service to the community, general radio policy and amount of business done, is in a different category from the small station;

3rd. The large station, which by affiliation, by prestige, by virtue of location and the territory it serves, has an opportunity to make substantial profits out of its business; and

4th. The chain which does not operate any radio stations as such (it may own stations, it may have a controlling interest in stations) but its primary business is not the operation of a station but the sale of advertising, 'time on the air' and supply of programs—commonly known as 'Networks'.

The license will contain the following provisions:

1. The license is limited to non-visual broadcasting (television is excluded).

2. Network programs must be cleared at the source.

3. Radio stations are divided into three groups paying license fees of 3%, 4% and 5%, respectively.

4. The percentages paid by licensees are computed upon the gross amount paid by the advertiser for use of the station's broadcasting facilities, with only the following deductions permitted.

(a) 15% advertising agency discount, if actually paid.

(b) Amounts received from political broadcasts; amounts received from religious broadcasts where the amount paid is solely in reimbursement for the cost of lines, wire charges, and other similar charges.

(c) Certain costs of artists especially employed for a particular program and certain costs for news programs, athletic events and similar events, provided that the minimum sum allocated to percentage must not be less than the highest rate charged for a similar period of time over licensee's station.

(d) Amounts received from network for rebroadcasting programs which have been cleared at the source.

5. The sustaining fee of stations in the 3% group is made nominal ($12 per year).

The amounts to be charged as sustaining fees to the stations in the 4% class will be approximately 25% less than presently charged. The sustaining fees to be charged to the 5% stations are to be approximately the same as presently charged.

Stations in the 4% and 5% groups are given an opportunity to recoup the payment of the sustaining fee after the license fee paid reaches a certain amount.

6. There is a separate contract for networks in which the network broadcaster agrees to clear all programs at the source and to pay 7½% of the amount received by it from advertisers. The license will permit the deductions from the gross which are enjoyed by the individual stations and will contain the protective clauses for the society that are required by the society from the individual station. This rate may be reduced to 5% in the case of such network operations as are made necessary because of local conditions.

7. The license to individual stations does not give them the right to rebroadcast programs containing ASCAP compositions which have not been cleared at the source. If such programs are broadcast, however, a sum equal to 10% of the station's highest card rate for such a program is to be paid to ASCAP in lieu of treating the broadcast as an infringement of copyright.

8. If a licensee having a 'single station contract' engages in network broadcasting, such licensee and the society will agree to enter into the Chain Broadcast License Agreement.

9. The society has the right to restrict not more than 1,000 compositions at any one time. Licensee has the right to cancel if on sixty days' notice the number of compositions on the restricted list exceeds 1,000 and is not reduced to 1,000 or less during the 60-day period.

10. If anti-ASCAP laws are passed in any State, which in the opinion of the society impede or prevent the full performance of the license agreement, the society may terminate the agreement as to the stations in such State.

11. The society gives the licensee the same indemnity as in previous contracts.

12. The duration of the contract has not yet been fixed. This will depend on the definitive terms of the final agreement and the wishes of the broadcasters in the matter.

IN BALTIMORE IT'S
WFBR
NATIONAL REPRESENTATIVES
EDWARD PETRY & CO.
ON THE NBC RED NETWORK

DON'T MISS
PALMOLIVE'S
"HILLTOP HOUSE"
STARRING
BESS JOHNSON
By Adelaide Marston
Dedicated to the women of America.
The story of a woman who must choose between love and the career of raising other women's children.
WABC-CBS—10:30-10:45 A.M. E.S.T.
78 Stations Coast-to-Coast
Direction BENTON & BOWLES, Inc.
Management ED WOLF, RKO BUILDING, New York

Hazy Arithmetic On Both Sides Of Argument

To Neville Miller's statement that the new ASCAP deal is uneconomical ASCAP retorts that the NAB prez ought to specify which section of the broadcasting industry he means. According to Paine, 342 stations will pay as much as 30% less under the new plan and that 540 stations will pay in 1941 anywhere from 30% to 50% less than in 1939.

Both camps are accusing each other of distorting figures and also of 'grabbing them out of the air.' Paine declares that he got his estimate of $171,000,000 grossed by radio in 1939 out of a trade publication, while Sidney Kaye, v.p. of Broadcast Music, Inc., explains that the payment of $5,000,300 for 1940 to ASCAP which is cited in one of Miller's statements has been based on the present rate increase of broadcasting's time sales.

ASCAP states that it is prepared to grant 10-year contracts to the broadcasting industry, if it wants them. But under no circumstances will such agreements cover television rights.

Interesting sidelight is how the ASCAP radio plan committee came to agree on making it 7½% for the networks. Starr informed the committee that in the early days of the radio industry RCA set 7½% as the royalty to be paid by licensed manufacturers for the unlimited use of RCA controlled patents.

WTMV Barnloft Frolics B.R.d by Sears-Roebuck

St. Louis, March 26.

On behalf of Sears-Roebuck's East St. Louis outlet, WTMV has inaugurated a second hill-billy program. This early a.m. 30 mins. session tagged 'Barnloft Frolics,' is emceed by one Uncle Newt.

Slack Furniture Co. is bankrolling station's 'Suzy and Her Sons of the Ozarks' three times daily.

Starr Remembers

Personality sidelight on the ASCAP-radio clash derives from the role that Herman Starr is playing in it. Starr is the v.p. in charge of Warner Bros.' music interests. He is a member of the ASCAP board of directors and proved a leading figure on the special committee which contrived the Society's new licensing plan.

Starr's knowledge of the subject dates back to 1936 when he directed the ill-starred attempt of Warners to function outside ASCAP. Throughout the past four years he has harbored certain embittering recollections of the first six months period in '36, when he sought to get Columbia and NBC to accept a WB music license. There were certain encounters later that tended to aggravate, such as taunts about his defeat flung at him by a high network official.

Starr is now up on the driver's seat.

IRVING CAESAR WANTS MILLER TO DEBATE

Attitude of the Songwriters Protective Association toward Broadcast Music, Inc., was slated to come up as a topic of discussion at the annual meeting yesterday afternoon (Tuesday) of the SPA in the Astor hotel. Irving Caesar, SPA prez and also an ASCAP director, stated Monday (25) that he proposed to answer any inquiry about the BMI from the members with the statement that the association would welcome the BMI as a publisher with open arms but that since the BMI was owned by the National Association of Broadcasters he would regard with suspicion the BMI's paradoxical position of being both publisher and buyer of uses.

Caesar also challenged Neville Miller, NAB prez, to meet him (Caesar) on a public debate on the merits of the case of ASCAP and the broadcasting industry. Caesar added that Miller could appoint any one he wanted to represent him in such a debate.

HOW MUCH MUSIC USED?

Broadcast Music, Inc., Questions Assertions of ASCAP

The following is verbatim from Broadcast Music, Inc., as issued yesterday (Tuesday) in New York City:

'The assertion of ASCAP that the music it controls comprises 75% of all radio programs is based upon careless observation rather than upon statistical information. In substantiation of this charge, BMI offers a 1938 survey, the latest figures available, by NBC of a minute-by-minute analysis of operations for 12 sample weeks, and statistics compiled by FCC for one week the same year on all programs for every station in the country.

'The NBC study discloses that music occupied 56.2% of all program time, while the FCC put its figure at 53.1% in its survey. Broadcast Music explained that to the FCC's figure must be added an estimate of time given over the music in two other program classifications—variety shows and serious music—where music is of secondary interest and occupies a relatively small place in program time. Thus it is ascertained that music constitutes no more than 60% of all time on the air.

'Even more incorrect and misleading is the ASCAP claim that music constitutes some 70% of all material used in commercial time on the air. Broadcast Music cited as representative of the networks the NBC survey, which says that only 20.7% of all sponsored time is devoted to music.'

'BEWARE PIG IN POKE,' SEZ I.R.N.A.

Philadelphia, March 26.

The executive committee of the Independent Radio Network Affiliates, Inc., in a letter to its members on Saturday (23) warned against the acceptance of the peace terms of the American Society of Composers, Authors and Publishers. Individual stations who sign up with ASCAP under present conditions without knowing what the ultimate stand of the networks will be are 'buying a pig in a poke,' the IRNA leaders wrote.

The letter sent from the IRNA executive offices in Philly, urged all radio stations to support Broadcast Music, Inc., as the solution for the music problems of broadcasters. 'At first reading many small broadcasters seem to think they are being given satisfactory concessions and will save money on the new terms,' the letter said. 'The evident object of ASCAP is now as it was before, to split and separate the industry by offering painted candy to the little fellows. The whole ASCAP proposition is a composition for male chorus to the tune of 'Soak the Networks,' in the hope that everybody will join in with gusto.'

'Will it work? We affiliates have no intention of pulling chestnuts out of the fire for the networks but common sense dictates that we are part of the networks and there is a point at which network operation becomes unprofitable. If it does, the network system of broadcasting, as we know it, will become a thing of the past and we know that if that happens we will all be losers.'

The IRNA executive committee, which is headed by Samuel R. Rosenbaum, WFIL prexy, pointed out that network programs contain all the big popular numbers and that affiliates are holding out for 'clearance at the source' in the belief that individual station owners feel they'll be able to operate without ASCAP music as long as the networks continue to feed it.

'Therefore it is apparent,' the letter stated, 'that its (the ASCAP plan) acceptability to affiliates is entirely contingent upon its acceptance by the networks. As for the independent non-affiliated stations they are likewise in the same position, though for another reason. It is the popular network programs which build up popularity for tunes; the small independents who operate largely with recordings and transcriptions would find ASCAP tunes falling on deaf ears in their own localities unless the networks were making them familiar and popular.'

Telephone Company Plenty Tough In San Antonio on 'Lottery' Interpretation

San Antonio, March 26.

This city's latest audience participation show went on the air Monday (25) after having been delayed for several weeks due to the refusal of the Southwest Bell Telephone Co. to install nine telephones in the studios of KABC here for use in the program, sponsored by Pepsi-Cola. There is an old Texas law forbidding the use of telephones for a lottery. The phone company officials here and in Dallas ruled that the game came under that heading.

With the nixing of the phone part program has been switched to use cards mailed in as the station has the go-ahead signal of the postoffice department.

'The Pepsi-Cola game,' as it's called, is a quiz contest in which telephone, social security, or special numbers are used to check and verify the questions asked during the program. Card is blocked out with the letters of the word Pepsi-Cola.

Six bottles of beverage are the prizes. Program is to be heard once weekly and will be handled by Jerry Fisher and Dave Young, of the station staff.

Program is a Harry S. Goodman production.

Ivory Opposite Crisco

Realignment of two Procter & Gamble daily shows will bring the sponsor in competition with itself beginning next Monday (10). Shows will be 'Life Can Be Beautiful' for Ivory soap and Vic & Sade for Crisco. Compton agency handles both.

'Beautiful,' already airing over CBS at 1:15 p.m., added an additional airing over 21 stations of the NBC red (WEAF) network at 10:15 a.m., beginning last Monday (25). Vic & Sade, now on the red at 3:45 p.m., also goes on the blue (WJZ) net at the 10:15 a.m. slot next Monday (1). Shows will consequently oppose each other in the morning, but not in the afternoon. All the airings will be live.

Carries on From Cot

Philadelphia, March 26.

Leroy Miller, jockey of KYW's Musical Clock for the past two years, is running his two-hour early morning program from a Graduate Hospital bed this week.

Miller was stricken with appendicitis last Saturday. As soon as he came out of the ether Monday morning, he said hello to his listeners while recordings were spun at the KYW studios.

Troy, N. Y.—Woodbury Carter has been named program manager of WTRY.

WHAS
50,000 WATTS
SELLS
A $2,214,269,000
MARKET

BASIC CBS OUTLET
LOUISVILLE, KENTUCKY

OWNED AND
OPERATED BY
The Courier-Journal
The Louisville Times

Nationally Represented
by Edward Petry & Co.

ANOTHER WCCO SCOOP:

WCCO rocked this cradle

ST. PAUL
CRADLE OF
AMERICAN
HOCKEY

One night last month, WCCO and St. Paul, cradle of professional hockey, paid honor to old-time hockey "pros." Six and a half thousand St. Paulites packed the auditorium where the old-timers had front row boxes to see St. Paul, the oldest team in the American Association, take Omaha, the youngest, 5 to 4, on the ice.

Between periods, St. Paul's Mayor spoke, and the "Old Timers" were introduced. Seven of St. Paul's leading industrial concerns were represented with 150 to 500 employees each. Omaha sent a delegation including the Mayor and Chamber of Commerce members. And "Old-Timers Night" was headline stuff in St. Paul papers for a week. Naturally, it was on the air—over WCCO.

Another WCCO promotion had rocked the Twin Cities. It's this thorough understanding of Twin City people, this unique touch in programming, that make WCCO promotions successful. That's one reason why the people of the Twin Cities not only look to this station for leadership in civic events, but also keep constantly tuned to—

WCCO 50,000 WATTS WHERE IT COUNTS THE MOST
810 KILOCYCLES • MINNEAPOLIS-ST. PAUL • A CBS STATION
Owned and operated by the Columbia Broadcasting System.
Represented by Radio Sales. New York • Chicago • Detroit
St. Louis • Charlotte, N. C. • Los Angeles • San Francisco

RADIO BOXOFFICE REPORTS

SELLING EXCITEMENT

WEW, St. Louis, increased its audience-load last week through telephone calls and letters to civic, political and business organizations prior to the day it broadcast a debate between teams of St. Louis University and the University of Arizona on 'President Roosevelt Should Have a Third Term.' Letters opened with 'You know what Gallup thinks about it—now hear the college boys' reasons for and against the third term.'

Additionally Al S. Foster, gen. mgr., advised sponsors of spots before and after the period their plugs would have reached more listeners than usual because of the promotion of the debate program.

Baltimore

(WBAL, WCAO, WCBM, WFBR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	8,705	5,737	1,710	16,152
March 16	8,545	5,722	1,630	15,897
% change	+1.9%	+0.2%	+7.1%	+1.6%

Automobile biz boosting national spot doings here and helping local set-up as well via dealers. WFBR landed three 15-min. airings weekly from Studebaker, three spots daily from Ford, and two spots daily from Dodge. Also closed daily a.m. 15 min. (8:30-8:45) 'Time to Shine' program by Ralph Powers, for Griffin Shoe Polish and spotted Zingo, for High Rock Gingerale via Joseph Helperin Adv. Agency for weekly 15 min. airing.

WCBM has moved into its new studios in the Sears-Roebuck Community House and is ready for some extensive selling to accommodate the extra facilities for public broadcasting via specially built rooms. Setting baseball coverage for local Orioles with schedule to be fixed at season's opening.

Clever promotion mailing piece was sent out last week by WFBR in oysters mailed in small mesh bags. Enclosed folder with copy headed, 'Aw, Shucks,' stated that everybody in Baltimore knows about WFBR, but asked how much was known about Baltimore. Listed set of questions and agreed to send half gallon of famous Maryland oysters for correct answers.

Station also tied up local Retail Druggists' banquet April 4 by securing Larus Bros.' Mammoth Minstrel Show as feature attraction and getting window and inside displays in all local drug store outlets.

Chicago

(WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	9,370	5,958	9,444	24,772
March 16	9,355	5,965	9,475	24,795
% change	+0.1%	—0.1%	—0.3%	—0.1%

Business was generally at a standstill as far as new accounts were concerned last week. WGN, through the Mutual wire, picked up the other 15-minute period for Van Dyck cigars through Federal agency. Some local and spot announcements dropped away for the week.

Cincinnati

(WCPO, WKRC, WLW, WSAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	4,685	5,944	5,315	15,944
March 16	4,650	5,713	5,523	15,886
% change	+0.7%	+4%	—3.7%	+0.3%

Aggregate biz last week for stations participating in this report hit a new high since checking got under way. For the second straight week local and network units climbed sufficiently to overbalance decline in national spot bookings. As in the previous week, local units showed the biggest gain.

Time boosts are encouraging to these broadcasters. Dope from Crosley's WLW and WSAI on near-future schedules is that they will handle moderate increases over the same period during the past five years, despite customary seasonal drop-offs.

WKRC, Mutual affiliate, last week added two 15-minute Raymond Gram Swing stanzas for White Owl cigars, through the J. Walter Thompson agency. Also these new spot-announcement accounts: Surfa-Saver, Inc., soap, on the Woman's Hour; Leuger Furniture Co., local, on the Women's Hour, plus forenoon and night spots, to run 52 weeks; Wm. F. Grassmuck Sons Co., local jewelers, 50 and 100-word announcements on year's contract, through Swafford & Koehl, Inc., Cincy agency.

Denver

(KFEL, KLZ, KOA, KVOD)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	7,398	4,334	1,819	13,551
March 16	7,433	4,329	1,611	13,373
% change	—0.4%	+0.1%	+12.2%	+1.3%

KFEL signed up the Kingston Clothes Shop for the sixth consecutive year on three participating announcements daily, seven days a week for one year, through the Ted Levy agency. Other business included Doran Coffee Roasting Co. for three newscasts weekly for six months through the Bob Betts agency, and Scotch Tailors of Denver for announcements. Another new one was that of the Publix Cab, through Max Goldberg agency, of a half hour of requests, midnight to 12:30. Listeners must call the Publix cab dispatcher with requests and he relays them to KFEL via direct wire.

The R. J. Reynolds Tobacco Co., through the Esty agency, signed for 13 weekly 'Grand Old Opry' half hours over KOA; Bluehill Food Products took a 15-min. contest and quiz period through Raymond Keane agency to run one a week for 13 weeks; Merrion & Wilkins, wool buyers, took six spots weekly for 26 weeks. Spots were also sold by KOA to Standard Oil of Indiana through McCann-Erickson agency; Fontius Shoe Co., Rockmont Florists, Flowers, Inc., and Kings Luggage.

Announcements constituted the new business sold at KLZ the past week. They were taken by Loeman Auto Co. through the Stanley Getchell agency, N. Y., 10 announcements; Denver Dry Goods department store; Tee Burts, 26 in a month, and Sperry Flour Co., Westco agency, San Francisco.

HOW UNITS ARE FIGURED

Dollar volume is omitted from these reports. So, too, are the breakdowns of individual stations. Grouped market figures only are given.

One minute of commercial time is figured as one unit. Thus a sponsored hour is 60 units, a half hour 30 units, and so on.

Chainbreaks, time signals, spot announcements in participation programs are counted as one unit each.

Des Moines

(KRNT, KSO, WHO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	7,725	3,244	4,233	15,202
March 16	7,755	3,500	4,246	15,501
% change	—0.3%	—7.3%	—0.3%	—1.9%

Of the three classifications, local biz in Des Moines shows the greatest week-to-week change. This week it's 7%, but differences as high as 23% have been recorded.

The new business of the week:

KRNT-KSO: Geppert Studios, through Coolidge agency, eight quarter-hours and 12 announcements weekly; Climax Cleaner, through Carr Liggett, 26 announcements; James Mfg. Co., through Klau-Van Pietersom, 52 announcements; Park & Tilford, through Charles Storms, 52 five-minute discs; Hartz Mountain Products, through George A. Hartman, quarter-hours; I. G. A., through Campbell-Mithun, 10 announcements; Dean Studios, through Lessing Advertising agency, three quarter-hours weekly; Cownie Furs, through Coolidge, time signals.

Jack Shelley, WHO newscaster, drew a 13-week renewal for Sweetheart Soap, through Franklin Bruck. Other new biz on WHO: General Foods, through Benton & Bowles, 'Kate Hopkins, Angel of Mercy,' quarter-hours for Maxwell House, and 'Portia Blake' for Post Toasties; Hamilton Watch Co., through H. W. Kastor, 100 announcements; Household Magazine, through Presba, Fellers & Presba, four quarter-hours; A. A. Schneiderhahn Co., direct, announcements.

Detroit

(CKLW, WJBK, WJR, WMBC, WWJ)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	7,880	10,843	2,306	21,029
March 16	8,255	10,827	2,225	21,307
% change	—4.6%	+0.3%	+3.6%	—1%

Gain in local biz units past week was accounted for entirely by one advertiser, Cunningham drug chain, which started its series of 123 five-minute newscasts per week. Total of 705 minutes weekly, costing around $2,400 per week, is spread over five stations in Detroit area, including WCAR in near-by Pontiac. CKLW has the largest number, 37 newscasts per week; WXYZ has 30 per week; WWJ, six per week; WJBK, 25 per week. Pontiac outlet, not included in the Detroit tabulation of units, is handling 25 newscasts per week. Deal, set by Simons-Michelson agency, Detroit, is believed to be largest local radio deal ever completed in Detroit.

Some network loss was sustained last week by CKLW, a member of Canadian Broadcasting Corp., due to termination of Canadian pre-election campaigns. Local stations are picking up some announcement coin from the annual Detroit flower show being held here this week; Chrysler Corp., which has contracted for the largest space in flower-show history, is plugging display of its various makes of autos.

Hartford

(WDRC, WTHT, WTIC)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	7,078	2,126	1,160	10,364
March 16	7,162	1,941	1,125	10,228
% change	—0.8%	+9.5%	+3.1%	+1.2%

Slight drop in network business failed to keep the total column from showing another gain, due to the healthy increases in both national spot and local units.

Hygrade Oil, Stoughton's and C. Funk & Sons are sponsoring WDRC's 'Strictly Swing Club'. Other recent WDRC business includes Rockwood Candy, Dodge Motors, Harry's Clothing Store and New Method Laundry.

Kansas City

(KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	7,030	6,963	5,360	19,353
March 16	7,030	6,676	5,342	19,048
% change	*	+4.2%	+0.3%	+1.5%

* No change.

Principal change was at WHB, which signed Union Clothing Co. to quarter-hour show six times weekly and added several announcement units for the week. KCKN showed slight upping in local units, and KCMO, with Jack Stewart still absent and matters in the hands of Clarence Breazeal, stepped up both in local biz and national spot.

Approaching election April 2 is one of city's hottest since recent prosecutions by the Federal Government have considerably revised the city hall personnel, and sale of time to rival parties during coming ten days will bring some pleasant revenue to stations as payment is per top of the rate card. Even current week this department squared a few drops here and there.

Station managers in general reporting biz good, and outlook is continuance until summer drop-off hits.

New York City

(WHN, WMCA, WNEW, WOR)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	885	8,020	11,845	20,750
March 16	840	7,376	11,882	20,098
% change	+5.3%	+9%	—0.3%	+3.4%

Lucky Strike unlimbers its campaign of two and a half minute transcriptions on metropolitan stations this Monday (31). It's buying them at the rate of from three to 16 a day but with no 13-week minimum guarantees.

Stations are WEAF, WABC, WJZ, WOR, WHN, WEVD, WNEW and WMCA. Extension of the campaign nationally depends on how the series clicks in New York. Each disc will be limited to a single tune sandwiched by plugs, including the tobacco auctioneer's chant.

Salt Lake City

(KDYL, KSL, KUTA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	6,751	2,548	676	9,975
March 16	7,100	2,363	660	10,123
% change	—4.9%	+7.8%	+2.4%	—1.4%

Advent of spring is reflected in the rush of business from firms specializing in decorating supplies. On KDYL W. H. Adams, local floor covering concern, bought 52 ten-minute programs, and Home Center Wallpaper Co., placed 65 spot announcements via the a.m. women's participating program, 'Just for Fun'. Anticipated heavy volume of buying for Easter also accounted for much local spot announcement taking during the week ending March 23.

KSL additions included Studebaker Corp., through Roche, Williams & Cunnyngham, three quarter-hours weekly for 12 weeks; Allis Chalmers, half-hour weekly, 13 weeks; Merrion & Wilkins Wool Brokers, announcements; Mullet Kelley Co., announcements; Landes Tractor & Equipment Co., announcements; Auerbach Co., announcements; Covey Investment Co., announcements; Intermountain Theatres, announcements; Porter Walter Co., announcements; Blue Books, Inc., 13 five-minute programs.

KUTA added the following: All Appliance Corp., English Tailors, Furmbilt Mens' Clothing, Porter Walton Nurseries, Paramount Studios, Seagull Drug, Wasatch Cleaners, Harris Jersey Dairy, Victory Theatre, Wilson Products Co., Union Pacific Stages, Wasatch Hot Springs. All are using announcements. Fould's Macaroni using a daily five-minute newscast.

San Antonio

(KABC, KMAC, KONO, KTSA, WOAI)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	5,524	7,336	2,312	15,172
March 16	5,550	7,096	1,971	14,617
% change	—0.5%	+3.4%	+17.3%	+3.8%

Increase in local and national spot biz is noted here this week with a slight drop in network accounts. KONO the past week besides numerous local accounts has signed for a series of daily quarter-hour presentations to be known as 'Guide To Mexico'.

KMAC is presenting a quarter-hour studio program on Sunday to choose the outstanding Negro choir in this area sponsored by Aztec Furniture Co.

KABC lost the Budweiser program heard through Texas State Network when account was taken off the air. New biz here includes a quarter-hour studio presentation by pupils of the Mrs. Jones School of Speech Arts once weekly. A series of spot announcements for the Kinsel-Robinson Motor Co. A series of three announcements six times per week for six months in behalf of Blatz Beer has been placed here through Heuri-Hurst & McDonald. Herpel-Gillispi Ford Co., six 10-min. programs per week placed direct.

KTSA is presenting the 'Dime a Minute Man' twice weekly for a quarter-hour for Crosley Dealers here.

WOAI has renewed announcements for Peter Paul, Inc., for their Mounds Candy, and 10-Crown Charcoal Gum through Platt-Forbes, 13 weeks.

San Francisco

(KFRC, KGO, KJBS, KPO, KSFO)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	8,670	2,630	1,810	13,110
March 16	8,730	3,097	2,460	14,287
% change	—0.6%	—15%	—34%	—13%

KFRC's new accounts and renewals include the following: Sunnyvale Packing Co. (Rancho soup), through Lord & Thomas, five-minute 'Bess Bye, the Market Scout,' originating at KFRC and riding the Don Lee net; Hastings Clothiers, through Sidney Garfinkel, half-hour 'Brain Battle' quizzer with Bill Davidson as m.c.; Tintex, five-minute 'Helpful Harry' discs; Dr. Pepper Bottling Co., through Fletcher S. Udall, three quarter-hour 'Pinocchio' transcriptions weekly, for 16 weeks; American Creameries, through Erwin, Wasey, 39 half-hour 'The Shadow' et's; Edward J. Post, realtor, direct, 13 half-hours; Standard Beverages, through Emil Reinhardt, announcements; General Motors, through Arthur Kudner, announcements; Half Moon Fruit & Produce Co., through Walker Advertising, announcements; California Macaroni Co., through Rufus Rhodes Co., announcements; Langendorf United Bakeries, through Leon Livingston, announcements; Cook Products Corp., through Rufus Rhodes Co., 13 quarter-hours; Dolores Premier Beauty School, direct, announcements; MacFarlane Candy Co., through Botsford, Constantine & Gardner, five-minute transcriptions.

Seattle

(KIRO, KOL, KRSC, KXA)

Week Ending	Network Units	Local Units	National Spot Units	Total Units
March 23	4,635	9,042	346	14,023
March 16	4,565	10,075	346	14,986
% change	+1.5%	—10.3%	*	—6.4%

* No change.

KIRO steps out with increased new biz. KOL, Mutual outlet, upping in brackets. KRSC, local indie, nearly all local time sold, while KXA showed heavy gain in local.

KIRO: Arden Farms, dairy products, through Productive Advertising agency, 'Fu Manchu,' quarter-hour weekly; Show Box, nightery, three half-hour remotes weekly; Block's Shoe Stores, seven announcements weekly and participation on 'Time Klock'; Boldt Restaurant, seven announcements weekly and participation on 'Time Klock'; Electrol Oil Burner Co., three announcements weekly on 'Night News Roundup'; Lundquist-Lilly, through Penman-Neil agency, seven announcements weekly; Metropolitan Laundry, through Mac Wilkins & Cole, two announcements daily; Prottas & Levitt three announcements weekly in 'Night News Roundup.'

MEXICAN MUSIC BIZ SPURTS

ACTIVITY STEMS FROM NEW LAW

Authors, Publishers and Composers Now Better Covered in Southern Republic — Ralph Peer in Company With Azcarraga, Mexican Broadcaster

SEEKS YANK DEALS

New publishing combine in Mexico, the Promotora Hispano Americano de Musica, has undertaken to line up 10 or more American publishers for representation in that country and the Central Americas on performing rights, mechanical rights and sheet publication. The move comes several months after a presidential decree which granted a broad set of rights to authors, composers and publishers.

The Mexican outfit, better known as PHAM, has Ralph Peer, of Southern Music Co., as one of the owners. Another major stockholder is RCA franchise-holder E. Azcarraga, operator of XEW-XEWW, Mexico City, and the franchise holder of other major Mexican wavelengths. Peer has spent most of the past year in Mexico on film production and the music business. He was in New York last week, leaving for Mexico again Friday night (22).

PHAM is offering American publishers a 50-50 split on both performing and mechanical rights and a 10% cut on the marked selling price on printed music. The rights it asks includes Cuba, Haiti and San Domingo.

VIC SCHOEN ENSEMBLE BACKS ANDREWS SIS

Vic Schoen, Andrews Sisters' arranger, is forming a band he will lead as backing for the Andrews trio on one-night dates. Consists of Skippy Lipsey, Bill Graham, trumpets; Frank Sirracco, Wally Barron, Jerry Fruiterman, trombones; Alvin Weisfeld, Leo White, Maurice Kogan, Henry Schneer, saxes; Henry Adler, drums; George Horvath, bass; Gene De Paul, piano; George Wartner, guitar. Shoen will alternate between trumpet and trombone sections.

Sisters dropped off Glenn Miller's Chesterfield commercial after last Thursday's (21) broadcast in order to fulfill theatre and one-night bookings.

IT AIN'T KOSHER

A new pop song cycle threatens, that of incorporating Yiddish phrases and Yiddish folk tunes and titles into U. S. jazz. It's a dubious idea, bound to have awkward connotations in one way or another.

Specific instances in point are the recent outcroppings of titles like 'Utt Da Zay,' 'A Bee Gezindt' and 'A Vous Tout de Vey, a Vous,' the latter a Willie Howardesque French switch on a Yiddish idiom.

This is analagous to the resentment, mild or otherwise, by customers at Loew's State, on Broadway, for example, who don't jive some of the kosher ad libs when comedians like Holtz and Jessel start to swing. Or, in another sense, it's like some of those radio broadcasts that come through in a manner which indicates that the sight business is killing the studio audience, but it's blank verse to the tuner-inners.

Music publishing is a business that, in a measure, thrives on sentiment of one sort or another. And while there may be a modicum of sentiment for a minor cross-section, if some obscure linguistic phrase is used, it's a grave question for others.

It's one thing, perhaps, to 'adopt' a frankly Yiddish folk tune which inspired 'And the Angels Sing,' but it was done within strictly American idiom, merely switching a plaintive minor tune into a Tin Pan Alley foxtrot ballad. It's something again also when pops with an Italian bel canto flavor ('Butcher Boy,' the current 'Woodpecker Song,' 'Tell Me That You Love Me Tonight,' etc.); or any of the imported English pops ('My Prayer,' 'South of Border,' etc.); or perhaps a 'Valencia' (French); 'Three o'Clock in the Morning' (South American); a 'Beer Barrel Polka' (Czech), or any of the currently popular congas and rhumbas; but somehow the Yiddish idioms don't rest as easy.

The above titles, and not forgetting 'Bei Mir Bist Du Schoen,' may be the very arguments the Yiddish-switching pop songsmiths and publishers may point to as favorable arguments. But in these days of racial sensitivities it's not only frankly impolitic, but also not good business. 'Bei Mir' was the exception and might have inspired this new 'cycle'; besides, it was given a rhythmic treatment on a phrase that was just as German in its phraseology as it was Yiddish. The writers tried to repeat with 'Joseph, Joseph,' and missed.

The music business these days has too many problems to complicate it further. The publishers were smart in cleaning up double-entendre ditties, and they'd be just as wise to give this Yiddish localism some thought. There are enough bigots, legislative and otherwise, without inflaming them every time they turn on the radio.

ALVINO RAY FORMING NEW 802 ORCHESTRA

Alvino Ray, bandleader now on the coast, is breaking up his band to come to New York to form a new one composed of local 802 of N. Y. men. He'll work under the Music Corp. of America.

Ray is bringing with him three key men in his current band. They're Skeets Hurfert, ex-saxaphonist with Tommy Dorsey, Dick Morgan, guitar, and Frank Devol, sax, both once with Horace Heidt. Four King Sisters come along too.

Group leaves Los Angeles April 6

DELAYED PAYOFF

Fitch Bandwagon On a Monthly Check Basis

Unlike the average agency, which pays off the day after the broadcast, the L. W. Ramsey Co., of Davenport, Ia., has a practice of paying the bands that appear on the 'Fitch Bandwagon' four or five weeks later.

Music Corp. of America, which has the contract for the series, explains the other booking offices where it obtains band for this show that it's customary with the Iowa agency to pay its bills monthly.

Snow Delays Ballroom

Buffalo, March 26.

Snow and inclement winter weather necessitated postponement of reopening of The Glen, Harry Altman's Williamsville (suburban) dance spot.

Opening Easter Sunday 'for the summer season' had been announced.

Mills Brothers New Disc Style; Due in So. America

Mills Brothers' next list of records for Decca will include at least 18 tunes done as vocals rather than imitations of various instruments in a band. They'll continue to cut the type of stuff which popularized them, the 15, which will be done in barbershop harmony, being only added starters.

Singing record the quintet made last year, 'You Tell Me Your Dream and I'll Tell You Mine' sold around 100,000 copies, one of their best sellers. Group, which recently returned from Australia after more than a year abroad, leaves for a South American tour April 10.

PLUSHED UP LINCOLN SPOT OPENED BY BUSSE

Lincoln, March 26.

Opening day for King's new ballroom, just having undergone a $5,000 going-over on the inside during the past month and a half, will be Thursday night (28), with Henry Busse trumpeting. New manager of the dansant is J. Clair Lanning, who was handed the job by R. L. Ferguson, the Capitol Beach owner, when Harry King, the former key man, was out.

Bulk of the money was spent changing the floor plan of the house, erecting more booths, and plushing up the place. Suggestion is that Rean Pauley, who has had the district's name band biz mostly to himself, is now going to have opposition.

Curtis, Oberstein and Nuphonic As Three-Way Partnership in New Discs

Eli Oberstein's United States Record Corp. has taken over the production and distribution of the plastic record invented by Larry Simons, which, backed by Curtis Publishing Co., will be circulated at a 25c retail price via newsstands and music chain stores throughout the country. Oberstein has entered into a triple partnership with Curtis and Nuphonic Records (Simons), assuming full operating responsibilities.

Using Simons' process for manufacturing records that are unbreakable and can't be scratched, U.S. Records will press 'em at a factory in Lowell, Mass., which was acquired and equipped only last week. They'll be double-faced platters cut with two hits of the week by artists contracted to Oberstein's regular U.S. Royale and Varsity labels. Outfit is scheduled to begin servicing stands in the New York area next Wednesday (3) with a minimum of 60,000 records, which figure will hold for the second week, but graduate to 150,000 and 240,000 the third and fourth stanzas. They will be circulated in various chain stores also.

Arrangement with Harry Fox, music pub agent and trustee, calls for a maximum of 52 issues a year and a royalty of 1½c. per side for each platter manufactured, which means a royalty is paid for each side turned out whether it's broken, sold or returned.

Get together of Curtis, Simons and Oberstein is supposed to be based on an experiment the latter conducted, which was similar to Curtis' newsstand idea. Oberstein several weeks ago made an arrangement with Interborough News Co. whereby the latter would service newsstands with records originally made for his own Royale and Varsity labels, but with Interborough's own INCO label affixed. Total of 5,000 were distributed in New York and about 3,50? were sold.

Curtis, having the same thing in mind for the Simons process, investigated when the INCO stuff appeared, found that Oberstein was behind the idea and approached him on taking over their setup. Triple partnership resulted.

Dorsey, Miller, Bradley Tromboning Together

Three bands of Tommy Dorsey, Glenn Miller and Will Bradley, all trombonist leaders, will be combined into one big outfit at next Monday's (1) benefit for the Greater New York Fund at Madison Square Garden, N. Y. They'll be led as a group by Fred Waring and play arrangements of the outstanding hit numbers used by each.

In addition the three tromboning leaders will take breaks as a team and the trio of drummers, Ray McKinley with Bradley, Buddy Rich with Dorsey, and Maurice Purtill with Miller, will do likewise. Bradley is currently at the Famous Door, N. Y., Miller is at the Pennsylvania hotel, N. Y., and Dorsey at the Paramount theatre, N. Y.

DANCEMEN PLAY STANDING UP

Milwaukee, March 26.

Fabian Andre now heading his own orchestra, which goes back into the Pump room of the Ambassador in Chicago in April, has issued a standing order to his musicians to 'Stand Up and Play,' and it clicks. This new wrinkle isn't just for an occasional number, but for every number.'

Here's the way Andre figures it out: 'If the men are seated, and this applies particularly to the wind instrument players, the natural tendency is for the chest muscles to relax or even to become cramped, with consequent adverse effects upon their work. When the men stand up, their lungs are permitted to expand to their full capacity, with decidedly beneficient effect upon their playing. Standing up also is a sure-fire remedy against muscular restrictions for the stringmen.'

With the exception of the two men who make up the piano duo, every man in Fabian Andre's orchestra is up on his feet for every note sounded off during an evening.

McCoy's 4th Repeat

Chicago, March 26.

Clyde McCoy orchestra goes into the Beverly Hills Country Club, Newport, Ky., on April 26, following the stay of Guy Lombardo band.

This will be McCoy's fourth date in the nitery. Set through the Gus Edwards office here.

Hartford Union Uses Candid Camera To Convict Scabbing A.F.M. Members

Hartford, March 26.

Henry Zaccardi, president and business agent of the local musicians union, is using a photographer equipped with a candid camera to snap pictures of bands suspected of containing out-of-town union men who are posing as non-union musicians. Zaccardi has already caused by this device the loss of AFM membership for two Local 802 (New York) men who had been filmed while playing at the Lobster, a local night spot.

Zaccardi relays the pictures turned in by his professional lenser to other AFM locals with the request that officials and members be asked to see whether they can identify some of the filmed faces. The Hartford local's prez used to make the rounds of the non-union spots himself for the same purpose but he found that the boys with changed monikers had been tipped off in time and managed to go in hiding around the premises pending his stay.

MUSICIANS TRANSFORMEO

One Becomes House Organ Editor, Another An Engineer

Pittsburgh, March 26.

Some indication of state of music biz locally may be found in deflection last week of two more musicians to commercial fields. Bill Dahlman, veteran saxman with Baron Elliott band, turned in his notice to become assistant editor of Weirton Steel Company 'Bulletin' while Ernie Lavish has quit WCAE Airliners to rejoin engineering staff of Westinghouse in Milwaukee. Lavish was with this outfit several years ago before he took out an AFM card.

Only fortnight ago, Neil Buckley, former featured vocalist with Don Bestor, who has been doing a single in niteries here for last year, chucked it all for a post with Westinghouse sales force.

NEW SAXIE DOWELL, THORNHILL BANDS SET

Both Saxie Dowell, ex-Hal Kemp musician, and Claude Thornhill are set on the personnel of their new bands after weeks of rehearsal. Dowell begins subbing for Sammy Kaye Monday nights at the Commodore Hotel, N. Y., while Kaye does his Sensation Cigaret broadcast, and Thornhill opens Saturday (30) at Capitol Casino, Hartford, Conn., his first stand, though he also subbed for Kaye and Glenn Miller at the Pennsylvania Hotel, N. Y., while each did air commercials.

Thornhill lists: George Paulsen, H. A. Tennyson, Hammond Russum, Bill Motley, saxes; John Nelson, Dale Brown, clarinets; Bob Sprentall, Joe Aguanno, Barry Drews, trumpets; Bob Jenney, Tasso Harris, trombones; Judy Burke, drummer, Jack Fay, bass; Thornhill, piano.

Dowell list includes: Jimmy Carroll, Dick Spengler, Joe Sullivan, Seymor Bilkes, saxes; Hal Myers, Mac Adams, trumpets; John Coleman, Drew Widener, trombones; Corky Calkins, piano; Whitey Orten, drums; Slim Tanner, bass.

Duchin at Plaza, N. Y.; Tucker-Baker Also Due

Eddy Duchin's orchestra returns to the Hotel Plaza's Persian Room, N. Y., April 4, and the next day (5) he starts doubling into the Broadway Strand. As earlier in the season, Paul Draper and Jane Pickens will comprise the surrounding show.

Another MCA preem that week will be Orrin Tucker's band with Bonnie Baker, opening April 8 at the Waldorf-Astoria's Empire Room.

RECORD REVIEWS

Xavier Cugat 'Siboney'—'I Want My Mama' (Victor 26522)

Cugat's arranging and playing of the standard 'Siboney' is well done, coupled to an appealing Latin rhythmed 'Mama'. First half of 'Siboney' is surpassed by the finishing portion, leader's maracas ruling throughout. Fade is given a likeable desert style touch. 'Mama' is lyriced in Spanish by Carmen Catilla, backed by a band chorus. It's smart stuff.

Gene Krupa 'Symphony in Riffs'—'Marcheta' (Columbia 35357)

'Symphony' is a peppy original played at a speedy tempo. It's lively and points out the enthusiastic push of the outfit. Sax, trumpet and clarinet breaks are capped by an unusually listenable drum solo. Good side. Reverse oldie is given a hop, playing and arrangement showing up sax and clarinet breaks that are sharply clear. Drums seem a bit too heavy throughout, however. Tempo is easy.

Glenn Miller 'Say It'—'My My' (Bluebird 10631)

Miller's version of 'Say,' a ballad from the Jack Benny show, is pretty, utilizing his sweet style. Sax group cut some neat stuff all the way, highlighted by a short break on tenor. Ray Eberle is gaining confidence and his vocal is an improvement. 'My' is almost all full and roundly arranged ensemble stuff, played in moving tempo. Marion Hutton vocals.

Al Donahue 'Tuxedo Junction'—'Beethoven Bounce' (Vocalion 5384)

There's so many different versions of this hop number that few stand out. This has good punch and is embellished with neat sax and trumpet bits. Based on solid rhythm team, it kicks. Backup 'Bounce' is sharply clear with a jump in its playing making it n.s.g. contrast. Sax and muted trumpet take the spotlight with moaning sax group behind. It drives easy.

Jack Teagarden 'If I Could Be With'—'Melancholy Baby' (Varsity 8214)

Slow tempoed treatment of the first standard is a good job. It's smooth ensemble stuff given added punch by Teagarden's vocal. Playing isn't the best and neither is the slightly muggy recording but it's not too noticeable. Leader's trombone gets in a short lick before the fade. 'Baby' is played with a jump, leader again vocaling. Sax and clarinet take breaks.

Bob Chester 'If It Weren't for You'—'I Hear Bluebirds' (Bluebird 10633)

First has a smooth lilt. It's played in an easy tempo, all ensemble and embellished with a Dolores O'Neill vocal. Material is okay. Reverse is stronger. It's speedier and shows up the band's fine sax team in several spots, backed by clean brass. Miss O'Neill again vocals.

ANOTHER

"COLLEGE RHYTHM"

Series of Articles
By Campus Critics

●

Starts Next Week

●

That discriminating fellow, the man with the fancy socks, Joe College himself, will pick up where he left off in the previous series—giving readers of

VARIETY

the benefit of his opinion on Dance Orchestras, what makes them terrific or corny . . . . . and what every music man should know about campus cats' preferences.

Bands at the Box Office

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Spots listed are only where the band is the main attraction for supper. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Charlie Barnet	Lincoln (225; 75c-$1.50)	6	425	3,875
Bob Crosby	New Yorker (400; 75c-$1.50)	11	900	12,725
Sleepy Hall	Biltmore (300: $1-$1.50)	5	300	1,725
Everett Hoagland	Waldorf (Empire) (400; 75c-$1.50)	12	500	8,675
Sammy Kaye	Commodore (400; 75c-$1.50)	20	1,300	28,900
Henry King	Plaza (350; $1.50-$2.50)	10	350	4,550
Frankie Masters	Roosevelt (500; $1-$1.50)	7	425	2,950
Lani McIntire	Lexington (300; 75c-$1.50)	10	1,150	12,750
Glenn Miller	Pennsylvania (500; 75c-$1.50)	11	2,525	23,100

Band Review

NICK STUART ORCHESTRA (13)
With Nancy Gay
Kansas City, Mo.

Although it has a long record of hotel dates music played here leans to the brassy side, almost abandoning the intimate mood of the Grill. This may be explained by a current metamorphosis, being imposed by the leader, from the band's former sweety-sweet style to what is intended to be more emphatic rhythm.

Orchestra is equipped for blaring with a 4-4-4 set-up. Brass section has Bill Kleeb, Jack Dougherty and Jack Rees on trumpets with Maurice Winters sliding the trombone. Jack Cheyne, J. W. Jones, Joe DeGuili and Bob Burns make up the sax department. Rhythm is provided by Jerry Adams at the piano, Bob Sisson on drums, Vic Vent on the bass viol, and Bert Hegler on guitar.

Stuart, formerly of films, devotes time mostly to fronting, and qualifies on looks and personality. Takes an occasional turn at novelty vocals, but majority of male voice work is done by Bill Kleeb in a baritone. Stuart has Nancy Gay as spotlight singer. She's not oomph, but is capable at vocals.

Trio of the band members set up the arrangements. Jack Cheyne, J. W. Jones and Jerry Adams work overtime bringing band's library up to the newly intended toney rhythm. Principally this will call for greater mute work from the brasses, and more suitable for a room of this type. For its ballroom one-nighters the band is okay as set, but hotel work will call for a pianissimo among the brasses. *Quin.*

CHESTERFIELD ORCHESTRA (9)
Pla-Mor Ballroom, Lincoln

Chester Field, who runs his name together in billing, has been solely in the ballrooms, making no bid for club or hotel dates. Band hangs on him, he with a fair lip to trombone and a near-scat singer. Style is purely commercial, with swing seldom making audible appearance, and the sweeter type of delivery the vogue. This calls for the brass, two trumpets and a slide not counting his own, to mute, or back the saxes, three of them, tying into the rhythm trio for dancey effect.

Saxes are played by Ray Lee, Tommy Pope, and Bernard Corrigan; brasses (trombone), Bill Siegel, with Ray Pramhus, and Harold Mayo (trumpets); Bob Osborne, drums; Harold Stalker, piano; and Emmett Lasher, bass. Shiners in the crew are Lee, Pope and Osborne, and arrangements come from Pope, Corrigan and Mayo.

Definitely a ballroom type and easy to dance to. *Art.*

HUGO MARIANI ORCH (10)
Featuring Mercedes
El Chico, N. Y.

Hugo Mariani was long standard on NBC, with emphasis on the Latin rhythms, which undoubtedly influenced the booking into this Greenwich Village Spanish nitery. However, here he has a rhythmic, sweet-hot double quintet, comprising three reeds, one brass, two accordions, piano, string bass, violin and maracas, latter handled by Mercedes, who is also the vocalist.

Mariani is a vet maestro and knows his dansapation, whether in the congarhumba idiom or of the orthodox U. S. vintage. He gives out as much with the latter as in the Cuban-South American way.

Besides playing a somewhat difficult native show, he does a solid jump on the hoof. Notable also is a new polka-conga of his own composition which, as the title implies, is a blend of both. *Abel.*

Song Theft Charged

Los Angeles, March 26.

Plagiarism suit against Mills Music, Inc., Irving Mills and Henry Nemo was filed in Superior Court by Lois Gilbert and Selma Shelley, who charge their song, 'Longing for You,' was pirated by the defendants in their ditty, 'Blame It on My Last Affair.'

Plaintiffs ask damages of $10,000 and an accounting of profits.

On the Upbeat

Charlie Agnew band into Bill Green's Casino, Pittsburgh, Monday (25) for indefinite engagement, replacing Howard Baum outfit.

Maurice Spitalny plays Variety Club's first annual Movie Ball at William Penn Hotel, Pittsburgh, April 7.

Skeeter Best, guitarist with the Blackbirds, playing at Palumbo's Cafe, Philly, leaves next month to join Erskine Hawkins crew.

Ben Cutler now at Mural Room of Baker Hotel, Dallas. George Hamilton filled three-day lapse there between Cutler's bow and Al Kavelin's exit.

Duke Ellington booked for week's stand at Orpheum theatre, Los Angeles, April 24, and series of one-nighters in southern California in May.

Ray Noble's booking at Palace hotel, San Francisco, extended six weeks to April 25.

Chuck Cascales and his crew moved into Rendezvous ballroom, Balboa, Cal.

The Men of Note in the Palm Room of the Ten Eyck hotel, Albany, since October, shifted to the Cavalier hotel, Virginia Beach, Va.

Harry Cool, soloist, with Ben Feld's KMOX, St. Louis orch, joins Dick Jurgens April 1 at the Aragon Ballroom, Chicago. After Chicago engagement Jurgens' orch leaves for summer engagement at Catalina Island.

Ernest Harsny, sax player with Feld's orch, also leaves to try to make connections with a name band on the West Coast. He has been replaced by Johnnie Rosenberg, sax player, formerly with Ted Lewis' band.

Nick D'Amico, who replaced Dick Stabile at Essex House, N. Y., Saturday (23) will be succeeded by Bill McCune.

Tommy Dorsey goes four weeks at the Paramount theatre, N. Y., and follows immediately with a week at Shea's, Buffalo,

Everett Hoagland, currently at Waldorf-Astoria hotel, N. Y., shifts to Chase hotel, St. Louis, April 19.

Jimmy Dorsey's Pennsylvania Hotel, N. Y. date, opening April 5, is for 13 weeks, which will put him on the Penn's roof with Tommy Dorsey's band as opposition at the Astor Roof. Dorsey opens at the Astor in late May.

Larry Clinton follows the New Yorker Hotel, N. Y., date, opening May 10, with a repeat stand at Meadowbrook, Cedar Grove, N. J., opening first week in July.

Erskine Hawkins leaves the Savoy B., New York, for one-night tour April 25. Ella Fitzgerald goes out May 24.

Jack Teagarden gets his first 'Show of the Week' shot on WOR-Mutual April 14.

Hal Hopper replaces Billy Wilson in Tommy Dorsey's Pied Piper quartet this week. Wilson returns to California. Hopper was once with the group when it was a quintet.

Artie Shaw and his wife, the former Lana Turner, arrive in New York, Friday (29), for a belated honeymoon. It's also clean up some of Shaw's unfinished business. Return to coast in about two weeks. Shaw's first records for Victor with a 31 piece band are to be released soon.

Kay Kyser preems spring season of New Haven Arena Sunday (31).

Everett Hoagland one-nites April 7 at Ritz Ballroom, Bridgeport.

Allen DeWitt, who was recently replaced as vocalist with Tommy Dorsey by Frank Sinatra, flew in from Chicago to sub for Sinatra three days last week while the latter was out ill.

Stuff Smith held over at Hickory House, N. Y., until May 2. Goes to Chicago's Sherman House, May 10.

Nick Pani outfit goes to Sir Francis Drake Hotel, San Francisco, opening April 8.

Gene Krupa plays Savoy Ballroom, New York, April 7.

Bill Carlsen band goes into Claridge Hotel, Memphis, Friday (29).

Jan Savitt, May 11, U. of Rochester, Rochester, N. Y.; 17-18, U. of North Carolina, Chapel Hill.

JOHNNY
McGEE
AND HIS ORCHESTRA
ON TOUR
●
Direction
GENERAL AMUSEMENT CORP.

BEN
POLLACK
AND HIS ORCHESTRA
NOW ON TOUR
●
HOTEL SHERMAN, CHICAGO
STARTING APRIL 12
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the
FAMILY MAN
with and by
Woody Klose
sponsored by
LIFEBUOY
IN CANADA
GENERAL AMUSEMENT CORP.

Fraud Counts Cut From American Record Case

Former owners of the American Record Co. scored an important point in the N. Y. supreme court Monday (25) when Justice S. I. Rosenman granted them a motion to strike out the fraud and conspiracy portions of a suit which was brought last year by the Crawford Music Corp. Action was for $194,000 damages and had to do with allegedly false royalty accountings on phonograph records. As a result of Justice Rosenman's order the claim is immediately reduced by $100,000.

The court in its decision held that Crawford's claim of a breach of contract in the complaint sufficed to cover all the wrongs sustained and that no matter how the breach was committed the publisher could only sue under the contracts involved. The ruling also reduces the number of causes of action from 65 to 61. S. W. Wattenberg, counsel for Crawford in this case, stated yesterday (Tuesday) that he hadn't decided whether to appeal the order dismissing the four causes of action, all covering the fraud and conspiracy allegations.

Dr. Felix Salten, Austrian author of children's books, does not have to share his American royalties with the original publishers of the works, Paul-Zsolnay Verlag, of Vienna. That was the decision of a three-man arbitration board in New York yesterday (Tuesday) on Dr. Salten's contention that his contract was voided when the Nazis took over the publishing house upon German occupation of Austria two years ago.

Salten declared the Nazis banned the sale of his books, which include 'Bambi' and 'Perri,' thus preventing the publishers from carrying out their part of the contract. The arbitrators awarded Salten $2,602 royalties on 'Perri' which Pau-Zsolnay claimed from the American publishers, Bobbs-Merrill. Dr. Salten is a refugee in Switzerland.

Refugees Sue

Continued from page 1

court to grant them a lien on any money that is due STAGMA and AKM in this country. Meanwhile the sextet's counsel, A. Walter Socolow, has served an attachment on ASCAP covering any AKM or STAGMA money it may have on hand. Should the court rule in their favor, the refugees would then move to have ASCAP declared responsible for any funds due AKM which it had wrongly remitted to STAGMA.

A couple of the plaintiffs in this suit were on the board of AKM at the time the Nazis took over and as part of the evidence they will submit balance sheets showing that AKM's funds and property then amounted to $1,478,324. The last any of them collected on their shares of AKM royalties remitted from this side was in early '38 and that involved an accounting for 1936.

Of the claimants in this creditors' suit, Leopoldi and Mann have already been admitted to ASCAP as non-participating members. Sobotka and Szucs had publishing businesses, the latter having a virtual monopoly on all German picture music.

Band Bookings

Woody Herman, April 10, Metropolitan theatre, Morganstown, W. Va.; 12, U. of Maryland; 20, Keith's Roof, Balto.; May 5, Savoy B., New York; 11, Hershey Park, Hershey, Pa.

Johnny McGee, May 10, Hershey Park, Hershey, Pa.

Glenn Miller, April 7, Roseland B., New York; 8, Coliseum, Balo.; 27, Hofstra College, Hempstead, L. I.; 28, Savoy B., New York; 30, Masonic Temple, Scranton; June 8, Coliseum, Parkersburg, W. Va.

Larry Clinton, April 14, Trianon B., Cleveland; 17, Aud., Grand Rapids; 20, Frog Hop B., St. Joseph, Mo.; 21, Skylon B., Sioux City, Ia.; 22, Arkota B., Sioux Falls, S. D.; 23, Surf B., Clear Lake, Iowa; 24, Laramara B., Fort Dodge, Ia.

Al Donahue, May 17, Rutgers U., New Brunswick, N. J.

Glen Gray, April 24, Empire B., Allentown, Pa.

Joe Venuti, March 29-30, Tulsa Club, Tulsa, Okla.

Wayne King, April 5, Chicago theatre, Chicago; April 19, Stanley theatre, Pittsburgh.

Guy Lombardo, April 26, Stanley theatre, Pitts.

Russ Morgan, April 4, four weeks, Roosevelt hotel, New Orleans.

Blue Barron, April 15, Majestic theatre, Johnstown, Pa.; 16, Warner theatre, Morgantown, W. Va.; May 3, Elmira College, Elmira, N. Y.; 4, Arcadia B., Providence, R. I.; 6, State Armory, Natick, Mass.

Tommy Dorsey, April 19, Lehigh U., Bethlehem Pa.

Gene Krupa, April 1, Johnstown theatre, Johnstown, Pa.; 2, Morganstown theatre, W. Va.; 3, Sharon, Pa., theatre; 4, Butler, Pa., theatre.

Kay Kyser, April 5, Lions Club, Providence; 6, Charity Temple, Troy, N. Y.; 7, Auditorium, Worcester.

25 ORCHESTRAS PLAY BIG UNION SHINDIG

Milwaukee, March 26.

Some 25 orchestras furnished the music for the annual Easter ball of the Milwaukee Musicians club, Local No. 8, AFM, at the Eagles' Ballroom Monday night (25), and there was not a still moment from 8 p.m. until the following morning, bands being scheduled as close as a radio program so that one took up where the other left off. Five outfits were discoursing music simultaneously—one at the entrance, one at the cigar stand, one in the bar, one on the mezzanine floor and one in the ballroom proper. In addition to these there were strolling groups of players all over the place—accordionists, singers, guitarists and so on. Advance sale of tickets was so big that a week before the dance the club was assured of the biggest crowd in its history.

'Music is all we've got to sell,' said Vollmer Dahlstrand, president of the local, so we gave them plenty of it.

KYSER'S EASTER B. O.

25,000 Attendees at Steel Pier in Atlantic City

Atlantic City, March 26.

For the Easter weekend, despite the record cold, the hotels were jammed. The Steel Pier set some of a record at 75c with almost 25,000 attendees for Kay Kyser's band who debuted the Pier.

The maestro's end was almost $3,000 for the day, some $1,000 thereof as part of his overage on percentage.

Just a Natural, Everyday Great Song
"THE SINGING HILLS"
For Every Singer, for Every Orchestra

You can't hold back—you're a jumpin' jack—when you hear
BING CROSBY'S
Novelty Sensation from his picture, "Road to Singapore"
"SWEET POTATO PIPER"
By Burke and Monaco

"LOOK DOWN MY RAIN BARR'L"
"SLIDE DOWN MY CELLAR DOOR"
"PLAYMATES"
Saxie Dowell's successor to "Fishies"—A Dynamite Novelty!

SANTLY-JOY-SELECT, INC.
1619 BROADWAY, NEW YORK

AFTER FOUR BIG YEARS WITH BANDS, MICHIGAN FAIR EXECS CHILL ON POLICY

Showmen Think 1939 Deficit Unfairly Blamed on Band Policy Which Drew Big Crowds as in Previous Years—Attitude Puzzling

Detroit, March 26.

Big name bands, paraded in rapid succession, are out as the major attraction at Michigan's next State Fair. For several years the State Fair here has brought in the biggest combos in the country, the topraters, for two and three night stands. The 1939 Fair wound up with a deficit of only $2.10. But that's only part of the story for it would have been farther in the red ink if $44,300 from the Fair ground's racing fees, earned in the regular track season here, had not been swung over to it after being earmarked for other purposes.

'We lost $25,000 on the 'big name' dance bands last fall and we probably will make some revisions,' A. C. Carton, deputy commissioner of agriculture, declares. 'We want bands but possibly not so many.'

The State's attitude on the big name bands is peculiar in view of their past importance in building up the Michigan State Fair. In 1936, the Fair, without bands, played to 304,000 admissions. In 1937, the first year that Frank Isbey took over and installed a policy of providing name bands in the Fair's Coliseum, Wayne King was brought in for a 10-day stand that played to 421,000 paid admissions and it was the first time in 75 years the State's major fair came out of the red. It showed a profit of $62,300, chiefly due to the Coliseum show.

Encouraged, the Fair splurged in 1938. Stretched to 16 days. During those 16 days bands paraded in two and three-night stands: Rudy Vallee, Benny Goodman, Guy Lombardo, Buddy Rogers and Kay Kyser. That year, after the regular show ended, the Coliseum featured dancing, two and a half hours of it after the show's close at 10 p.m. Business was terrific. There were more than 728,000 admissions and a profit of $120,000. Everybody gave the bands and the big names the credit for pulling the customers through the front gate.

Last year, the Fair, with new admissions, returned to the 10-day stand. It paraded Benny Goodman, Wayne King, Bob Crosby and Glen Gray. The Fair got some tough breaks. There was an infantile paralysis scare in Detroit. The second World War outbreak had everybody in the jitters. Despite these factors, the Fair pulled in 407,000 customers, just slightly under the 421,000 of 1937, when a profit of $62,300 was made. Fair reported a loss which would seem to indicate the bands weren't responsible for the show of red ink.

With the fair being staged near a metropolitan area where it draws its patronage chiefly from urbanites rather than farmers, it had been felt that it was the bands and the vaudeville talent which had built the State Fair up to major importance. With a 50c gate it was felt that the crowds weren't coming from Detroit for a grandstand show or to see the size of the pumpkins. The new pronouncement of the Fair officials has those in the amusement world puzzled.

MOE GALE ACQUIRES ERSKINE HAWKINS

Moe Gale office, which recently set itself up as a booking outfit to route the bands and singers it manages, bought the contract of Erskine Hawkins from Consolidated Radio Artists Monday (25). It had another three years to run, Hawkins being the only band personal managed by Gale to be tied to a contract with an outside booking office. Others were only under booking arrangements and easy to take over.

Hawkins is currently at the Savoy Ballroom, New York.

Bob Poland, first sax man, who quit Herman Middleman's orch in Pittsburgh last summer to go with Shep Fields, has rejoined the Middleman crew at Yacht Club in Pitt.

See Page 25

Controversy which flared up between the two camps following the release by the American Society of Composers, Authors and Publishers of the terms of its new radio license is reported in detail in the radio section, starting on page 25 and jumping to pages 32 and 33.

Davis, Leeds Bow To Pubs' Fight On Blue Songs

Joe Davis, who owns the Georgia Music Corp., has advised the Music Publishers Protective Association that it can expect him to support the stand taken recently by the MPPA's board of directors on the matter of salacious songs. Davis in a letter to the MPPA last week stated that he had already instructed jobbers to withdraw from the market certain of his songs and folios which might come within the purview of the MPPA's resolution of condemnation.

Davis' application for membership in the MPPA will, because of this action, likely meet the approval of the MPPA directorate at its next meeting. The application had previously been ordered tabled. Leeds Music has likewise moved to conform with the MPPA's drive against salacious material. It has ceased to be the selling agent for 'She Had to Go and Lose It at the Astor' and written the MPPA, of which it is a member, the firm is in complete accord with the MPPA's attitude on the subject.

Arodin Decamps Puppy, Anse Bellus Carries On

New Orleans, March 26.

Sidney Arodin walked out of the Puppy House, French Quarter nitery here, Thursday (21), leaving Anse Bellus, trumpeter, in charge of the band. Doc Eigo, trombonist of this outfit, is really Rod Ogle, ex-Krupa trombonist.

Murray Driscoll, playing in Roosevelt hotel fountain lounge, has dropped accordion and added Dave Weinstein, saxophonist, and Marion Suter, trumpeter, to band. Driscoll's four-week engagement extended to eight weeks.

New Male Unit Rehearses Under Ina Hutton's Baton

Ina Ray Hutton put a new all-male band into its first rehearsal paces last week. It'll be handled by Music Corp. of America. New outfit will be a serious attempt at a musically strong band instead of relying upon the novelty and s.a. angle of girl leader.

Miss Hutton's first all-male crew, after switching from a femme group last summer, broke up several months ago after completing a swing through the Brandt theatres in New York.

STOP BOGUS INKSPOTS

Copy Act Was Playing Dates Ahead of Original Act

Federal injunction has been served on a group of singers touring through the south ahead of the real Four Inkspots, restraining them from billing themselves as the 'Famous Inkspots, singers of such songs as 'If I Didn't Care' and 'My Prayer.'' They were led by a man named Henry Dilworth.

Moe Gale office, which books and manages the original Spots caught up to the imposters in New Orleans last week, where they were booked into the Strand and Roy theatres. Injunction was obtained there.

Ralph Allen and his Detroiters into New Penn, Pittsburgh, for third engagement this season, succeeding Herbert Fritschie band.

Follow Feist PARADE OF HITS

The Greatest Kid Song Since "Sonny Boy"!
LITTLE CURLY HAIR IN A HIGH CHAIR
from Eddie Cantor's M-G-M Picture, "Forty Little Mothers"

THE YEAR'S GREATEST PICTURE SCORE!
4 Solid HITS — from RKO-Radio's new film, "Irene"
IRENE
ALICE BLUE GOWN
CASTLE OF DREAMS
and a new song success
YOU'VE GOT ME OUT ON A LIMB
Lyrics by Joseph McCarthy Music by Harry Tierney

2 Current Radio-Record Favorites!
LEANIN' ON THE OLE TOP RAIL
•
MY WONDERFUL ONE LET'S DANCE
from M-G-M's "Two Girls On Broadway"

LEO FEIST, Inc.
1629 BROADWAY • NEW YORK
HARRY LINK, Gen. Prof. Mgr.
LOU MOONEY, Prof. Mgr.
CHUCK RINKER, Radio Exploitation

Night Club Reviews

VERSAILLES, N. Y.

Tony Martin, Gomez & Minor, Charles Reader (7) Panchito (12) orchestras; $1.50 cover.

Tony Martin is doing a whale of a business for Nick and Arnold's Club Versailles. Coming directly from the Royal Palm Casino, Miami, where he clicked equally big, the film and radio singing juvenile is a natural attraction for class cafes. Slated to start another Columbia picture April 8, when his radio program also shifts to the Coast, this engagement is limited to a fortnight but he's due to come back in two months at this spot.

The Versailles has been one cafe that has maintained parity on attractions, mixing up its cast and b.o. values as the seasons dictate. Right now it's at peak prices; in the summer the shows are naturally budget cheaters. But they're never slipshod, due to a showmanly method of rotating the headliners as they bow in every other Thursday. Sometimes an act stays three weeks or a month if a particular wow. Sophie Tucker, due in next week with Maximilian Bergere's orchestra—latter from a Florida spot, and Soph from the Casino Nacional, Havana—is usually a holdover.

Certainly Martin would be, but for his Coast commitments. He has everything for the class cafes—looks, build and voice. He's a natural for the femmes. At the preem one of them requested he step back a bit because 'we can't see you.' 'Neither could Alice,' he cracked back. A request to sing 'Romance' also fetched another intime ad lib, 'I just left one behind.'

The Alice Faye divorce came the day after his premiere here, and of course it's been public property through the press, so that made for extra fanfare. However, whether this or because of personal values, the management laid itself wide open to paying more for Martin next time by admitting his first-night reservations and post-premiere draw has been extraordinarily good.

His manner of working is more or less 'request,' the customers shouting out the titles once he gets his 'Punchinello' (from his recent Col film) out of the way. Then follow 'All the Things You Are,' 'Careless,' 'South of the Border,' 'Beguine,' 'Wish Upon a Star.'

With Martin are ballroomologists Gomez and Minor (New Acts). He is formerly of Gomez and Winona, she of Minor and Root.

Charles Reader, who emcees fairly well, heads a solid septet of three reeds, piano, string bass, violin and drums ideal for a nice room of this type. Panchito and his Rhumba (10) have been here two years, this being the crack Cuban combo that first came to attention at the original La Conga. Bergere succeeds Reader; Panchito holds over when Miss Tucker follows Martin. *Abel.*

HAPPY HOUR, MPLS.

Minneapolis, March 26.
Gordie Bowen Orch (5), Madelyn Joyce, Terry Williams, Roger Sisters (2), Charlie Bruege, Sammy Wechsler

This is one of the largest, most pretentious and popular niteries here. Ideally located, it caters to volume rather than class. There is no cover charge or minimum and tariffs are exceedingly reasonable. Show is of modest proportions and undoubtedly represents a very economical outlay, but the dance music provided by the Gordie Bowen band, a local aggregation which has been a fixture at this club, leaves little to be desired. The band, while small in numbers, gives out a lot of danceable music, swings it plenty hot, goes in for considerable enjoyable comedy and works hard all the time.

Madelyn Joyce, an eye-filling looker, is popular singer here. What she lacks in voice she makes up for in looks and personality, and her pop numbers win favor. Terry Williams, a personable chap who takes his vocalizing a bit too seriously and seldom smiles, is at his best with Irish songs. The Roger Sisters are good to look at and handle their conventional tap routines satisfactorily. Long a standard performer at local night clubs and theatres, Charlie Bruege stops the show with his clowning, music and dancing. Appearing in Charlie Chaplin make up, he cops laughs with his slapstick, eccentric stepping, spills and pantomime, and shows considerable proficiency in playing several instruments. A good act anywhere and at any time.

Rotund Sammy Wechsler blows a hot trumpet and is the band's clown. He has heaps of personality and exudes good cheer to the customers. At a small piano, he pleads the guests in a community sing which permits letting off of a lot of steam to aid in the informality. *Rees.*

Hawaiian Blue Room
(ROOSEVELT HOTEL, N. O.)

New Orleans, March 22.
Callahan Sisters, Four Collegians, Frank Gaby, Helen O'Connell, Bob Eberly, Jimmy Dorsey's Orch

Band and show in this swank nitery rate highly in their 60-minute turn. Jimmy Dorsey brings a swell combo that dishes out genuinely effective dansapation music. First nighters jammed the spot and went for band in a big way. Habitues of nocturnal rendezvous freely applauded Dorsey's saxophone and clarinet solos and went particularly for his rendition of Rimsky-Korsakoff's 'Flight of the Bumble Bee.' Band plays a lot of standard tunes, plus a good repertoire of new pops and novelty tunes. Also, Dorsey shares the spotlight liberally with members of crew.

Leader got swell break week before opening when Saenger theatre played Paramount short featuring Dorsey and crew. Served to introduce band to those unfamiliar with it, and despite fact that Holy Week is usually dead one in nitery business here, looks like band has nothing to worry about.

Dorsey guides band with precision. Brass is well-controlled and crisp, the reeds smooth and the rhythm decisive.

Backing the orch is one of the best floor shows to play spot in recent months. The customers couldn't get enough of Frank Gaby, ventriloquist, who with his alter-ego, Mickey Finn, offers a hilarious interlude of his standard repartee. Gaby, however, goes beyond the usual routine by substituting a midget for his dummy in the latter part of the act and dubs in a singing voice for the undersized stooge. Brought insistent demands for several encores.

The Callahan Sisters, a pair of tap dancers with plenty of eye appeal, got big response for nifty routines sprinkled with acrobatics. The Four Collegians, three men and a femme looker in a tight sweater and shorts, defy the laws of gravity by some hair-raising tumbling which got them plenty of applause.

What honors the band does not usurp in the show, the two singers thereof do. Notably Bob Eberly, baritone, whose nice pipes bring sighs from the feminine element for his version of Victor Herbert's 'Indian Summer,' 'Only a Rose' and 'Night and Day.' The band's other vocalist, Helen O'Connell, neat-looking blonde, in a 'Gone with the Wind' hoopskirt, got over big with her question, 'What's the Matter with Me?' She got nice response, too, for novelty 'Rubber Doll,' aided by members of band. *Liuzza.*

VOGUE ROOM, CLEVE.
(HOLLENDEN HOTEL)

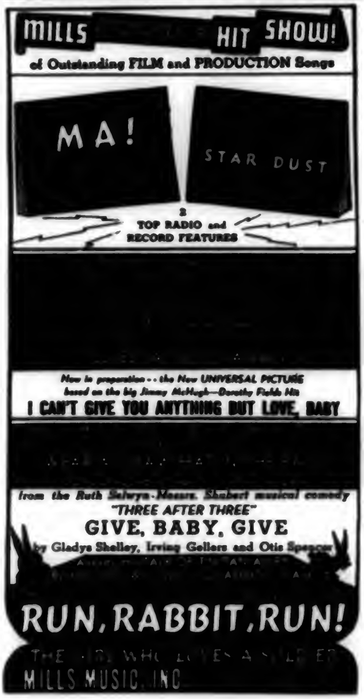
Cleveland, March 22.
Sammy Watkins Orch, Edna Sedgwick, Three Musical Moods, Paul Winchell, Fred Heikell, Frank Ovanin.

Besides bringing back Sammy Watkins for his 'steenth return trip, Hollenden hotel's Vogue Room is luring the fanciest convention trade of the early spring season by virtue of being the only hostelry sporting shows of any importance. Rest of them dropped shows after having too much trouble in establishing a policy of consistent standards such as this $1.50 minimum spot has maintained from the start.

Leaning a bit heavily on the musical side, current show is still a convivial affair that gets most of its strength from Paul Winchell's ventriloquistic act. He polished it considerably since first trek to town two semesters ago, and Jerry, his red-headed dummy, has funnier lines. Doubletalk tricks that stir the howls are a Donald Duck imitation and some rip-snorting ribs at Charlie McCarthy. Wooden moppet develops a corking finale by whooping up 'Hold Tight' in three different tempos, wisely refusing to take an encore.

Edna Sedgwick is a nifty tap-and-toe strutter. She has shapely form and spirits as refreshing as her graceful toes, which easily shift from a spectacular ballet spin to some clean, firm tapping. Trio of not-so-impressive-at-first singers, billed as Three Musical Moods, gradually win over ringsiders with their fluted sweet soprano harmonizing. Their medley on 'If I Knew Then' is a swell ear-warmer, while they also revivify 'Careless' and 'Russian Lullaby' with neat vocal twists.

What sells them principally are their excellent arrangements cued to a T by Watkins' band which has the same sort of soft, pitched, rhythms for dansapation. A Cleveland outfit, it is set for rest of season. Fred Heikell and Frank Ovanin are building themselves up for a whirl on the DeWitt hotel chain. They're an exceptionally good violin and guitar team of strollers. Heikell is a former bandmaster himself and his romantic sweet-toned violin technic usually has the femmes ga-ga-ing all over the place. *Pullen.*


MILLS HIT SHOW!
of Outstanding FILM and PRODUCTION Songs
MA!
STAR DUST
2 TOP RADIO and RECORD FEATURES
Now in preparation—the New UNIVERSAL PICTURE based on the big Jimmy McHugh—Dorothy Fields Hit
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
from the Ruth Selwyn-Messrs. Shubert musical comedy "THREE AFTER THREE"
GIVE, BABY, GIVE
by Gladys Shelley, Irving Gellers and Otis Spencer
RUN, RABBIT, RUN!
MILLS MUSIC, INC.

15 Best Sheet Music Sellers

(Week ending March 23, 1940)

In an Old Dutch Garden	Harms
*When You Wish Upon a Star ('Pinocchio')	Berlin
On the Isle of May	Famous
Indian Summer	Witmark
*At the Balalaika ('Balalaika')	Feist
†Starlit Hour ('Vanities')	Robbins
'Leanin' on the Ole Top Rail	Feist
Woodpecker Song	Robbins
†Darn That Dream ('Swingin' the Dream')	BVC
Singing Hills	Santly
*It's a Blue World ('Music in My Heart')	ABC
Careless	Berlin
Gaucho Serenade	Remick
To You Sweetheart Aloha	Santly
Tuxedo Junction	Lewis

*Filmusical. †Stage Musical.

Network Plugs, 8 A.M. to 1 A.M.

*Following is a totalization of the combined plugs of current tunes on NBC (WEAF and WJZ) and CBS (WABC) computed for the week from Monday through Sunday (March 18-24). Total represents accumulated performances on the two major networks from 8 a.m. to 1 a.m. Symbol * denotes film song, † stage musicals, all others are pop. Parenthetic numeral after the title indicates how many weeks the song has shown up in these listings.*

TITLE	PUBLISHER	GRAND TOTAL
With the Wind and the Rain in Your Hair (8)	Paramount	50
When You Wish Upon a Star (10)...*Pinocchio	Berlin	42
Woodpecker Song (4)	Robbins	33
Leanin' on the Ole Top Rail (6)	Feist	32
I've Got My Eyes on You (11)...*Broadway Melody	Crawford	31
On the Isle of May (8)	Famous	31
Starlit Hour (9)...†Vanities	Robbins	30
In an Old Dutch Garden (17)	Harms	28
How High the Moon (6)...†Two for the Show	Chappell	27
Darn That Dream (14)...†Swingin' the Dream	BVC	26
It's a Blue World (12)...*Music in My Heart	ABC	26
Gaucho Serenade (12)	Remick	25
Ooh! What You Said (10)...†Three After Three	Mercer	24
Say Si Si (10)	Marks	24
Ma! He's Making Eyes at Me	Mills	23
Singing Hills (6)	Santly	23
Indian Summer (17)	Witmark	21
Little Girl (2)	Olman	19
Too Romantic (4)...*Road to Singapore	Paramount	19
You, You Darlin' (2)	Harms	18
Alice Blue Gown (1)...*Irene	Feist	17
So Far So Good (2)	Miller	17
Apple Blossoms and Chapel Bells (6)	Remick	16
Do I Love You? (12)...†Du Barry Was a Lady	Chappell	16
I Concentrate on You (2)...*Broadway Melody	Crawford	16
Tuxedo Junction (2)	Lewis	16
Careless (17)	Berlin	15
Last Night's Gardenias (6)	Caslow	15
Love Song of Renaldo (3)	Shapiro	15
Make Love with a Guitar (9)	Witmark	15
One Cigarette for Two (9)	Ager	15
All the Things You Are (20)...†Very Warm for May	Chappell	14
Let There Be Love (1)	Shapiro	14
Give a Little Whistle (6)...*Pinocchio	Berlin	12
What's the Matter with Me? (8)	Shapiro	12
You Little Heart Breaker, You (4)	Red Star	12
Good Evenin' (1)	Bob Miller	11
Sweet Potato Piper (1)...*Road to Singapore	Santly	11
In the Mood (14)	Shapiro	10
Let's All Sing Together (1)	BVC	10
Moments in the Moonlight (2)	Miller	10

Fair's Bands

Continued from page 1

Old New Orleans, which was George Jessel's Little Old New York (village) last year, plus the Hall of Music. Latter's policy is still in a nebulous state, with name variety shows, changing every four weeks, still having the edge.

Temple Still Not Cold

Negotiations for Shirley Temple to play the Hall of Music, at $10,000 net per week, are still on, despite reports from the Coast that the moppet's parents have vetoed the idea. Mr. and Mrs. George Temple stated that their child is too busy with picture and school chores to make personal appearances, but both Todd, for the Fair spot, and Sherman, for the Hipp, Baltimore, and Atlantic City Steel Pier, still have hopes that something might be worked out via Leo Morrison and Jack Curtis, agents.

Kate Smith has also been approached for a four-week appearance as a single at the Hall of Music, but last week turned down an offer of $50,000 net for the date. She is reported asking $100,000, or $25,000 per week.

Shirley's Parents Veto Bids

Hollywood, March 26.

Shirley Temple is not going to do any theatre work, regardless of substantial offers for appearances at the New York World's Fair and other eastern spots.

Mr. and Mrs. George Temple announced that their child is too busy with picture and school chores to stand the added strain of a theatrical tour.

Bill Roberts band is remaining indefinitely at the Hilton hotel, Long Beach, Cal.

Willie (The Lion) Smith Charges Infringement

Willie (The Lion) Smith, composer and musician, filed suit Thursday (21), in N. Y. supreme court against Larry Spier, Inc., Clay Boland and Bickley Reichner, claiming infringement of a musical theme by which he is identified. Damages of $50,000 are sought, and an injunction against the publication of the 'infringing' song, 'Stop, It's Wonderful.'

Smith asserts that for 20 years he has used a theme running two to four bars on a rapidly ascending or descending scale as his signature in all his compositions. This theme, he asserts, was lifted by the last two defendants in their song published by Spier, Inc.

Dick Hyde, former vocalist on KSO-KRNT, has gone to St. Paul to join the Don Strickland band.

YESTERDAY'S HIT
TODAY'S REQUEST
AM I BLUE?
Recorded by
ZIGGY ELLMAN
on Bluebird Record No. [illegible]
THE VERY THOUGHT OF YOU
Recorded by RAY NOBLE
on RCA Victor Record No. [illegible]
And BING CROSBY
on Decca Record No. 179
M. WITMARK & SONS
RCA Building, New York City

Philly Union Starts 'Music Appreciation' Campaign as Weapon Against WB

Philadelphia, March 26.

A vast 'music appreciation' campaign was launched this week by Local 77, American Federation of Musicians, in an effort to line up public support in the union's fight against Warner Bros. circuit. Free orchestras were sent to meetings of business groups, accompanied by a speaker who outlined the union's position in the dispute; advantages culturally and financially to communities having live music and stage shows, etc. In addition, a doorbell ringing campaign has been started, members of the union asking families to stay away from WB houses unless the music is returned.

Officials of Local 77 are also mulling a plan for a grandiose concert, classical and swing, at the Convention Hall next month featuring the Philly Orchestra, led by Leopold Stokowski and Eugene Ormandy, and a battle of swing to publicize their campaign.

Meanwhile, musicians are awaiting the next move of the International Alliance Theatre Stage Employees, which handed WB an ultimatum last week setting April 1 as a deadline for a walkout by IA members unless a settlement is made by the chain with the musicians union. Officials of Warners appear confident that the IA will not walk out.

Morris Wolf, WB counsel, Friday (22) sent letters to heads of all unions affiliated with IA, demanding that they adhere to the contracts between the union and the circuit, which forbids a walkout during the life of the agreement, he said.

Rank and file IA members (projectionists, electricians, etc.) were reported unwilling to walk out because the AFM was permitting its members to work in WB houses in other cities. Though Wolf threatened to go into the court to restrain the IA from joining the musicians in a sympathy strike, officials of the musicians union said the IA's agreement has a clause which makes the terms invalid in cases where allied unions are 'locked out.'

The musicians union yesterday (Monday) hired Thomas McCarthy, former newspaperman, as a press agent to bring the message to the public.

TED WILLIAMS' SKULL FRACTURED IN MISHAP

New Orleans, March 26.

Ted Williams, 65, widely known in vaudeville, principally on the Keith circuit more than 25 years ago, suffered a fractured skull and a cerebral injury Friday (22) when an automobile in which he was riding with companions overturned on Highway 90 near here. Williams and his pals had to be dragged from car, which caught fire. He is reported in serious condition at Charity hospital.

Williams was acrobat. His wife was killed in fall from trapeze in Cincinnati when the braces loosened.

Rent Rap Vs. Nitery

Milwaukee, March 26.

Club Terris, one of the better known downtown spots, is being sued by Chris Schroeder & Co., Inc., for $3,351 delinquency in rent. Rental of the spot is $500 per month.

Club Terris not only has the longest bar in Wisconsin, but stages wrestling bouts and floor shows in connection with its nightly dancing. Has even resorted to boxing kangaroos and wrestling bears to bolster its gross.

SLIGHT JAM-UP

Famous Door Irked at Benny Fields Delayed Date

Famous Door, New York, is suing Benny Fields and the Wm. Morris Agency for $25,000 as result of Fields' failure to fulfill a contract calling for him to go into the Door as entertainer with the Morris office's Will Bradley band. Fields was originally scheduled to go into the spot when Bradley started weeks ago, but was replaced by Helen Morgan. Miss Morgan finished March 19 and Fields was expected to follow her. He didn't, and the spot was left without a singer until May Burton went in last night (Tuesday).

Morris office claims that Fields has been rescheduled to start at the spot June 5 and as a result the suit will probably be withdrawn. Fields is currently working at the Royal Palm, Miami, and returns to New York late this week.

Haddock Tells Chi Local That AGVA Is Working Strictly for the Actor

Chicago, March 26.

Hoyt S. Haddock, executive secretary of the American Guild of Variety Artists, was in town last week to sit in on two key meetings of performers and agents. At the local AGVA meeting, Haddock stressed the point that AGVA isn't in business as a dues-collecting organization, but is fundamentally interested in the welfare of the performer.

Several committees were appointed at the meeting. On the constitutional committee are Bert Nolan, Sandy Lang, Bruce Jorden, Billy Carr, Chick Schloss, Winnie Hoveler, Willie Shore, Chuck Wilson, Jack Irving, Bernie Green and Carrie Finnell. Nominating committee includes George Berton, Ralph Cook, Eddie Bates, Mary Ann Klein, Janet Reed, Willie Shore, Bill Dornfield, Romo Vincent and Chuck Wilson. On the membership committee: Bruce Jorden, Bernie Green, Janet Reed, Winnie Hoveler, Jill Warner, Nick Totino, Bert Nolan, Willie Shore, Jack Warner, Jack Dwortz, Mary Ann Klein and Boots Brae.

Special grievance committee comprises Vince Gottschalk, Jack Irving, Chuck Wilson, Sandy Lang, Jack Dwortz, Bill Talent, Chick Schloss, John Armstrong, Eddie Bates, Bernie Green, Jack Warner, Bert Nolan, Bill Dornfield, Dave Malcolm and Boots Brae.

Nitery Op Fined $250 For Assault on Scribe

Troy, N. Y., March 26.

Peter Simonian, proprietor of the Club Morocco and probably Troy's best known night spot operator, pleaded guilty to a charge of third degree assault on Edward McDonald, veteran political writer for the Record and Times-Record, after a jury of men and women had been drawn in county court. Judge James F. Brearton imposed a $250 fine and gave Simonian three days in which to pay it, meanwhile continuing $1,000 bail.

More than two hours were spent in selecting the jury, after which there was a recess. Then Simonian's attorney announced he would plead guilty.

Charles King heads the show at the reopened Dinty's Terrace Garden, Albany-Saratoga Road spot operated by the Fine Bros.

NAN RAE, MAUDE DAVIS DUE FOR RADIO SERIES

Nan Rae and Maude Davis, vaude comedy team that made its network bow last Friday (22) on the Kate Smith program, is under option to Ted Collins and will probably be given several more dates on the series. If it continues to hold up it may become a fixture.

Pair start rehearsing this week in the legit musical, 'Keep Off the Grass.'

CHI AGCY. ORG. IN ABEYANCE

Chicago, March 26.

Special meeting of local agents was held here Wednesday (20) to hear proposals that the local representatives join with the Artists Representatives Assn., which has already been organized in New York. Some 90 agents attended the meeting, which had on the rostrum Hoyt S. Haddock, exec sec of American Guild of Variety Artists; Lee Curley, local chief of AGVA; and I. Robert Broder, attorney for ARA.

Broder attempted to obtain local membership for the ARA, but could obtain no immediate response, with the meeting finally deciding to appoint a committee to look into the situation. On this committee are Harry Greben, Danny Graham, Guy Perkins, Paul Marr and Sam Roberts. Another general meeting is scheduled for Thursday (28).

Brought out was the fact that local club agents already have an organization known as the Entertainment Managers Assn.

From Chicago, Haddock and Broder went on to Pittsburgh, with the intention of also organizing the agents in that city. Conditions are such in the 10%-field there, however, that no immediate action can be looked for. Tom Kelly, head of AGVA's Philly local, will organize Pittsburgh for the talent union, and when that's done it's figured the ARA will line up the agents.

Stanley, Pitt, Goes Straight Films 'Til Ed Sullivan April 5

Pittsburgh, March 26.

Unable to line up stage names for next two weeks, Stanley, WB deluxer, has gone straight pix for a fortnight. House currently has 'Pinocchio' and next week will play 'Broadway Melody' alone, resuming vaude April 5 with Ed Sullivan's Hollywood unit.

Although enough talent was available to keep stage relighted, Harry Kalmine, WB zone manager here, has vetoed anything but top names for Stanley, result of weakness in biz here during last couple of months when ordinary attractions were played. Only first-rank bands and film personalities have been clicking at this house of late, and even some of them have been way off.

According to Kalmine, unless bookings can be made with biggest orchs and flickerites, presentations at Stanley will be only intermittent, with big chance that summer may find house back to straight pix again.

Unions Stymie Stage Shows for Mich, Det.

Detroit, March 26.

Unable to make a satisfactory deal with the unions covering the use of stage shows now and then at the Michigan, Detroit, any return to in-person shows at the theatre will go over until the fall.

House played stage shows regularly up until about two years ago when it went duals.

Majestic, Paterson, In Sherman to Dow Switch

Majestic, Paterson, N. J., switched from Eddie Sherman's vaude book to the A & B Dow office with Friday's (22) show.

House is now being operated solely by Murray Ginsberg, brother of John Ginsberg, who died recently. Lou Ginsberg, former partner, but no relation, is now out of the operating setup.

Reported AGVA to Be Given 100% Jurisdiction at the N. Y. Fair Over Equity; Adjusting 'Jubilee' Matter

According to inside talk, a deal may be worked out soon between the talent union affiliates of the Associated Actors & Artistes of America, notably Equity and the American Guild of Variety Artists, that will give AGVA sole jurisdiction at the New York World's Fair. It's known that some members of Equity's council have been dissatisfied with Equity's stepping into what they consider strictly an outdoor and variety show proposition.

AGVA's minimum wage and hour rules, for one thing, tend to more amicable relationship with the expo's management and various concessionaires than does Equity's. AGVA, for instance, permits a seven-day week, while Equity's rules call for six days, with time and a half pay for Sundays. Latter has been the chief hurdle in Equity's negotiations with the World's Fair Corp. in regard to the latter's plans on the 'American Jubilee' spectacle.

As matters stood last year, jurisdiction at the N. Y. Fair was divided between Equity and the American Federation of Actors, the former having Railroads on Parade and 'Hot Mikado,' while AFA, since disenfranchised and replaced in the Four A's by AGVA, had jurisdiction over Aquacade, 'Little Old New York,' N. T. G.'s show and others.

'American Jubilee' Impasse

Impasse, which was brought about in connection with 'American Jubilee,' when the Fair management questioned Equity's right to establish a six-day week, is in status quo, although there have been three meetings between Fair representatives and the union end. Demand for time and a half additional pay for Sunday performances is the main issue in dispute. Fair contends that Equity requirements would mean around $100,000 more in operating costs than originally estimated, and states the historical musical spectacle cannot be presented under such conditions.

However, a call for people of the ensemble was issued. Equity has forbidden any agent to submit acts or people for the $370,000 attraction and no member is permitted to sign contracts until the situation is cleared. Admitted that a flock of applicants called at 'Jubilee's' New York offices, but Equity explained that while it was unable to restrict its people to that extent, it could prevent them signing up and rehearsing.

Around Equity it is felt that the argument will be settled, but there appears to be a difference of opinion over the requirements set for 'Jubilee,' that also applying to whether the legit organization should figure

(Continued on page 40)

NITERY, W. K. IN DRY ERA, DESTROYED BY FIRE

Buffalo, March 26.

Fire early yesterday (Monday) ended the 30-year checkered history of the Hollywood Restaurant in suburban Tonawanda. Firemen, hampered by frozen hydrants, saved only its front wall from flames of undetermined origin. Damage was set at between $30,000 and $40,000.

The Hollywood was a favorite mecca in the dry and gambling era. It was the section's most colorful nitery, furnished at cost of $100,000 and playing bands such as Ben Bernie, Eddy Duchin and Vincent Lopez. Once it was reputed the temporary hangout of Detroit's old Purple Gang and Al Capone reportedly sought to buy an interest.

Spot was to reopen April 10 as a milk bar. Among events listed was a Spring dinner for Postmaster General Farley and Senator Jim Mead.

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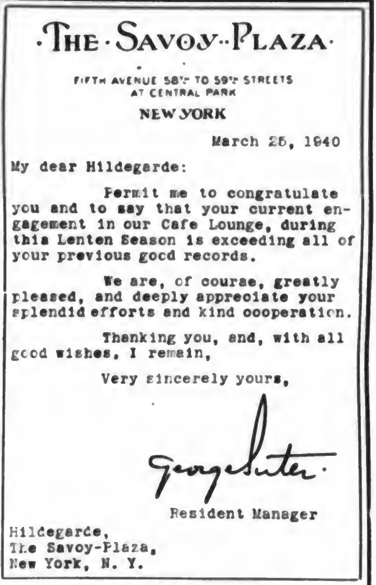

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March 25, 1940

My dear Hildegarde:

Permit me to congratulate you and to say that your current engagement in our Cafe Lounge, during this Lenten Season is exceeding all of your previous good records.

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AGVA, CIRCUITS STALEMATED ON 5% FEE

As expected, the American Guild of Variety Artists and the major vaudeville circuits have reached a stalemate on the issue of the 5% booking fee. Virtually all other points in the union's proposed vaudeville code were tentatively approved by the circuits, but no progress has been made toward agreement on the booking commission.

Initial meeting between representatives of the two groups was held last week, with Hoyt Haddock, executive-secretary, and Henry Jaffe, attorney, doing most of the talking for the union. All the circuits were represented in the theatre delegation. With the absence of Haddock out of town, no further meetings were held until Monday (25). Another confab was held yesterday (Tuesday) and more are to continue indefinitely.

Conferees are leaving the 5% fee out of the discussions for the present, but are considering other features of the proposed code in relation to conditions at various houses.

AGVA is determined to eliminate the 5% commission and the circuits are equally adamant for its retention. Angle in the theatre operators' attitude is that a somewhat similar commission is permitted by the musicians' union and, it's figured, might be the subject of agitation from that source if the circuits consent to drop it for AGVA.

Membership meeting of AGVA's New York local Monday night (25) at the Piccadilly hotel, N. Y., drew by far the biggest turnout of any session thus far. Actual number present wasn't determined, but crowd was so large that the meeting had to be moved from a small ballroom to the main ballroom, with many still unable to find seats. Jaffe explained the terms of the new contract with the agents, then proposals for regulating club date bookers, etc., were submitted and discussed.

Kay Kyser Teeing Off Sunday Vaude in N. H.

New Haven, March 26.

Sunday vaude at the 6,000-seat Arena gets underway here Sunday (31) with Kay Kyser in for two shows. Three-hour bill also includes nine acts, plus a stage band. Spot, a sports auditorium, tried out one-day shows a year ago at the close of the local hockey season and results were sensational. House is operated by Nate Podoloff. Added bookings include Cab Calloway for April 7 and Gene Krupa for April 14.

Arena is currently housing the European Ice Revue, which drew swell notices but is off at b.o. due to being fourth ice show to hit town this season.

•15 YEARS AGO•

(From VARIETY)

'Commercial radio,' the other artists' indirect source for remuneration, looked like their sole means of reimbursement for some time. But the day of direct payment from sponsor to artist was in the dim future.

Indications in the midwest were that the chautauqua circuit was on the way out. Radio responsible for much of the decline in interest.

'Madame Pompadour' was slated for revival on Broadway by Martin Beck if he could get John Charles Thomas and Geraldine Farrar as the leads. Beck lost $175,000 on the original New York production.

A number of dress suits turned out for Harry Richman's adlib opener at the New York Hipp opening night of the new week's bill. A neat bill, aided mightily by the golden-voiced Yvette Rugel.

With Charles Dillingham presenting, Basil Dean staging and Ruth Chatterton starring, James M. Barries' 'Little Minister' was revived on Broadway, at the Globe. A click. Ralph Forbes had a major part.

New 10-year booking 'franchise' was plan proposed by Metro and Famous Players for tying up picture theatres for their product.

Jack Lynch Ill

Philadelphia, March 26.

Jack Lynch, operator of Lynch's Walton Roof, was placed in an oxygen tent at the Jefferson hospital yesterday (Monday) when his condition turned for the worse following an attack of pneumonia last week.

Lynch was stricken shortly after he returned from a short vacation in Miami.

AGVA—Fair

Continued from page 39

in outdoor activities. One element says there is no reason to seek terms comparable to those in use on Broadway and other legit stages.

Proponents of Fair jurisdiction are adamant and point out that stagehands, musicians and others get a higher scale of pay. They disregard the point that, so far as 'Jubilee' is concerned, there would be a comparatively small number in the crew and pit, whereas a horde of players would be on the stage. A solution figured is that the Fair reduce the number of people in the ensemble to equalize the extra Sunday pay. Some Equityites would rather see the larger number employed even though getting somewhat less than the time and one-half pay levels. Fair people, however, say they cannot materially cut the number of people scheduled for the performance since a skimpy player lineup would not be effective.

The THEATRE of the STARS

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GENERAL MANAGER
SIDNEY H. PIERMONT
BOOKING MANAGER

Lincoln Mgrs. Fined For Showing Strippers

Lincoln, Neb., March 26.

Two shows were booked for last weekend, Joe Marcan's 'Sidewalks of Paris' and a straight flesh bill, at the Liberty and Nebraska. Each show had strippers and the law grabbed them. Result was that both William Knight and Howard Federer, the Liberty bosses, and Mancel Lofgren, the Nebraska manager, were slapped into the clink.

Knight, Federer and Lofgren were fined $75 each, plus costs, and the three nudes, Karen Keil, Mlle. Ceegan and Pat Paradice were stuck $35 and costs each.

Unit Review

BERT SMITH REVUE

(AUDITORIUM, BALTIMORE)

Baltimore, March 23.

Ann Pennington, Bobby Jarvis, John Head, Vi Shaffer, Al DeClercq, Grace Hewson, Sticks & Stones, Helen Doyle, Patrick Sher, Dot Keelin & Les Miller, Golden Gate Four, Erotic Ecstatics (24), True Fristoe pit orch (8); 'This'll Make You Whistle' (GB).

Bert Smith and his combo policy of musical tabs and pix were fixtures hereabouts eight years ago. Occupying the Hippodrome, now successfully operated for vaude and pix by Izzy Rappaport, Smith built a following of considerable proportions with his stock company and 'Old Home Week' atmosphere. Times and trends in show business have changed some since his local heyday, but Smith is trying again and using his old formula with some slight variation here and there. Reopening the legit Auditorium, somewhat 'uptown' in comparison to his former stomping ground, and up against a rather tight first-run picture setup, Smith has plenty of work cut out for himself.

Opening doings is a revue featuring Ann Pennington as guest star and utilizing some interpolated specialties spliced in between the skits and blackouts handled by Bobby Jarvis, for comedy, and Vi Shaffer (star of the previous Smith stay) and John Head, straights. Fullsome line of 16 dancing girls and eight showgirls fills out the stage and contributes several routines adequately staged by Bobby Golden.

Opening with an especially written number aimed at introducing the company, with Jarvis making his entrance from the audience, line number precedes session of talk by Jarvis and Head. It's the same routine done by Abbott and Costello, dealing with the hole in the wall, the mustard, the bridge building, the steak and all the rest, almost word for word. Maybe the radio comics have okayed the copy, or it might be that the stuff was in the public domain before A&C met Kate Smith; nevertheless it's here and quite familiar to the stubholders.

After some fairish tapping by an undesigned lad in tails, Helen Doyle gives out with some legit vocalizing nicely handled. A brace of blackouts next, with Patrick Sher in between giving out with an impression of Ted Lewis and Joe Frisco, and closing very strongly with some okay whistling on the style of the Arnaut Bros. Business of whistling while smoking a cigar is a good flash.

Line number, 'In a Dutch Garden,' led by Helen Doyle, Al DeClercq and Grace Hewson, precedes instrumental turn by Dot Keelin and Les Miller. Duo play a variety of horns and finish up with some acro stuff. Solo of 'Poet and Peasant' on the trombone by Miller is right in the groove.

Following a rather obvious piece of double entendre by Jarvis and his blackout partners, Miss Pennington steps out in two routines. Nicely received, diminutive dancer looks well and steps around in sprightly style. The Golden Gate Four follows with melange of fourway harmony, after which a minstrel finale serves to wind up the doings, but not without some announcement of the future policy and 'come-around-and-cut-yourself-a-piece-of-cake' stuff by Jarvis.

It's corny but obviously so; that's Smith's idea. Next week it'll be 'Getting Gertie's Garter,' with music and girls. It's all handled in showmanly manner. Production is smooth, scenery and costuming fresh, and it's all hoke without any pretense of trimmings. There may be an audience to be rebuilt here for Smith's efforts; at least he knows the answers. And he's giving out with both barrels.

Biz just fair when caught Saturday. *Burm.*

WLW Jamboree for Indpls.

Cincinnati, March 26.

WLW's Bone County Jamboree has been booked for the Lyric theatre, Indianapolis, week of April 19. Troupe has 21 members and is headed by Lulu Belle and Scotty.

New Acts

GOMEZ and MINOR
Dancers
10 Mins.
Club Versailles, N. Y.

(Gomez (and Winona) and Hope Minor (and Root) form this new dance team. Both are seasoned ballroomologists, favorably established with their former partners, and as a new combo work out exceedingly well for any cafe or stage work.

Gomez is still a bit heavy for a terper, but he does some amazing holds and lifts with his partner which no slight man could achieve if lacking the necessary power and physique. Their routine of waltz, fast, rhumba and foxtrot is in the standard style, distinguished chiefly by an engaging manner and seasoned showmanship which should carry them along in the big nitery circuits. *Abel.*

GLUCK SANDOR'S SIX LILIES OF THE FIELD
Comedy Dancing
7 Mins.
Roxy, N. Y.

This group of seven male ballet dancers (seventh is Gluck Sandor apparently) has been around for some time. Aggregation looks as if made up of trained ballet boys who've gone into burlesquing the toe-dancing technique.

Six of dancers wear clownish white suits and bedraggled white top hats, while seventh wears black union-suit effect. Boys also carry out tramp idea with comedy facial makeup. Troupe is best when dancing or in roughhouse maneuvers, but overdoes pantomiming. Tallest male, who dances barefooted, is a skilled ballet artist. Okay as is for many niteries and vaude. *Wear.*

ILEANA (MRS. STAN) LAUREL
Songs
6 Mins.
Casino, Pittsburgh

Here's a gal who has something more to offer than just a name that's been splashed across the front page pretty consistently for last couple of years. Under the name of just Ileana, she was a first-rate chanteuse before dropping her career to become Mrs. Laurel, so it's no surprise to find her knocking out a vocal session that's plenty okay.

It may be a surprise, however, to those who know her only through the newspapers, which should be, in the last analysis, definitely in her favor. Of course, at the Casino, a burlesque house, where she's breaking in her act, Ileana is way out of her element. House's patrons, who know her only from all the notoriety, evidently expected her to come up with a strip, and when they encountered instead a good-looking, buxom lass, of grand opera proportions, singing semi-classics, they hardly knew what to make of it.

She's a Russian and the accent's still pretty thick, which doesn't matter with the type of numbers she favors. Gives 'em a rousing 'Ride, Cossack, Ride,' and the pipes are sure and clear, and then does 'Italian Street Song,' which she did, by the way, in Nelson Eddy-Jeanette MacDonald flicker, 'Naughty Marietta,' long before the headlines caught up with her. She has lots to offer the class nite spots, where she belongs if her notoriety isn't too much of a hurdle for the select cafes to swallow. At any rate, she delivers, and the 'name' may even be an asset in some quarters. *Cohen.*

Granny's Coast Renewal

Hollywood, March 26.

Nils T. Granlund (NTG) and his girl troupe were signed for 12 more weeks at the Florentine Gardens, following the completion of the current booking which closes April 8.

Contract carries an option for another 12 weeks, the option to be taken up on or before April 25.

TROY and LYNN
Dancing
6 Mins.; Full
Flatbush, B'klyn.

This team does a combination of comic, serious, and ballroom and tap terping that defies description in any one word. The difficulty in discerning exactly what it is they are trying to do may account for the generally so-so impression created, despite some bright spots.

Working in evening clothes, twosome opens with a kind of soft shoe routine entailing unison kicking. Then they do what is otherwise a fairly serious ballroom number, in which every so often some quick comic rhythm steps are interpolated, and close with a burlesque of kids at a college prom. Underlying it all there is, supposedly, a humorous touch, for little else could account for the red-haired femme's ungainliness. However, inasmuch as the pair does not seem to have the knack for making the act sophisticated, the other alternative is to broaden the comedy and leave no doubts. Same applies to the turn as a possibility for the niteries. *Herb.*

MARTIN AND ALLEN
Acrobatics
8 Mins.; One
State-Lake, Chicago

Splendid hand-to-hand balancing acrobats who will fit into any stage or floor show. Young and of excellent appearance, they impress on their walk-on and then come through with a series of balancing stunts executed with standout skill and a fine sense of showmanship.

Work easily and eliminate the huffing and puffing usually accompanying acts of this type. Scored impressively when caught. *Gold.*

Saranac Lake

By Happy Benway

Saranac, N. Y., March 26.

Thanks to Jerry Vogel for the Easter candy novelties; ditto to Mrs. Tootsie Holmes for mags and books, and a bow of appreciation to Joseph Vaughey for his timely gifts.

New merchants association formed to advertise this little city (as if it needed it). First motion on floor at first meeting was for the booking of two or three carnivals during the coming summer, sponsored by Helen O'Reilly, ex-ozoner-trouper and merchant. The motion passed.

Antonio Buoni, who recently died at the Stony Wold sanatorium, was the original chef at the NVA Lodge.

Tudor Cameron, downtown for his first time out of the sanatorium, doing a little Easter shopping. Was so excited he got all dressed up at 7 a.m. to meet the 11 a.m. bus.

Samuel Putnam, during his 16 months here, mastered the rib operation and is shaping up on the excellent side of things.

Earl Redding, Bob Gosgrove and Lew Betz sporting a mess of good reports.

After 14 months of faithful ozoning, Paul Dean leaves for New York.

Dr. Wariner Woodruff, Will Rogers hospital surgeon, mourns loss of his father.

Walter Nutter, ex-colony trumpeter, off to toot with Red McKenna's orch.

Write to those who are ill.

Best Coffee in England
QUALITY INN
Leicester Square
LONDON, WEST-END

RED FERRINGTON
LAUGHING COMEDIAN
WITH
HORACE HEIDT ORCHESTRA
Currently CHICAGO THEATRE, Chicago

WALTON and O'ROURKE
AND THEIR SOPHISTICATED PUPPETS
Are Pleased to Announce Their
Second Date Here Leaving Hollywood
OPENING CHICAGO THEATRE WEEK MARCH 29TH
After 11 Weeks at the PALMER HOUSE
Management: LEO SALKIN—WILLIAM MORRIS OFFICE

Variety Bills

NEXT WEEK (March 29)
THIS WEEK (March 22)

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (29)
George Jessel
Hartmans
Kitty Carlisle
G & D Nelson
Chester Hale Gls

RICHMOND
Loew's (29)
Blackstone Co
WASHINGTON
Capitol (29)
Rhythm Rockets
Large & Morgner
Al Norman
Salici Puppets

Paramount

NEW YORK CITY
Paramount (27)
Tommy Dorsey Orc
Red Skelton
Winfield & Ford
Allan DeWitt
Bunny Berigan
Buddy Rich
CHICAGO
Chicago (29)
Orrin Tucker Orc

RKO

BOSTON
Keith (28-31)
3 Elgins
Radio Ramblers
Harry Stevens
DeVal, Merle & Dee
(One to fill)
(21)
Bill Bailey
Trade 3
Del Rios
Ginger Harmon
Holland & Hart
Lightner & Rosella
Minevitch Co
CLEVELAND
Palace (29)
Faludys
Gil Lamb
Jimmy Fidler
Olympe Bradna
Helen Mack
Edith Fellows
Peter Lind Hayes
Mary Healy
Michael Whalen
(22)
Carl Simpson Co
Medley & Dupree
Maxine Sullivan
Rufe Davis
Patricia Bowman
CINCINNATI
Shubert (29)
Woolford Co
Belett & Eng Bros
Kidoodlers

Slim Timblin
Dixie Dunbar Co
Wally Vernon
Faludys
COLUMBUS
Palace (29)
Horace Heidt Orc
DAYTON
Colonial (29)
Ed Sullivan
Marjorie Weaver
Arthur Treacher
Bela Lugosi
Douglas MacPhail
Betty Jaynes
Vivian Fay
(One to fill)
(22)
R & V Pickert
Dick, Don & Dinah
Linda Ware
Bert Walton
Milt Hearth 3
SYRACUSE
Strand (29-31)
Biltmorettes
Trade 3
Ginger Harmon
Medley & Dupree
Helene Denizon Co
(22-24)
John Boles Co
3 Jansleys
Vic Hyde
Lorraine & Rognan
Stuart & Martin
Samuel Br & Hayes

A. ROBINS
PRESENT PLAYING
2-WEEK ENGAGEMENT
HIPPODROME, BALTIMORE
Via: MARK J. LEDDY

Warner

NEW YORK CITY
Strand (29)
George Olsen Orc
Gene Sheldon Co
Lee & Lathrop Bros
READING
Astor (28-30)
Tommy Tucker Orc

WASHINGTON
Earle (29)
Fred Roper Co
Gae Foster Gls
(22)
Park & Clifford
Diamond Bros
Lester Cole Co
Gae Foster Gls
Edward Ellis

Independent

NEW YORK CITY
Music Hall (28)
Betty Bruce
Nirska
Nicholas Daks
Carlos Ramirez
Corps de Ballet
Rockettes
Erno Rapee Symph
Roxy (29)
Wells & 4 Fays
Con Colleano
Marj Gainsworth
Paul Ash Orc
Century (29-31)
Claude Hopkins Orc
Bob Howard
Windsor (29)
Sammy Cohen
Sheila Barrett
Bob Chester Orc
Lane Bros
Troy & Lynn
BALTIMORE
Hippodrome (29)
Gautier Co
Will & G Ahern
A Robbins
Sylvia Manon Co
State (31-3)
McFarland & Brown
(3 to fill)
(28-30)
Smith & Ray
Hy Sands
Rhythm Steppers
BROOKLYN
Flatbush (29)
Frances Faye
Sully Richards
Paul Duke
Charlie Barnet Orc
Elaine Arden
Step Bros
CAMDEN
Towers (29)
Del Rios
Keller Sis
Rufe Davis

Brown & Ames
3 Juggling Jewels
ELIZABETH
Liberty (29-31)
Hilton & Dell
Cox & Ann
May Wynne 4
Taylor & Lorraine
Janet May Co
FREEPORT
Freeport (28-31)
Red Donahue & Uno
Faye & Grant
King & Arlene
Tell Sis
Westram Co
HARTFORD
State (29-1)
Eddy Duchin Orc
JAMAICA
Carlton (29-31)
Bert Wheeler Co
Vilma & Bud Ebsen
Bobby Byrne Orc
Billie Blake
Cardo
PHILADELPHIA
Fay's (29)
H'wood Co-Eds
Marlyn
Nash & Evans
Mazzone & Abbott
Don Rice
Marcia
Wannetta Bates
16 Lonergan Gls
Carman (1-4)
France & LaPell
Everett Sanderson
H'wood Canines
Fenwick & Cook
Nervo Tr
SCRANTON
Capitol (28-30)
Paul Whiteman Orc
SYRACUSE
Empire (29)
Morton Downey
Happy Felton Orc
Dick, Don & Dinah

Masters & Rollins
WILKES-BARRE
Capitol (28-30)
Shep Fields Orc

Allen & Kent
Wences
Mills Bros
Lowe, Hite & Stan

ATTENTION Messrs. LEONIDOFF - ROSE - TODD - HOWARD
KALCHEIM - KAYE - MAYER - PIERMONT
...FOR THE FAIR... ...FOR YOUR PRESENTATIONS...
When you require a SINGING GROUP (from a quartette to a choir) think of
EDDIE MILLER'S MEN OF MELODY
Featuring YOUTH-VOICE-APPEARANCE — All Six-Footers
162 W. 54 St., New York
Circle 7-[illegible]
Management
WILLIAM MORRIS AGENCY

Cabaret Bills

NEW YORK CITY

Barney Gallant's
Ann Palmer
Irene Barclay
Nellie Paley
Carter & Bowie

Beachcomber
Bobby Parks Orc
Juanita Rios
Chavez Orc

Bill Bertolotti's
Don Sylvio Orc
Angelo's Rh'mba Bd
Marion Wilkens
Virginia Gibson
Dorothy Blaine
Loretta Lane
Freda Sullivan

Bill's Gay 90's
Will Oakland
Charles Strickland
Gus Wicke
Rudy Madison
Ethel Gilbert
Billy Lorraine
Joyce Faria
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Stephen Islee
Bernie Grauer
Wally Romee
Ben Barnard
Bob Walsh

Brown Derby
Jack Waldron
Count Pletski
Ed Lord
Mitzi Haynes
Eddie Parks
Arthur Behim
Henry Fink
Nellie Durkin
Mabel Russell
Eddie Furman
Sylvan Green

Cafe Society
Joe Sullivan Orc

Casino Russe
N Matthey Orc
De Moranvilles
Marusia Sava
Stephen Slepachkin
Margaret Scott

Chez Mary
Harold Oppenheim
Dagmar Nordstrom
Frankie Newton Or

Club Caravan
Peter Marconi Orc
Purell & Perula
Ana Brenta
Mercedes Moreno
Argentina Mia
Mlle Lemne
Chiquita Venezia
Carol Chapelle
La Milongita

Club 18
Jerry Blanchard
Jack White
Pat Harrington
Florie Vestoff
Frankie Hyers
Rosie St. Boys
Jackie Gleason
Jimmy Brewster
Lilyan Dell
Vincent Curran
G Andrews Orc

Club Gaucho
Don Miguel Orc
Maria del Carmen
Sarita Herrera
Mlle Rolando
Roberto & Lola

Cotton Club
Louis Armstrong O
Alan & Anise
Bobby Evans
Stump & Stumpy
Rosetta Tharpe
Princess Vanessa

Diamond Horseshoe
Noble Sissle Orc
Don McGrane Orc
Fritzi Scheff
Frank Libuse
Tom Patricola
Clyde Hager
Maureen Tr
Lucille Johnson
Emma Francis
Lulu Bates
Willie Solar
Harry Armstrong
Joe E Howard

El Chico
Hugo Mariani Or
Carlos Salazar
Carmen Rodriguez

El Morocco
Dick Gasparre Orc
De Marcos
Ingrid Larsen

Famous Door
Will Bradley Orc
Mary Burton

52nd St. Tony's
Spivy
J & C Herbert
John Sebastian
Tony Soma

Gr'nwich Village Casino
Diana Del Rio
Duke McHale
Jean Woods
Helen Holmes
Frank McCormack

Havana-Madrid
O De La Rosa O
Juanita Sarabia
Rosita & Perez
Cesar Tapia
Mar'lena Ruiz
Lili Tosca
Chino & Pedrito
Lisa D'Acosta

Hickory House
Stuff Smith Orc
DeLloyd McKay

Hotel Algonquin
Oscar Andre
Greta Keller
John Buckmaster
Bela Lobiov

Hotel Ambassador (Trianon Room)
Larry Siry Orc
Sigmund Schatz Orc
Rosalean & Seville

Hotel Astor
Dick Kuhn Orc

H'tel Belmont-Plaza
Basil Fomeen Orc
Terry La Franconi
Alberta Watkins

Hotel Biltmore
Sleepy Hall Orc
Carlos Cobian Orc
Phyllis Jeanne
Johnny Cook
Paul Dillon
Ford Harrison

Hotel Bossert (Brooklyn)
Eddie Lane Orc

Hotel Brevoort
Norbert Faconi
Aileen Cook
Paloma
Morley & Gearheart

Hotel Commodore
Sammy Kaye Orc

Hotel Edison
Blue Barron Orc

Hotel Essex House
Nick D'Amico Orc
Cole Coleman
A Murray Dancers

Hotel Lexington
Lani McIntire Orch
Honolulu Maids

Hotel Lincoln
Jan Savitt Orc

Hotel McAlpin
J Messner Orc
Jeanne D'Arcy

Hotel New Yorker
Bob Crosby Orc
Enrico & Novello
Marion Mann
Al Mele

Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Sully Childs
Mara & Marilynne
Adams & Cora

Hotel Park Lane
Hal Hope Orc

Hotel Pennsylvania
Glenn Miller Orc

Hotel Plaza
Henry King Orc
Maurice & Cordoba
Adelaide Moffett

Hotel Roosevelt
Frankie Masters Or

Hotel Savoy-Plaza
Emile Petti Orc
Dwight Fiske

Hotel St. Moritz
Eddie Varzos Orc
Jose Makula Orc
Martha Errolle
Fawn & Jordan
Anne Falvo
Fred Roner

Hotel St. Regis (Iridium Room)
Chas Baum Orc
Dorothy Lewis
R & J Heasley
Marie de Forest
Harriette Haddon
Berniece Stewart
Lucille La Marr
Thelma Horn
Norah Gale

Hotel Taft
Ben Bernie Orc

Hotel Waldorf-Astoria (Empire Room)
Everett Hoagland O
Mischa Borr Orc
Russell Swann
Gypsy Markoff

(Sert Room)
Mischa Borr Orc

Kew Gardens Inn (Kew Gardens, L.I.)
Harry Horton Orc
Lew De Fabbio
Josef Berk

La Conga
Nano Rodrigo Or
Diosa Costello
Desi Arnaz
Renata Rios
Puppy Campillo
Cesar & Rosita
Aida Alvarez
Fierrera & Alvarez

La Martinique
Pancho Orc
Fausto Curbelo Or
Ann Hensley
Jimmy Kato
Rosita Ortega

Larue
Eddie Davis Orc
Joseph Smith Orc

Le Coq Rouge
Nicki Raymond Orc
Don Marton Orc
Ann Francine
Tedale 3

Le Ruban Bleu
Elsie Houston
Haywood & Allen
Sasha & Mirko
Nora Sheridan

Leon & Eddie's
Eddie Davis
Lou Martin Orc
Emil Coleman Bd
Jay C Flippen
Dorothy Henry
Russell & Farrera
Don Carlos
Malinda De Maja
Joan Merrill
Carol Rhodes
J & R Allen
Dana Kent
Paul & Paulette
Edwards & Arden
Al Feigal

Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent de Costa
Art Tubertini

Queen Mary
Joe Ellis Orc
Constance Pheverton
Linda March
Joan Moon
Nina Allen
Wynne Ralph
Eastman & Ferrar

Rainbow Grill
Barry Winton Orc
Marlynn & Michael

Rainbow Room
Eddie LeBaron Orc
Morris King Orc
Cee Wyle
Eugene Van Grona
Lani Hassler
Gali Gali

Russian Kretchma
Simeon Karavaeff
Nadia Mirova
Nastia Poliakova
Michel Michon
Misha Usdanoff
Volodia Kotov Orc

Stork Club
Charlie Murray Orc
Monchito Orc
Ann Klein

Torch Club
Peter Bragila Orc
Helen Handish
Jean Chapman
Vince Curran
Charles Bourne
Rita Ellis
Barbara Long
Jimmy O'Brien

Versailles
Charles Reader Orc
Panchito Orc
Tony Martin

Village Barn
Roger Ellis Orc
Irene Taylor
Una Cooper
Harry Sheckwell
Shane & Armstrong
Sons Purple Sage

Whirling Top
Geo Morris Orc
Marcella Claire
Arlene Thompson
Ringo & Harris

LOS ANGELES

Beverly Wilshire
Martha Brewster
Gus Arnheim Orc

Biltmore Bowl
Nelson's Cats
Joaquin Garay
Chuck Foster Orc
Jimmy Castle's
Marlin & Ray
Marion Daniels
Joan Brandon
Don & B Valentine
Ardel & Monet
3 Ds
Alfredo Rhumba Bd
Dorothy Brandon

Cafe La Maze
Annette
Nan Blakstone
Ben Light Orc

Club Ball
Lillian Randolph
Tom Howard
Arthur Twine

Cocoanut Grove
Helen Foster
Benny Goodman Or

Earl Carroll
Bob Bromley
Bob Williams
Red Dust
Ray Parker
Porthole
Hubert Castle
Stoner Sis
Bill Brady
Lolita & Ardo
Zelaya
Jean Tighe
Ames & Arno
Edward Aguilar Or
Manny Strand Orc

Florentine Gardens
4 Dunwells
Don Payne
Don & S Jennings
Beautiful Fredericka
Clair Friar
Billy McDonald Or

Grace Hayes Lodge
Charlie Foy
Joe Frisco
Sammy Wolf
Sugar Geise
Ev'a Tolber Martin
Jeffrey Gill
Johnny Black Orc

Hawaiian Paradise
Leona Woods
Bob Nichols Orc

It Cafe
Kay Gregory
Bobby Mack Orc

La Conga
Bert Lynn Orc
Phillip Lopez Orc

Paris Inn
Dorine
Dorothy Mayo
George & Nanette
Dominic
Marg'rite & M'rtinez
Ken Henryson
Eric Massey
Henry Monet
Helen Miller
Chuck Henry Orc

B'ly Berg's Vendome
Kay Kello Orc

Seven Seas
Danny Kaana
[illegible]
Mel Peterson
Lillian Gibson
Al McIntyre
E Bush Quartette

Slapsy Maxie's
Harriet Lee
Eddie Rio & Bros
Maxie Rosenbloom
Mary O'Reilly
Margie Gerretsen
Jerry Brandow
Moore & Lewis
Red Stanley Orc

Somerset House
Harry Ringland
Lee Sailee Orc

Swanee Inn
Jackson Bros
Walter Johnson
Ruby Barbee

Topsy's
Paul Gordon
Lanie Truesdale
Kerne Twins
Vic & Lamarr
Joaquin Garay Orc

Victor Hugo
Pam Cavernan
Jacques Renard Orc

Wilshire Bowl
Don & Beverly
Phil Harris Orc
Ruth Robles

CHICAGO

Ambassador Hotel (Pump Room)
H McCreery Orc
Ted & Audrey Lohl

Bismarck Hotel (Walnut Room)
Hadley Gls
L Keller Orc
Geraldine Ross
Joey Reardon
Howard Brooks

Blackhawk
Ozzie Nelson Orc
Adrienne
Sis & Bud Roberts
Helen Rogers

Blackstone Hotel (Balinese Rm)
Californians Orc
Jeanette

Brevoort Hotel (Crystal Room)
Florence O'Connor
Cecile Pittman
Mel & Fredericka

Broadmoor
Lydia Harris
Dot Carlson Gls
Herbert Rube
Francine
Jane Moran
Herb Rudolph

Chez Paree
Ray Bolger
Ethel Shutta
Parker & Jean
Jean Hudson
Ginger Harmon
Sonny O'Leon
Lou Breese Orc

Club Alabam
Rio & Rita
[illegible]
Bee Harlan
Howard & [illegible]
Bessie Adler
Effie Burton
Paulette La Pierre
Dave Unell Orc
Dorothy Dale
Eddie Roth Orc

Club Minuet
Inez Gamble
Betty Hill
Alvira Morton
Art Fletcher Orc
Del Estes

Colony Club
Carmen Castilla
Anne Cornell
Cliff Gold
Enrica & Novello
Xavier Cugat Orc

Colosimo's
Jack Prince
Gina Vae
June St. Claire
Mel Marvin Chorus
[illegible] Gls

Club DeLisa
Louise Bradley
Sam Theard
Marion Abernathy
Wesley Long
Calypso Hill
4 Jitterbugs
Rhythm Willie
Charles Isom
Patrolic Gls
Red Saunders Orc

Congress Hotel (Glass Hat Rm)
Johnny [illegible] Orc

(Peacock Rm)
Joe Vera

Edgewater Beach Hotel (Beach Walk)
Ted Weems Orc
Marvel Maxwell
Elmo Tanner
Perry Como
Red Ingle
Carson & Novello
Doreen Gls
Harriet Smith Gls
Beth Foote

885 Club
Paul Rosini
Frances McCoy
Jeanne Blanche
Nino Rinaldo Orc

Frankie's Casino
Mary Camp
Diane Chilton
Love & Lyman
Helen Fox
Kay Kernat
Tonita
Buddy Kirby
Dick Conrad
Bob Tinsley Orc

Gay 90's
Ginger Woods
Eddie Danders
De Nova Twins
Toby Lee
Jessie Garwood
Bob Danders Jr Or

Graemere Hotel (Glass House Rm)
Tommy Paul Orc
Ned Richardson
Patricia Thomas

Harry's New York
Ralph Cook
Don & Carrine
3 Moods
Florence
Dimitri & Frances
Mel Cole Orc
Three Taleots
Novelier Gls

Hi Hat
Willie Shore
Ann Lester
Inga Borg
Collette & Gallo
Gloria Dupont
Krotow Gls
Jimmy Cassidy Orc

Ivanhoe
Kit Kat 4
Al Trace Orc
Holly Swanson
Helen Sumner
Kay Becker

L'Aiglon
Mary W Kilpatrick
Eusebio Concialdi
Don Quixote Orc
Ennio Bolognini Or

Hotel La Salle (Blue Front Room)
Little J Little Orc
Kathleen Quinn

Liberty Inn
Pinky Tracy
Roma
Valerie
Mary Davies
Joan Howard
Georgia LeRoux
Jimmie O'Neil
Earl Wiley Orc

McLaughlin's
Lou Reynolds
Stan Ritteff Orc

Millstone
June Marlin
Jack Roland Orc
Carole Abott
Edna Riley

Morrison Hotel (Boston Oyster House)
Manfred Gotthelf

Old Heidelberg
Old Heidelberg Co
Murray Orlatt
Brant Reskow
Sally Sharrat
Swiss Hill Billies
Herbie Orc

Palmer House (Empire Room)
Orrin Tucker Orc
Bonnie G Baker
Glover & La Mae
Howard Nichols
Walton & O'Rourke
Abbott Dancers
Phil Dooley Orc

Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaros Sis

(Dome)
James Hamilton
Patsy La Rose
Empire Boys
Jerry Glidden

(Panther Room)
Woody Herman Orc
Carol Kaye
Bonell & Ray
Slim Gaillard Orc
Mardoni
Roberts & White
Carl Marx

Silver Cloud
Betty Reese
Hal & Judy Stewart
Charlie Schultz
Lila Murry
Ray Stelzer Orc
Elmer Daniels
Hazel Faye

606 Club
Billy Carr
Margaret Faber Gls
Connie Fanslau
Kay Norre
Carol Lord
Alyce Sorf
Dagmar
Jackson & Kodis
Carrie Finnell
Ann Valentine
Jean Woods
Sol Lake Orc
Tripoli 3

Stevens Hotel (Continental Room)
Griff Williams Orc
Buddy Marino

Suzie 'Q'
Yvonne Nova
Thelma Martin
Tessa Lee
Jerry Gerard
Red Wilson Orc

Swingland
Johnny Long Orc
George Gould
Pops & Louie
Butterbeans & Sue
Nick Brooks Gls

Thompson's 16 Club
Ray Reynolds
4 Sharps Orc
Flo Whitman
Nyra Lee
Sharon
Muriel Joseph
Rae Collins
Patsy Du Bree
Genevieve Val
Marsh McCurdy

Tux
Dorine Wittich Orc
Janina LaDuda
Claudia Corelli

PHILADELPHIA

Arcadia
Barbara Webb
Hale Hamilton
Shellie & Carlton
William Shannon
Johnny Carlin Orc

Benny the Bum
Ross & Edwards
Dorothy Dennis
Charles & Celeste
Happy Felton
Joe Arena
Lee Shrader
Jere Dienno Bd

Burgundy Room Bellevue-Stratford Hotel
Dick Wharton's Orc
Fred Niedland

Cadillac Tavern
Eddy Thomas
Audrey Joyce
Hendriquez & A
Dimas & Aolia
3 Giants of Rhythm
Carmen De Valon
Bonnie Stewart
Billy Hayes Orc
Doris O'Shea
Kippy Valez

Cedarwood Cabin (Malaga, N. J.)
Pat Procelli
Nikki Nikolai
Betty Williams
Frankie Schluth
Walt Temple Orc

Club 15
4 Notes
Leonard Cook
Lolita
Jean Van
Honey Brown
Jerry Delmar Orc

College Inn
Peggy Shields
Leslie Sis
Joe Armstrong
Viola Klaiss Orc

Crescent Log Cabin (Gloucester Hghts, N. J.)
Joe Kraft Orc
Jean Doolidge
Starke & Borne
Beryl Walker

Delmonico's
Flash & Dash
Leslie Lang
Mabel Scott
Jackie Green
Raymond & Lalonde
Milton Kellem Or

Dutkin's Rathskeller
Frank Pontl
Jewel Ellis
Patti La Verne
Rhythm Brown
Louise Madison
Irving Bresler

El Chico
Joe Quartello O
Carita
Carmelo 4
3 Pepes
Jack Newlon
Lola Montoya

Embassy
Geo Clifford
Chiquita
Dolores Anderson
Betty Carlyle
Sue Carlyle
Florence Heiman
Juanita Miller
Ginette Calle
Lolita
Billy Maples
Curt Weller Orc
Virginia Renault
Kay Keeny
Stephanie Snyder
Dorothy Murphy
Mary Williams
Trudy Martin
Pedro Bianco Orc

Evergreen Casino
Maureen & Nova
Kay Allen
Monty Wolf
Countess Moneff
Mildred King
Ruth Heiselman
Leone Leslie
Helen Checkles
Van Ames Gls
Pat Shevlin Orc
Madelyn Wallace
Millie Jestrab

1523 Locust
Betty McKee
Bubbles Shelby
Music Hall Gls
Helen Wilson
Sunny Ray
Kay Laverly
Lorene Rhoda
Dolores Merrill
Kings of Swing Or

Hotel Ben Franklin Garden Terrace
Tony Dion
Jack Cooper
Art Mooney Orc
Randy Seale

Gay 90's
Chic Williams Orc
Nettie & Marbie
Kathryn Forbes
Charlie Harmon
Shipey Williams
Vernon Gay

Gruber's Hof Brau
Johny Bower
Mann & Videll
Nadine
Maria Alba
Gruber Hof Brau O
Maria

Hensel's
Andre & Frances
Ray O'Day
Al Roach
Erma McGee
Chas Verne's Orc

Hildebrand's
Leslie Sis
Mattie & Theresa
Billy Reill
Pete Maya
Lydia White
Blossom Gls
Abe Sherr
Maurice Belmont
Bobby Lee Orc
Hudsonaires 3

Hotel Adelphia (Hawaiian Roof)
Al Vierra Orc

Jack Lynch's (Walton Roof)
Vincent Rizzo Orc
Harvey Zeeman
Rome Vincent
Josephine Smallwood
Beth Challis
Harrison & Fisher
Jean Dupont
Hester Shaver
Olive & George
Toy & Wing
Glamour Gls (18)
Herb Dubrow
Sally Lamarr
Mona Reed
Nell Fontaine Orc
Jimmy Blake

Jam Session
Billy Krechmer O
Charlie Hinkle
Max Spector
Jim Thorpe

Hotel White Way (Atco, N. J.)
Page & Cody
Garvey
Dottie Small
Johnny Kraus Orc

Latimer Club
Michael Travis Orc
Grace Devine
Jean Sargent
Beverly Fisher
Tommy Monroe
Barbara Bradley

Lexington Casino
Mike Jaffree
Charlie Gaines Orc
Mary, Jeannette & K
Darlene
Lee Trio
Clark Sis
Gill & Edwards
Bay Views Gls
Harry Ross
Murray Wood
Jeanne Le Noir

Lido Venice
Marilyn Marne
Madeleine & Rita
Harry Wharton
3 Joyettes

Little Rathskeller
Nicholas Bros
Jean Garrette
Victor Hugo Orc
Jerry & Turk
Ruby Rose Marie
Ray Sedley
Renee Villon

Mason Inn
Wayne Keene
Artie Brooks
Margie
Jane Hutchinson
Jive Doree
Dianne Rochell
Allen & Parker
Frank Conna Orc
Edythe Salisbe

New Lookout Cafe
Eddie Jarvis Orc
Joe Smythe
Charlie Stuff Orc
3 Jayettes
Mary O'Day
3 Glamour Gls
Rose Gillen
Peggy LaMarr

Open Door
Jean O'Neil
Andy Russell
Marie Fitzpatrick
Cashmere Gls
Jimmy Paul
Moke & Poke
Jimmie Reed
Dick Calhoun
Don Anton Orc

Palumbo's
Julia Cummings
Blackbirds
Marie Latell
Francis-Allis Gls
Howard Reynolds O
Johnny Leary

Philadelphian Room
Jeannette Arthur
Hayes Watson
Geo Howard
John Ravencroft
Fritz Borstow
6 Fashionettes
Helen Lazar
Maxine & D'naldo's
Betty Barr
Jack Hilliard

Purple Derby
Marty Burke's Orc
Lee & Ardo
Jack Bonner
Carita
Billy Newsome
Jean Lamarr
Irvin
Nan Getty & Ann
Margie Healy
Betty Healy
Mae Gormley

Red Lion Inn
Day Sis
Ed Chambers Orc
Kitty Smith
Jack Griffin

[illegible] House
Milt Myers
Ed Stanton
Buddy Nugent
Bill Donahue

Rendezvous (Hotel Senator)
Toppers
Lee Watson
Rhythm Spirits

Spatola's
Nina Saul
Jane Greer
Mal Hoffer

Stork Club
Moreno & Nerva
Estelle Sloan
Grace O'Hara
Cliff Conrad
3 Peppers
Henry Patrick Orc

Stamp's Cafe
Bert Lemisch Orc
Vic Karlson
Lindsley Sis
Sunni Rae
Helen Wilson
Jack & Johnny
Nora Williams

Silver Lake Inn (Clementon)
Alice Lucey
M Familiant Orc
George Reed
Madge Dayton
Cooper & Roth
Jack Graf

20th Century
Sunny Tufts
Ginger Lynn
Ileanen Collier
Wharton Sis
Ray English
Edith English
Hal Thompson Orc

Venice Grille
Joe Reilly
Vic Nelson Orc
Marie Hole
June Patterson
Barbara Jean
Lillian Rose
4 Novelettes
Tanya Garth
Fay Wray

Viking Cafe
Jack Spangler
Shirley Page
Norma Fern
Phyllis LaRue
Billy Callahan
Marie LaTell
The Rhomans
Jimmy Neegra Orc

Warwick Hotel
Herb Hagenor Orc

Weber's Hof Brau (Camden)
Jules Pieces Orc
Bob Merrill
Jack Smith
Earl Lindsay Gls
Chas Chase
Mamarie Alexander
Dave Peterson
Ted & Julia
Elmer Reiter
Jim Hart
Bruders Alpine Tr
Rudy Bruder
Syd Golden
Pat Sullivan
Rathsk'r Eldoradians

Wilson's
Joe Hough, m.c.
3 Guardsmen
Marion
Texas Tommy
Jordan & Grace
Clayton Johnson
Harry Johnson Orc
Geo Bakay

Yacht Club
Mary Kaele
Lois Claire
Betty Mann
Peaches Wayne
Teddy Forrest

DETROIT

Book-Cadillac Hotel (Book Casino)
Frances Johnson
Betty & Bill Wade
Buddy Lewis
Kiss'Ka
Jack Meyers Orc
Iceolettes

(Motor Bar)
Sid Prithen Orc

Bowery
Belle Baker
Verne Wilcox
Helen White
Bob Dyer
Al & Jean Allen
Jitterbugs (5)
Honeyettes (12)
Johnny King
Chas Carlisle
Benny Resh Orc

Blue Lantern
Bill Frazer
Martell & Dawn
La Valparaiso
Marcia Mansell
Glamour Gls (6)
Temple & Marie
Lee Walters Orc
Gene Arnold

Commodore Club
Goodlee Weaver
Houston & Harden
Quiro & Nina
6 Commodorettes
Jane Annan
Libby Langford
Mark Thomas Orc

Corktown Tavern
Harry Jarkey
Nelia Saylor
Jon & K Stanton
Andre & Delphine
Orlando
4 Vasters
Benjor & Andrelita
Eddie Bratton Orc

Hand's
Cleo Joy
Tweedy Schwartz O
Dick Teleuten Orc

Club Imperial
Zorine
Sylvia Lee
Nora Priest
Bob Brown Orc

London Chop House
Tubby O'Farrell
Don Rafael Orc
Juanita Rios

Mayfair
Benjor & Andrelita
Bert Snyder
Diane Grubb
Bobby Brier
Phil Olsen Orc

Morocco
Gil Raya
Carlos Costa
3 Sparklettes
Mark Fischer Orc

[illegible]
De Lechonnes
Tangini
Al Stricker
June & Jerry
Ray Carlin Orc

Northwood Inn
Don Heston
Parrish Sis
Florida Lalandie
Jimmy Garganno Or

Palm Beach
Castle & Barrett
6 Charmettes
Wanda Warren
Amos Jacobs
Don Pablo Orc

Herb's Bedford Inn
Don Miller, Organist
Londoners

Club Royale
Nick Lucas
Mardoni & Louise
Karre-LeBaron Dan
Gerrie Healy
Chet Everhardt
Preston Lambert
Royalettes
Danny Demetry Orc

Saks
Buddy Lester
Claire Ray Gls (6)
Palmer & Ferreira
June Kamp
Joel Gonzalez
'Happy' Hawk Orc

San Diego
Bobby Lee
Lomti Ferran
June & Jerry, [illegible]

(Continued on page 46)

Plays on Broadway

SEPARATE ROOMS

Farce comedy in three acts presented at Maxine Elliott, N. Y., March 21, '40, by Bobby Crawford; written by Joseph Carole and Alan Dinehart in collaboration with Alex Gottlieb and Edmund Joseph; Glenda Farrell, Dinehart and Lyle Talbot featured; staged by William B. Friedlander; $3.30 top.

Taggart	Jack Smart
Gary Bryce	Austin Fairman
Don Stackhouse	Lyle Talbot
Linda	Moselle Britton
Scoop Davis	James [illegible]
Pam	Glenda Farrell
Jim Stackhouse	Alan Dinehart
Leona Sharpe	Madora Keene

If 'Separate Rooms' had the comedy content of its third act in the two preceding stanzas it would ring the bell. As is, the new farce comedy is doubtful of competing successfully on Broadway.

Under the title 'Thanks for My Wife,' show played out of town, the debut taking place in Seattle late in January. Chicago stay was none too profitable and 'Rooms' bookings were suddenly switched, coming to N. Y. instead of Boston. Spotting in the Elliott is another handicap, for the house is off the beaten path of New York's show shops.

Action of the play is within a well-designed penthouse set, the home of Jim and Don Stackhouse, brothers, gossip columnist and playwright, respectively. Don has wed Pam, an actress, who is of the iceberg type and insists on having her own bedroom. Jim decides to do something about it. He threatens to write about her escapades and, to escape exposure, Pam and Don really become man and wife.

Columnist's formula for marital happiness seems to work out alright and then Pam decides that Linda, who is Jim's secretary, should be haltered to him. That is arranged during the third act, which appears deliberately injected with action. There is a corpulent butler who rushes back and forth, but to what purpose is not clear nor funny.

Alan Dinehart and Glenda Farrell really get into stride during the last act, the former especially winning laughs. Lyle Talbot, featured with them, hasn't the same chance, his part being that of the sappy husband-author. Jack Smart plays the butler, also having limited opportunities.

Opening night the best giggle fell to Madora Keene, who discovers there is no rail to the apartment's bar. It is a small one-entrance part. Moselle Britton, Mrs. Dinehart, plays the secretary to fair purpose.

Four authors are credited in the writing. Show is presented by Bobby Crawford, known in music publishing circles. Originally William B. Friedlander was co-producer, but is programmed as the director. There was additional staging at the last minute, Edgar MacGregor stepping in for that assignment. *Ibee.*

LILIOM

Drama in two acts and 10 scenes by Ferenc Molnar; English adaptation by Benjamin Glazer; second revival. Produced by Vinton Freedley; directed by Benno Schneider; settings by Nat Karson; incidental music by Deems Taylor. At 44th St. theatre, N. Y., March 25, '40. $3.30 top.

Marie	Helen Shields
Julie	Ingrid Bergman
Mrs. Muskat	Ann Mason
'Liliom'	Burgess Meredith
Four Servant Girls	Beatrice Pearson Elaine Perry Evelyn Moser Jane Amar
Policemen	Joseph Macauley Howard Freeman
Mother Hollunder	Margaret Wycherly
Ficsur (The Sparrow)	Elia Kazan
Suburban Policeman	Frank Vincent
Young Hollunder	Kenneth Bates
Wolf Beifeld	John Emery
Linzman	Joseph Kramm

If for no other reason than the opportunity provided to introduce to the Broadway stage Ingrid Bergman, young Swedish actress whose only previous appearance before American audiences was in the David O. Selznick film, 'Intermezzo,' there is ample justification for the revival of Ferenc Molnar's drama, 'Liliom.' Vinton Freedley sponsors the production, which is handsomely mounted, expertly staged and handled generally in a manner comparable with the best in the legitimate theatre this season. Under such favorable auspices Miss Bergman shines brilliantly.

Whether 'Liliom' on its own possesses sufficient draft to entice present-day audiences is questionable. It was written 30 years ago, first presented in 1921 by the Theatre Guild, and subsequently revived by Eva Le Gallienne 10 years later. Benjamin Glazer's adaptation is used, giving him two productions currently on Broadway. He collaborated with Ernest Hemingway on 'Fifth Column.'

The originality of the 'Liliom' theme, which treats with purgatory experiences of suicides, has lost luster by Molnar imitators during recent years and frequent treatment of the subject by other dramatists who have approached the hereafter from various angles. 'Liliom' still retains, however, its unique niche, and offers in its two leading roles, and minor parts, rich material for acting of a high standard.

Strictly from the histrionic viewpoint, current presentation has its moments of charm and beauty. Burgess Meredith is in the title part. Inclined to overstress his characterization in early scenes, but as the performance progresses he gets a better grasp on himself and the role.

Miss Bergman shows herself to be a trouper of great talent. She is youthful, somewhat hefty in stature, and packs a surplus of feminine appeal. Already rated among the most favored and interesting new personalities in films, she demonstrates easily her qualifications for high consideration in the theatre.

Freedley and his staff tackled the revival with an enthusiasm usually reserved for new works. Benno Schneider's staging is excellent, and Nat Karson's settings and effects are delightful. There is incidental music by Deems Taylor which highlights some of the passages.

Supporting roles are well acted by Ann Mason, Helen Shields, Elia Kazan, John Emery and Arnold Korff. *Fitz.*

Theatre of the Piccoli

Puppet show in two acts (13 numbers), produced by Vittorio Podrecca. Orchestra director, Angelo Canarutto; associate conductor, Emilio Cardellini; settings designed by Bruno Angoletta, Grassi, Lelay; costumes designed by Caramba. Presented by Cheryl Crawford, at Majestic, N. Y., March 21, '40; $1.65 top.

Singers: Augusto Galli, Agostino Gatti, Emma Lattuada, Lia Podrecca, [illegible] Angelis, Maria Serangeli, Alma Zatti, Irene Zoppola, Dario Zani. Manipulators and operators: Gorno, Braga, Dossetti, Perotti, [illegible], Pelo, Sorio, Gamondi, Anselmi.

Italian puppet show is being presented by Cheryl Crawford, normally a producer of straight plays. Almost life-sized marionets are given more elaborate production than most such offerings, with a fairly large stage, settings, drops, etc. Of the 13 numbers on the current bill, three have several scenes each and nearly all employ numerous figures.

For certain people, there's apparently irresistible appeal in marionets, but others are likely to find them only a mildly amusing novelty. At their best, puppets should not only imitate humans; they should also satirize man's foibles. But animated cartoons, particularly the virtuoso creations of Walt Disney, have done that so imaginatively, brilliantly and completely that actual marionets have come to seem mundane and clumsy.

Standout item on the Piccoli bill is the frantic piano recital, which is a hilarious bit, although weakened by the anti-climactic encore. Jazz band (with what sounds like a Guy Lombardo recording on the sound system) is passable; the briefie of Massenet's opera 'Cinderella' is overlong, while the Hollywood bit is somewhat trite. Bright spot on the bill is the intro speech by Vittorio Podrecca.

In general, the marionets are well made enough, although their actual manipulation is inferior to the work of several puppeteers currently in vaudeville. As a whole, the Theatre of the Piccoli offers some engaging moments, but it's a long evening. Rear portion of the expensive Majestic is being curtained off for this engagement. *Hobe.*

A CASE OF YOUTH

Comedy in three acts (four scenes), by Wesley Towner, based on a play by Ludwig Hirschfeld and Eugene Wolf. Features Ellen Schwanneke, Arthur Margetson. Directed by Arthur Sircom; settings by A. A. Ostrander; incidental music composed by Dana Suesse. Presented by Courtney Burr at National, N. Y., March 23, '40, at $3.30 top ($4.40 opening).

Dobbs	Frank McCormack
Mrs. Wells	Mary Sargent
Carlo	Bertram Thorn
Ilona	Valerie Cossart
Mr. Mayhewer	Arthur Margetson
Peter	Richard Kendrick
Midge	Ellen Schwanneke
Hammer	Herbert Duffy
Trudie	Dorothy O'Hanlon
Mrs. Rosenstone	Babette Feist
Kane	Guy Sampsel
Fish	William Ross
Mrs. Morrow	Lolive Brownell
Clark	J. Arthur Smith
Phillips	Leo Hada
Bentley	Roy Le May
Mrs. Fiske	Anne Gerlette
[illegible]	Bert Wilcox
Waiter	Auguste Aramini

Ellen Schwanneke, a young German actress of some repute in Central Europe, but known to the U. S. chiefly through her appearance in the lead of the German film 'Maedchen in Uniform,' makes her Broadway debut in this otherwise inconsequential contrivance by Wesley Towner. Although her part is trashily written, Miss Schwanneke proves to be an attractive girl with a certain personal radiance, reasonable trouping skill and a kind of gleaming buoyancy. Given a vigorous play and a suitable role, she seems a likely click.

Based on a play by Ludwig Hirschfeld and Eugene Wolf, 'Case of Youth' was given a strawhat tryout last summer under the title of 'Not for Children.' However it may have been revised in the meantime, it's still such a palpably artificial trifle that its title might now be 'Not for Adults, Either.' Its story of the ingenious young thing who comes from Switzerland to reform her phony-sophisticated family and solve all their romantic and financial problems is standard scenario material.

Play is billed as a comedy, but the merriment remains stubbornly on the wrong side of the footlights, so the show's Broadway chances appear slim. And since Hollywood has already filmed pretty much the same yarn innumerable times, the prospects of a buy are remote.

Given a few opportunities, Miss Schwanneke manages a couple of genuinely effective scenes, notably a romantic supper interlude with Richard Kendrick, in which a decorative set, deft staging and effervescent playing redeem commonplace writing. Elsewhere she is varyingly successful, but nearly always interesting.

Co-featured with Miss Schwanneke, Arthur Margetson removes some of the sting from the part of the shiftless, fraudulent father, but his stammering style of delivery can't rescue the shallowness of the character. Although the part of the rich juvenile consists mostly in playing up the other characters, Richard Kendrick's easy performance makes it acceptable. Auguste Aramini scores in the single well-written part, a waiter bit.

Frank McCormack overdoes the butler, Mary Sargent plugs too hard as a predatory divorcee and Valerie Cossart is transparent as a selfish young thing. With the exception of one scene, Arthur Sircom's direction substitutes speed for pace, frequently cluttering the stage with needless rushing about. A. A. Ostrander's two sets are helpfully decorative. And, considering the dialog it might have replaced, Dana Suesse's incidental music is too brief. *Hobe.*

College Play

TOO MANY BOYS
(YALE DRAMATIC ASSN.)

New Haven, March 12.

Musical comedy in two acts, 10 scenes, presented by Yale University Dramatic Assn. Book, William [illegible]; score, Jack G. [illegible], with additional songs by [illegible], D. F. [illegible], L. [illegible], Norman Paul, Ira Richards; settings, David Sarvis; dances, [illegible]; costumes, Joe Fretwell, III; directed by Burton G. Shevelove. At University theatre, New Haven, March 9-12, '40.

Principal players: Norman Paul, Charles Wooster, Walter Herrick, Jr., Philip Peck, Jr., Roger McCormick, Nelson Schwab, Jr.

For their prom play a year ago, the Yale Dramat did a musical that turned out to be pretty good entertainment. The lads were so pleased with their show that they tried to put it on seriously in New York last summer, but never got beyond the 'hope' stage. Promises of backing, etc., faded like a bargain basement blouse in a Miami sun and the would-be theeps found themselves involved in a lot of uncomfortable situations after putting in a lot of work for nothing. So this year, this same outfit did another musical, this time with a book written around their sad experiences of the previous year. This one, also, provides pretty fair entertainment, but only within limitations and if the studes try to bowl over Broadway with this one, the result will probably be an encore of last summer's headache.

Staged as an odd assortment of straight musical comedy and revue, production takes a whack at practically everything from ballet to satirical skits. Opening with what is meant to be the finale of a previous show action starts when a Lucius Beebe, society reporter, comes backstage and offers to back the boys in a Broadway production of their show. Lads take him up and starve gracefully while waiting for his rehearsal payroll to materialize. It never does and just when the sheriff starts scratching at the door, some debs kick in with enough coin to open the show and naturally it goes over with a bang. (They even quote a VARIETY notice that the show will be 'socko at the b.o.').

Score has a couple of better than adequate numbers that break through despite a lack of talent to present them by an 'orchestra' of two pianos. A ditty called 'Oh, New York' has exceptionally clever lyrics. There's an okay ballet in the 'Dream' number and a bonding burlesque called 'The Farmer's Daughter and the Traveling Salesman' that registers. A 'Stag Line' scene, in which the studes pass opinions on the seasonal crop of debs, is good for chuckles, as also is the Beebe caricature by Roger McCormick in a song titled 'The Ideal Extra Man.' A takeoff on a male stylemaster exhibiting his clothing models is rich in satire, and a lecture by Walter Herrick is amusing.

Production end of the show is acceptable from set and costume viewpoint. Direction manages to bring a semblance of plausibility out of a rather jumbled story. 'Boys' is definitely not for bigtime company, but it should be worth reproducing in other spots for collegiate and old grad patronage. *Bone.*

Lyric, Memphis, On Block

Memphis, March 26.

The old Lyric, one-time scene of many star appearances in the heyday of the legit road, goes on the block April 13 for back taxes.

State, city and county levies dating back to 1928 total $13,000. House virtually unused during the past decade.

Plays Out of Town

International Incident

Boston, March 21.

Comedy by Vincent Sheean in three acts, four scenes, presented and staged by Guthrie McClintic; Ethel Barrymore starred. Sets by Stewart Chaney. Wilbur theatre, Boston, March 20, $3.30 top.

Smithers	Arthur Kennedy
McNulty	Ben Lackland
Nanette	Regina Valdy
Reggie	Sidney Stone
Photographers	Richard S. Bishop Peter Scott John Gage
Mrs. Hackett	Catharine Doucet
'Hank' Rogers	Kent Smith
Mrs. Rochester	Ethel Barrymore
Miss Martin	Lea Penman
Mrs. Thrush	Ida Heinemann
Mrs. Tracy	Catharine Doucet
Mrs. Burlingame	Lea Penman
Mrs. Schultz	Ida Heinemann
Riley	Arthur Kennedy
Cooper	Sidney Stone
Witherspoon	Ben Lackland
Clarke-Bates	Cecil Humphreys

Vincent Sheean's first play, 'International Incident,' is a rather thin, but timely, comedy which neither solves any problem nor soars to any great histrionic height. It is, nonetheless, a well-written, entertaining piece, with interesting situations, well-drawn characters and a fair plot, although at times the tempo is considerably retarded by lengthy speeches.

For Ethel Barrymore it provides a vehicle made to order. In the role of Mrs. Rochester, a thrice-married woman from high political society in England, she acts with extraordinary ease, charm and a spontaneity which never lets her audience down. Mrs. Rochester is here for a coast-to-coast lecture tour. Though an American, she has become quite British in her thinking because of her three titled ex-husbands.

Fresh off the boat she gets a grilling from three New York newspapermen in a group interview, and is kept busy denying she's here on a propaganda mission. Hank Rogers (Kent Smith), a fourth reporter, holds his questioning until the others leave to make a deadline. She cannot allay his suspicions so easily and his argumentative insistence intrigues her so that she breaks her luncheon date with the committee of clubwomen sponsoring her Gotham lecture. He happens to be one of her many cousins from Indiana, but this lends little or nothing to the development of the piece.

In Detroit, Mrs. Rochester again meets the suspicious press and the same gushy clubwomen (same players, different names). The hotel suite is almost identical with the New York layout. Young Rogers has been pursuing her along the lecture route and urges her to take a look at the common herd, which she has not encountered in the rarified atmosphere of the Cliveden set. Walking into a riot, Mrs. Rochester gets conked by a policeman.

This incident, tied in with the story that a young man is accompanying her, gets international publicity, and the local clubwomen cancel her engagement. By this time, too, it is evident that Rogers has a romantic yen for the elderly lecturer.

Mrs. Rochester returns to New York, tells Rogers she wants no part of a May-December affair or marriage, and accepts the proposal of a constant, middle-aged suitor, who has conveniently arrived from England for a speaking tour of his own. She dismisses the younger love as 'the last touch of the hand of youth.'

As she convinces the Englishman that his speeches would be futile in America, Sheean makes the point that America is thus far cold to propaganda, that the U. S. has become mature, and, while friendly to England and her cause, it is still 'distrustful.'

Sheean writes good dialog, provides interesting situations and authentic characters; and the best of these are the reporters and cameramen working on the group interviews. They are more real and less caricatured than the boys in 'Front Page.' Through them he points up the propaganda phobia of the American press.

Cecil Humphreys, playing only in the third act, scores as the dignified English suitor, flabbergasted by America, the newspapermen and the acceptance of his marriage proposal. Arthur Kennedy, Ben Lackland and Sidney Stone all ring true as the New York and Detroit newshounds; and Catharine Doucet frequently registers as the head of the femme committees. Kent Smith has a tough assignment. Although he only occasionally hit the stride on opening night, there was evidence that he will improve as he gets a more firm hold on the lines and the character.

Apparently Sheean wrote the play around the star, having Miss Barrymore in mind. Probably she will benefit most from 'Incident.' McClintic has given it every break by his sagacious staging and direction, and Chaney frames it well in a functional set which is adapted to three similar sitting rooms of deluxe hotels in as many cities. *Fox.*

HEAVENLY EXPRESS

Princeton, March 22.

Prolog and three acts, by Albert Bein, starring John Garfield. Directed by Robert Lewis; settings and costumes by Boris Aronson; incidental music by Lehman Engel. Presented at McCarter, Princeton, N. J., March 22, '40, by Kermit Bloomgarden. $2.20 top.

Tommy	Phil Brown
[illegible]	William Sands
Methuselah Mike	Art Smith
Overland Kid	John Garfield
Melancholy Bo	Curt Conway
'Bullhead' Anderson	Harry Bratsburg
Ed Peeto	Harry Carey
Doc	Randolph Wade
'Shorty' Barber	Will Lee
Rocky Mountain Red	Philip Loeb
Fred Herman	Russell Collins
Telegraph Operator	James O'Rear
Julie	Nicholas Conte
Betsy Graham	Aline MacMahon
Pat [illegible]	Burl Ives
Andy Cameron	John O'Malley
Steve Corrigan	Jack Lambert
Scotty Thompson	Charles Thompson

After a hectic year and a half in Hollywood, John Garfield (it's still John, rather than Jules) comes back to his first love, legit, in an allegorical play by Albert Bein called 'Heavenly Express.' It's one of the strangest plays to hit the boards in years, and no less strange is the casting of Garfield as the Overland Kid, erstwhile King of the Hoboes who returns to earth after 19 years as 'ticket puncher' for the Almighty Vagabond to collect passengers for the one-way express to the Hoboes Paradise.

Unlike 'Outward Bound,' with which it must inevitably stand comparison, 'Heavenly Express' is only Grade B allegory, lacking as it does the profound convictions which should underlie such plays. Unless, of course, one can regard as profound Bein's observations that hoboes are a wonderful, misunderstood people and that God, as the Imperial Vag, has reserved for them a place in heaven which, if not the McCoy paradise, is at least a reasonably accurate facsimile.

It's likewise Grade B Bein, lacking the vigorous forceful dialog that marked his earlier efforts and which showed much heartening promise.

But the most baffling of all was to endow Garfield with the Puckish role of the Overland Kid. For two hours he flits about the stage as a somewhat reincarnated Peter Pan, reciting and singing the lore of the hoboes as he bestows the kiss of death. True, Garfield proves once more that he's a splendid actor. His second act recital of the Hobo Manifesto is superb. He's at all times sure of himself and carries off his role in the finest Garfield manner. But the fact remains that the Garfield manner doesn't belong to the Overland Kid. Whereas a Burgess Meredith or a Leslie Howard would have endowed the part with all its ethereal qualities, Garfield's very physical appearance strips the role of conviction.

The entire play revolves around railroaders and hoboes and the action is continuous, each act commencing where the other left off. There's an unnecessary prolog, in which both the acting and playwriting are inferior to the play proper. However, it provides the play with its one striking setting—a railroad trestle on the Sante Fe.

Action in the remaining three acts occurs at Granny Graham's boarding house for railroad men. In retribution for her former harshness, which resulted in her only son taking to the road, every 'bo is sure of a mulligan pie at Granny's. Granny and her son, the Melancholy Bo, are 'marked' for a one-way trip on the Heavenly Express, which descends amid great confusion to the Sante Fe and its subsidiaries. Crack expresses are switched into sidings, signal towers and throttles go haywire and all schedules are broken. Amid this chaos comes the Overland Kid to collect his two passengers.

Play ends with epilog showing the Heavenly Express ascending with its passengers, the Overland Kid at the throttle. The flash is not only ridiculous, but lends an almost comic valentine touch to the fable.

Kermit Bloomgarden has given it a finished, polished production, with Robert Lewis directing a cast that, with lone exception of Garfield, fits neatly into the pattern. Particularly impressive are Aline MacMahon, as Granny, and Harry Carey, as Peeto, the engineer. Returning to the stage after 30 years of film work, Carey endows his role with the same ingratiating qualities that characterizes his film work. Philip Loeb is excellent as Rocky Mountain Red, who slings hash at Granny's, providing some sorely-needed comedy. Art Smith, of the Group Theatre, is wasted as Methuselah Mike, appearing only in prolog.

Fine performances are turned in by Curt Conway as the Melancholy Bo, Randolph Wade, Will Lee, Harry Bratsburg, Russell Collins, James O'Rear and Jack Lambert.

Broadway mob packed McCarter here for preem. Play will remain on road remainder of season, arriving on Broadway next fall. *Rosen.*

Theatre Authority's 'Or Else' Forces Philly Benefit to Pay Over $675

Philadelphia, March 26.

The Theatre Authority and the American Federation of Musicians have locked horns here in a jurisdictional dispute that threatens to reach nation-wide proportions. The test, which found the TA temporarily victorious, came on the question of artists who are members both of the Musicians Union and the American Guild of Musical Artists. The latter is one of the six performers' unions over which TA has jurisdiction.

The squabble started over the concert at the Academy of Music on Thursday (21) for the purpose of raising funds for Chinese refugees. The Musicians' Union two weeks ago granted its members permission to appear at the affair gratis. Besides the 160 members of band consisting of Philly Orchestra members and those of the Curtis Institute band, the musicians okayed Eugene Ormandy, Leopold Stokowski, Emmanuel Feuermann, cellist, and Joseph Szigeti, violinist. Of these all but Stoky are also members of AGMA.

In addition to these artists the concert had skedded Rose Bampton, soprano, and Alexander Kipnis, basso, as soloists.

The day before the concert Richard Mayo, local TA rep, told officials of the concert committee that they would have to turn over 15% of the total gross or the TA would order Bampton, Kipnis, Ormandy, Feuermann and Szigeti to stay away. Harl MacDonald, biz manager of the Philly Orchestra, called the demand 'a holdup.' Officials of the Musicians' Union claimed TA had no control over its members, and the war was on.

Alan Corelli, national TA boss, trained in from New York and a huddle was held at the Academy three hours before the concert was set to start. Kipnis claimed he wasn't a member of AGMA. (It was learned his dues weren't paid up). AFM officers said AGMA had no right to sign up instrumentalists like Feuermann and Szigeti. In addition they pointed out that Ormandy was a conductor, and not a musical artist. But Corelli was adamant. Miss Bampton then offered to pay her share of the TA cut out of her own pocket but Corelli stood his ground, and said 'all or nothing.'

In desperation the officials of the China Benefit Aid Council gave in. A sum of $675.53 was turned over to TA and the show went on.

After the concert A. Rex Riccardi, secretary of Local 77, AFM, announced that he would ask the national AFM body to press for a showdown with AGMA over its right to sign up instrumentalists.

'AGMA is trying to encroach on our jurisdiction and is browbeating our members,' Riccardi declared. 'We're going to clear this question on the limits of their jurisdiction once and for all.'

Mayo said TA was only sticking to its resolve to cut out all benefits in order to provide work for actors.

'Charity begins at home,' he said. 'We must take care of our own members.'

He said that TA couldn't afford to let the big names perform free while cracking down on small-fry performers.

'We are trying to establish the Theatre Authority in Philadelphia as a force to be reckoned with,' he said. 'And we must enforce our rules without favoritism.'

'Bartered Bride' Set For Central City Fete

Denver, March 26.

'Bartered Bride,' by Frederich Smetana, will be the production for the ninth annual play festival at the 81-year-old opera house in Central City, July 13 to Aug. 3. Frank St. Leger, executive musical secretary of the Metropolitan Opera, New York, will again direct. This will be his third time at the annual Central City affair.

Stars remain to be selected, with the chorus, orchestra and ballet, as in the past, to be picked locally.

Boosting the festival from two to three weeks was forced by increased interest and by the sellouts at nearly every performance last year.

Armstrong Joins Heidt

Ned Armstrong, formerly press agent for the Chicago company of 'Life With Father,' is now an associate to Joseph Heidt, p. a. for the Theatre Guild. He is slated to rejoin Brock Pemberton's office when the producer readies 'Out From Under,' due into rehearsal soon.

Through some internal disagreement, Armstrong was replaced on the 'Father' assignment. Matter came before the Theatrical Managers Agents & Treasurers union. Latter declined to consider any possible irregularities and ruled the matter a closed incident.

AGCY. PROBLEM STILL THAT AT EQUITY

Report of a committee which delved into the casting agency situation for a considerable period was finally presented to the council of Equity at a special session Friday (22), but the matter was not disposed of. Another committee is to be named to work with association officers, such a combination being expected to decide on reforms which may be experimental and would hardly apply until next season.

Committeemen were wary in making recommendations, probably fearing possible repercussions from the managers. That changes in the present rules will be made is certain, but there is a difference of opinion among the membership and within the council. Believed that the new committee to be framed will not be hostile to revision of the agency commission, which is important from the casters' viewpoint.

Suggested that a code of ethics be adopted by the agents, who have their own organization. Pointed out that such a system might provide for discipline, possibly in the way of fines, and may, with the assent of Equity, provide for the cancellation of license in extreme cases.

As for the idea of raising fees, present plan calls for retaining 5% for moderate salaried people and 10% for those in the higher brackets.

'BALI'S' $35,000 LOSS INCLUDES HUSTON'S 5G

'A Passenger to Bali,' with Walter Huston starred, which stopped at the Barrymore, N. Y., after four performances, is still the subject of discussion in show circles. The melodrama proved a costly venture and is said to have been $35,000 in the red, a goodly part of which was in road losses. Most of the coin went into a setting simulating the deck of a tramp steamer, which rocked back and forth in the most realistic hurricane scene the stage has had.

Critics inferred that in back of the bad man character enacted by Huston there were hidden meanings, or imputations of dictatorship. Stated that the star had no liking for the part, but that does not jibe with the report that he put $5,000 of his own coin in the venture. It would explain, however, why he did not have a run of the play contract and could hand in notice so that he could assume the lead in 'Loves Old Sweet Song,' the William Saroyan play which the Theatre Guild and Eddie Dowling have in rehearsal.

Pasadena Lines Up Eight Barrie Plays

Pasadena, Cal., March 26.

Sixth annual drama festival of the Community Playhouse opens June 24, continuing until Aug. 17. Play roster this year will be made up of eight James M. Barrie classics, as follows:

'Quality Street,' 'The Professor's Love Story,' 'Dear Brutus,' 'The Little Minister,' 'Mary Rose,' 'A Kiss for Cinderella,' 'The Admiral Crighton' and 'What Every Woman Knows'.

'LAWYER'S' SUN. TRY OKAY; MAY REPEAT

Experimental Sunday (24) night performance of 'See My Lawyer' was given at the Adelphi, N. Y., with satisfactory results and similar showings are expected to follow. Takings were quoted around $1,000, which provided a goodly profit despite double pay for the players and crew. Show has a small cast, and is a one-setter. Pop prices are credited for the takings, house being large for a straight play.

Ezra Stone goes into the show Monday (1), replacing Milton Berle.

Asking Equity to Join Move for Subsidization Of Legit As Actor-Aid

Subsidization of the legit theatre, as a solution to actor unemployment, was the concensus of opinion expressed during a meeting held at the Golden, N. Y., Saturday (23) night. Whether such support will be sought from federal, state or city funds, is to be determined. Lloyd Gough, the leader in the latest move to aid jobless actors, appealed to Equity, asking that it again become active in the situation.

Generally believed there is little chance for the Federal Theatre Project being revived, but funds from general relief appropriations are a possibility. It would be necessary, however, to first remove the ban against WPA money being used for the theatre. A measure designed to establish a department of fine arts, which would include the theatre, was framed by Senator Wharton Pepper last spring and is due to be introduced in Congress during the current session.

Bert Lytell

Continued from page 2

been taken over by Paul Dullzell, executive secretary-treasurer, and if he agrees to be a candidate, that may be a solution. To date Dullzell has expressed reluctance even to consider the proposal.

Lytell feels that, since he has devoted himself to Equity's affairs for virtually two years, he should be relieved. Since he actively took over last summer the time the job required forced him to relinquish a radio appearance that would have been financially advantageous. It isn't the only sacrifice Lytell made for Equity.

During the 1929 strike in Hollywood, when Equity flopped in its efforts to organize the film field (now in the hands of the Screen Actors Guild), he was one of the most active protagonists. After the agitation was over it is believed that picture producers singled him out for 'punishment.' Known that Lytell was previously highly regarded in the studios, but after the strike he was not called on and returned to New York.

Dates Back to AFA

According to inside reports, the financial sacrifices are not the motivating reason for Lytell's disinclination to continue as Equity's head. It is a council secret and has to do with the activities of the Associated Actors and Artistes of America early last summer. It had been proposed to revoke the charter of the American Federation of Actors and form the new vaude union, American Guild of Variety Artists.

Lytell did not favor that procedure and obtained the promise of others in the conference that no action be taken until the matter be considered by Equity's council the following Tuesday. He thereupon went to the country for a weekend with that understanding, but discovered that the charter was revoked, with the vote of his alternate making that possible. It meant that Equity had to advance $25,000 to the purpose of AGVA, one of the loans that has been irking the council, and Lytell is understood to have deeply resented the move made in his absence.

Equity has named its three members of the nominating committee, the other six to be chosen Friday (29) at the quarterly meeting to be held at the Astor. Already the council's appointees have been mulling over presidential possibilities in the event that Lytell cannot be persuaded to run again. Among those considered are one or two names who are in Hollywood, and it is possible that one of these may be decided on even though he would not reside around New York.

ATTA Threatens 'Strike' on Legit Tickets If League-Equity Carries Out Suspensions of 3 Agencies

A 'strike' is threatened by brokers belonging to the Associated Theatre Ticket Agencies in retaliation against the suspension of three members by the enforcement board of the Equity-managers 'code of fair practices.' ATTA people say they cannot get along with the board and object to its rulings, with the result that agency people are jittery in the conduct of their business.

It has been decided to place their case directly with the manager-members of the League of New York Theatres. Letters signatured by Gustav A. Gerber, ATTA counsel, will be sent to the showmen asking each individual whether they intend withholding tickets from the suspended Newman's, Victory and 45th Street agencies, as ordered by the enforcement board. If the managers say they will not make allotments to the disaffected brokers, the other ATTAers declare they will not handle tickets either.

It is the first time that agencies have decided to take direct action in protest to the code restrictions. The so-called independent brokers have compiled data to show the number of tickets they dispose of weekly and the total is surprising even to the agency people. They take the stand that if showmen are convinced that the grosses would be materially affected, there may be a different attitude by the managers towards the code as now operated.

Move by the brokers virtually puts the managers on the spot, for if they fail to recognize the suspensions the showmen would be subject to discipline by the League and possibly Equity. It is known that some managers have not followed the code rules strictly, especially in the matter of allotment regulations. That was called to the attention of the League by those who have been called in for questioning, but the latter have refused to file charges. Showmen mentioned have standout attractions.

Won One Concession

Ticket brokers won a point that was long in dispute, the concession being kept under cover. They now receive ticket allotments four weeks in advance of performance. Code stipulated that not more than two-weeks supply be allotted, with the agencies declaring their sales were thereby hampered, since they could not fill mail orders, particularly from out-of-town patrons. Claimed that one manager disregards both the two and four week rule and has been handing out allotments as far as six weeks in advance. His defense is that the demand for tickets is so heavy that the rules for attractions less favored are not practical.

It is because of the extended allotment period that the suspensions were dated for the coming month. One week's suspension for the 45th Street agency starts April 8. The other two 'sentences,' two weeks for Newman's and one week for Victory, begin April 15.

Gerber, in a letter to James F. Reilly, executive secretary of the League, alluded to the board's action in letting down the brokers as a 'bull of excommunication,' a papal term. In asking for reconsideration of the cases, he charged that imputations against brokers in general had them on edge.

Carroll Merges Troupes

Hollywood, March 26.

Earl Carroll will combine his road company of 'Vanities' with the current troupe on view at his nitery-restaurant, after the traveling unit does three weeks of one-nighters along the Coast.

Revue, which had a brief run in New York, plays a one-week repeater in Frisco, where it broke in before the New York stand.

KEEN INTEREST IN REVIVALS ON B'WAY

Unusual interest in the revivals of 'Liliom,' which opened at the 44th Street, N. Y., Monday (25) and 'Richard II,' which lights the St. James next Monday (1), has been exhibited. There were three previews of the first-named, which started a Molnar vogue nearly 20 years ago. Monday there was a steady line at the 44th Street boxoffice, opening night having been sold out, and the advance sale approximated $30,000.

'Liliom' was adapted by Benjamin F. Glazer and it won him Broadway recognition. He has another show to his credit on the list, having adapted Ernest Hemingway's 'The Fifth Column,' which improved its promising pace at the Alvin during Holy Week. Glazer returned to Hollywood after the debut of 'Column' and is reported slated for a return berth with Paramount as producer.

Advance sale for the limited return engagement of 'Richard' is mostly in mail orders and it was estimated that $14,000 had been received up to this week. Indicated that this advance will top 'Liliom.'

'BEDS' GETS MGMT. SWITCH FOR B'WAY

Change in the management of 'Separate Beds,' which was the Coast-formed 'Thanks For My Wife,' was made just before the show opened at the Elliot, N. Y., Saturday (23). Programs announced Bobby Crawford as sole presenter, while ads in Sunday papers carried his name and William B. Friedlander. They had been teamed in the management credit since the show opened in Seattle, but understood the latter did not put up his end of the production cost. Friedlander is given credit for direction, although Edgar MacGregor came in for last minute staging.

'Rooms' had been slated for Boston, but was switched onto Broadway and opened upon four days notice. Reason reported is that Lee Shubert bought in for 25% of the show. Alan Dinehart, one of the featured players and a co-author, also has an interest. Equity required an additional transportation deposit, covering fares of the players to Chicago, also Pullmans from that point back to the Coast. Return tickets from Chicago had been previously purchased. Shubert disclaimed liability for the extra transporation coin, saying his deal was dated in New York. Crawford thereupon put up the coin.

There are four authors credited, two being added when the show opened in Chicago. Original writers were Joseph Carole and Dinehart. Collaborators are Alex Gottlieb and Edmund Joseph. Latter are Hollywoodians who inserted gag lines and remained with the outfit until reaching Chicago.

Because of the sudden booking, the first string reviewers covered 'A Case of Youth' ('Not for Children'), National, which was the first announced to open Saturday. After 'Rooms' opened it was reported there was interest in the picture rights, one major company reported angling for the sale price.

Walton Bradford Ill

Walton Bradford, formerly general manager of George Tyler's attractions, is seriously ill with pneumonia. His condition is reported aggravated by an arm fracture.

Veteran showman resides in Bridgeton, N. J.

Jesse Long's B'k'ptcy

Jesse Long, company manager, employed by the American Viennese Group, Inc., has filed a voluntary petition of bankruptcy in N. Y. federal court, listing liabilities of $2,341 and assets of $2,000. None of the assets is appliable toward payment of liabilities, as they consist of an insurance policy of $2,000, and $300 in household goods and wearing apparel, which are exempt.

No one in the theatrical business is owed any money.

Inside Stuff—Legit

Hildegarde got $4,000, not $5,000, in settlement of her 'Louisiana Purchase' contract for the new B. G. DeSylva-Irving Berlin musical, but more importantly the compromise includes a deal either for the forthcoming Herbert Fields-Cole Porter musical or an Irving Berlin revue, both of which DeSylva plans for next season. Songstress was first reported to have settled for $5,000.

Originally slated for 'Purchase,' she held out for 12 weeks' salary at her specified $750 a week, because the deal caused her to cancel other offers, but when the role was sapolioed from a sophisticated Dietrich part she bowed out. At first DeSylva said he'd stall the production for two years, in order not to complicate matters with Equity, but the mutually satisfactory deal was worked out whereby she would land a new show in addition to the more modest cash settlement. Incidentally, Zorina's commitment for 'Purchase' is snagged by Sam Goldwyn's insistence on also being financially taken care of, for relinquishing her from pictures for the stage show.

Hildegarde returns to the Savoy-Plaza hotel's Cafe Lounge, N. Y., in April for three months. Dwight Fiske is filling the gap meantime.

'Bethel Merriday,' Sinclair Lewis' new novel (Doubleday, Doran—$2.50) is a sort of 'Stage Door' in book form, dealing with the early career of a stage-struck girl. It should have considerable general appeal, but its acutely-perceived treatment of summer theatres, struggles of a beginner on Broadway and hectic life with a touring production make absorbing reading for those in show business. Author has been active for the last couple of seasons as playwright, director and actor in strawhats and on the road, and his descriptions show he had a novelist's keen awareness of his surroundings and fellow-workers.

In a lengthy prefatory note, the only Nobel prize-winner ever to turn actor takes great pains to disclaim that any characters or theatres in his story are based on actual people. And although none of his portraits is readily identifiable, many of them are so lifelike that they are unmistakably composite recreations—as any novelist's characters must be. Incidentally, the only out-of-town critic mentioned by name is Harold W. Cohen, VARIETY's Pittsburgh mugg.

Revival of 'Juno and the Paycock,' now in its 12th week at the Mansfield, N. Y., has operated profitably from the opening. Show is presented by Edward Choate and Arthur Shields, with Robert Edmond Jones associated, latter said to have taken a percentage in exchange for the setting. Also said to be interested are Marcus Heiman and Max Gordon, who guarantee the salaries, and Irving Cooper, company manager.

Shields, who was forced to withdraw from the cast because of illness, is in Lenox Hill hospital and receives a salary weekly. Cast headed by Barry Fitzgerald and Sara Allgood is considering reviving 'The Playboy of the Western World' this spring. However, there are tentative plans to show 'Juno' in Boston.

Dorothy Elaine Hall, wife of Neal Reed Andrews, beauty parlor accessory manufacturer, filed suit for divorce in Reno last Thursday (21). Action was not contested and a substantial settlement was arranged prior to Miss Hall's departure for the unhaltering center.

It is the actress's second parting from Andrews. They were wed in 1928, divorced in 1933 and remarried in Greenwich, Conn., in 1933.

'The Man Who Came to Dinner,' at the Curran, San Francisco, which is topping the original cast's gross at the Music Box, N. Y., is booked for eight weeks in the Coast spot. Show is now in its third week. Scale for the Frisco date is $2.75 top, higher than the usual price used there by shows listed for engagements of such length. Comedy played three weeks in Los Angeles. Alexander Woollcott heads the cast.

SHUBERTS HAVE 'ALIBI' FOR TMAT CHARGE

Shuberts have a defense against the complaint of the Theatrical Managers, Agents and Treasurers union in the matter of 'Mulatto,' which opened at their Copley Plaza, Boston, Saturday (23) without TMAT members as company manager and pressagent. Shuberts say that the house, like Daly's 63d Street, New York, which they also own, is a realty proposition and as such does not fall in the category of their other houses.

It appears that as members of the League of New York Theatres, which has a basic agreement with TMAT, they signatured as Select Theatres, Inc., and that both houses are owned by a separate realty company which they control. Under the basic agreement they are supposed to advise the managements of attractions booked by them that all union help must be used.

Daly's is occupied by Paul Gilmore, who, with his daughter, act and operate the house. No newspaper ads are used, the receipts mostly coming from 'service charge' on giveaway admissions. Stated that the weekly takings are around $300 and that company manager and press agent salaries under TMAT minimums would be $250 alone. Gilmore formerly operated in Greenwich Village.

Both Daly's and the Copley are on the fringe of the theatre districts in New York and the Hub, and both were used by WPA's relief attractions.

Cape Playhouse Will Continue Summer Stock

Newton, Mass., March 26.

Board of the Cape Playhouse, Dennis, Mass., has determined to continue the show-shop's summer activities. Raymond Moore, who founded the house and expanded the scope of play presentation, died recently in New York of a cerebral hemorrhage. He was managing director since 1927.

Richard Aldrich, who was producing director the past two seasons, will take active charge of the Playhouse. Aldrich is associated with Richard Myers in the presentation of 'My Dear Children' and 'Margin for Error' on Broadway. Francis Hart, of the Cape outfit, announced the new setup.

Play Abroad

THE LIGHT OF HEART

London, March 12.

Drama in three acts by Emlyn Williams, presented by H. M. Tennent, Ltd., and Stephen Mitchell, staged by the author, at Apollo theatre, London.

Mrs. Banner	Gladys Henson
Barty	Arthur Powell
Fan	Megs Jenkins
Bevan	Edward Rees
Maddoc Thomas	Godfrey Tearle
Cattrin Thomas	Angela Baddeley
Robert	Anthony Ireland
Mrs. Lothian	Elliot Mason

An acceptable, unoriginal plot, augmented with a wealth of wit and charm, with bullet-proof construction. It is brilliantly acted by the two principals, with splendid support and exceptional staging by the author. Appreciative calls on the first and second nights gave every indication of having satisfied the spectators. Looks like a success here and has a good chance to qualify in the U. S. provided the spasmodical Welsh dialect, with which the Americans are not familiar, is toned down to make it more understandable.

A pathetically inevitable tragedy, developed with charming comedy that elicits frequent roars of laughter, deals with an elderly legiter who resides in cheap rooms in the neighborhood of Covent Garden. He hasn't had a stage job for eight years due to his drinking habits. When the play opens he is working in a department store in the garb of Santa Claus during the holiday period. This role is handled by Godfrey Tearle, and one could not think of a more felicitous selection for its interpretation.

It is easy to believe the story that the author had written it for Tearle. The tragedy of an attempted comeback motivated by a middle-aged Scotch woman, one of his faithful fans in the old days, who has persuaded Charles B. Cochran to star him in 'King Lear,' is realized when he becomes drunk again upon learning his daughter, who had been his big sustaining influence, is to be married and leave him.

The faithful daughter is willing to begin all over again, and sacrifice her own life to keep her father going, but in a 'far, far better thing' scene, he suicides. Angela Baddeley, as the daughter, runs Tearle a very close second for stellar honors. The other six members of the cast are acceptable, and the staging by the author is excellent.

Libraries (ticket speculator combination) have voted it a good play and think it should do business, but admit there is little call for legit shows in these times, and are depending entirely upon revues and musicals. Daily newspaper criticisms generally favorable. Jolo.

Wrong 'Mutiny'

Canadian transcription series which the A. McKim agency, Montreal, is placing for Red Rose Tea and Red Rose Coffee is not 'Mutiny on the Bounty,' as stated in VARIETY last week. It is 'Mutiny on the High Seas,' produced by C. P. MacGregor.

Radio rights to the Nordhoff-Hall story from which the Charles Laughton picture was made have been on the market for some time, with no one willing to meet the price asked by Brandt & Brandt.

Guild Vs. Farmer Case in Abeyance

Arbitration of the Theatre Guild vs. Frances Farmer case must await her return from Hollywood, where she is engaged at the Paramount studio. Guild seeks damages from the actress, who walked out on a run of the play contract for 'The Fifth Column,' currently playing the Alvin, N. Y., with Katherine Locke the replacement player. Extenuating circumstances were advanced, the reason Equity ordered the case to arbitration.

First understood that the arbitration would proceed in the absence of Miss Farmer, whose attorney was to represent her. Later explained that it would be necessary for the actress to be present, since no hearsay or second-person testimony would be acceptable. Guild and Billy Rose, who owns an interest in 'Column,' sought a settlement figure of $1,500 from Miss Farmer, who has offered to pay $500. This apparently includes advance pay of $300, which she secured early in the rehearsal period prior to her suddenly leaving N. Y.

Procedure is a reversal of the ordinary course by Equity, which usually defends or represents members in arbitrations. Pointed out that it could hardly so act in a case where there was a definite contract breach by the member. It is because of that situation that Miss Farmer's counsel will act.

Fetchit

Continued from page 3

ception be made in his case, he finally filed application and paid the initiation plus dues. Writing from Detroit he alleged that he was stranded and asked Equity's aid. Last week he turned up at the association's office in New York and filed claim.

It appears that the show management was not at fault. Comic had 'explained' he could not appear at the theatre because a scandal might result. He also failed to report at the railroad station when the company entrained. Reported that Fetchit not alone practiced his ad-libbing during performances but missed cues and he is said to have otherwise stepped out of line. Shuberts, however, did not prefer charges.

'Three' was on tour about three months and was doctored a number of times. Show has not been definitely abandoned and may appear on Broadway in further revised form.

Future Plays

William T. Tilden, 24, the pro tennis player, who once had a fling on Broadway as an actor, has collaborated on two scripts with Stephen Vernon of London. They're titled 'Knave's Trick' and 'Net Profits.'

Sarah and Graeme Lorimer have completed 'Lovesick'. They're the husband-and-wife writing team that contributes to the Satevepost; he's a son of the late George Horace Lorimer.

Stuart Hamill, a p.a. for the N. Y. World's Fair last season, has written a play about the Fair which is now making the rounds of legit producers. It's labeled 'Morgan's Men.' He is now a reporter on the Newark Ledger.

Literati

Satevepost's Cromwell Luck

Saturday Evening Post came through last week with another piece of phenomenal good fortune in having a news event break to coincide with a feature written some time ago and put to press four weeks or more prior to the mag's hitting the newsstands.

Current instance is the lead article on James Cromwell, tagged 'Golden Boy.' Publication date coincided exactly with the page one appearance in every paper in the country of a rebuke from Congress for the speech by the American ambassador to Canada, in which he supported the Allies. It was followed next day by a calldown from Secretary of State Hull, giving the Post article still further impetus.

Similar publishing freak was appearance in the April issue of the Atlantic Monthly of 'A Program for Peace' by Paul Reynaud. Mag came out on the stands the same day Reynaud stepped into the French premiership.

Conversely, the Readers Digest, during its March issue, came out with a reprint condensation from Events: A monthly Review of World Affairs, which told of 'Why Russia Can't Fight' and its 'repeated blunders and successive disasters during ...their Finnish campaign.' The time element, in much the same way that was responsible for the Satevepost's good fortune, had a reverse effect in the Readers Digest story.

AP-Guild Pact Seen Certain

Board of directors of the Associated Press meets next month to act on a one-year contract covering the wire service's editorial employes in New York City signed with the American Newspaper Guild. Approval of the pact is regarded as a certainty and will result in a major achievement for the ANG.

Chief aim in 1939-40 agreed upon at the ANG's annual convention last summer was organization of the wire services, with AP singled out as the principal objective. Efforts at full organization of AP and a contract had been attempted for more than three years with bare results. ANG leaders figured that if AP could be cracked in New York, pacts would readily follow not only with AP bureaus throughout the country, but with the other wire services as well.

Damon Runyon Seriously Ill

Damon Runyon is quite seriously ill at his Biscayne Bay (Miami) home with bronchial pneumonia. His newspaper syndicate contacts in New York are gravely concerned because they haven't been getting the characteristic memos from the writer, who, although omitting his daily stint for the Hearst papers, managed to shoot along informal messages.

Runyon contracted the cold while guesting on Leo Spitz's yacht party one night.

Culbertson's Longtime Wish Realized

A longtime desire by Ely Culbertson becomes realized shortly when John C. Winston Co., Philadelphia publisher, brings out the bridge expert's autobiography, 'The Strange Lives of One Man'. According to Culbertson, since he was 15 years old, he had planned some day to be a writer. The book makes its appearance April 8.

There's little about bridge in the book; it's principally about his childhood in the Caucasus, his youthful days as a revolutionary in Russia, Mexico and Spain (he's now a member of the Sons of the American Revolution), and his checkered pre-bridge life in the U. S.

Winchell's 'Confucius' Deal

Walter Winchell is collecting 50% on the 'Confucius Say' cartoon in the N. Y. Journal-American and also King Features-syndicated, because he first popularized the phrase.

This automatically kayoes the separate 'C.S.' cartoon strip that Winchell, with a comic artist aid, was discussing for syndication.

Spiro's New Weekly

Amster Spiro, former city editor of the New York Journal, who last fall was planning a daily in Brooklyn, has revised his plans and will start publication April 11 of a weekly tabloid, The New York Express. It will be completely metropolitan in scope. Publisher is David Garrison Berger, Spiro's attorney. Similar publication in N. Y. is the Enquirer.

Plan is for 16 pages of editorial matter, ads adding further pages. It will sell for 3c and specialize in 'inside stuff,' making no effort to cover regular news. It will also devote large amount of space to motion pictures, publishing a complete guide to neighborhood theatres. These pages will be replated for each borough, except Staten Island.

Spiro has also arranged for correspondents in Hollywood, Washington, Albany, City Hall, Wall street and Broadway, in addition to a page of foreign news.

LITERATI OBITUARIES

Harvey E. Westgate, 66, former telegraph editor of the Los Angeles Herald, died March 18 in Bakersfield, Cal. He served the Chicago Tribune and Los Angeles Times before joining the Herald staff, and recently published his own paper in Taft, Cal.

Benjamin Poellemen, 58, for years 't. editor of The Milwaukee Sentinel and earlier on The Evening Wisconsin, as well as veteran Republican leader in state politics, died of a heart attack March 17 at his home in Milwaukee.

Frank D. McDonald, 66, secretary of St. Louis Newspapers Association, died March 19 at the home of his son in Los Angeles. He was business manager of St. Louis Star-Times until 1934.

Gardner L. Harding, 52, author and foreign correspondent, died March 20 in New York. Among papers for which he wrote on various aspects of the international situation were the N. Y. Times and the Christian Science Monitor.

Willis H. Thorndike, 68, nationally known political cartoonist, who retired five years ago, died March 19 in Los Angeles. Thorndike, who began his career on the San Francisco Chronicle in 1890, subsequently drew cartoons for the N. Y. Herald and the Baltimore Sun.

John A. Kuypers, 71, editor of the De Pere (Wis.) Journal-Democrat for the past 50 years, died March 20 in Green Bay, Wis. He had been a pres of the Wisconsin Press Assn. for many years, and had also served as a director of the National Editorial Assn.

Fred K. Owen, 74, editor of the Portland (Me.) Evening Express for the past 20 years, died March 18 in that city.

CHATTER

Peter DeVries, associate editor of Poetry Magazine, has sold a novel to Houghton Mifflin.

Mary Perkins joined the Sheed & Ward staff to do special publicity for the book house.

Rosita Forbes in New York for the publication of her new book and then to the Bahamas.

Sam Hunter, formerly of San Antonio, named managing editor of the Austin (Texas) Tribune.

Arthur Guiterman, who does those slick rhymes, is at work on a book of verse for children, no less.

Alfred A. Knopf has signed for 'This Is the Schoolroom,' by Nicholas Monsarrat, British novelist.

Doubleday is all set to reissue all of Milt Gross's Yiddish dialect tales in a single volume next summer.

Paul Hervey Fox has been spending the winter on Prince Edward Island, finishing off a new novel.

Phil Keenan has quit the Macfadden mags to become general manager of the Hillman periodicals.

Detective Fiction Weekly has bought Lawrence Treat's whodunit adventure serial, 'V As in Vengeance'.

James Wechsler, assistant editor of The Nation, and Harold Lavine have collabbed on a book on foreign propaganda.

James Nelson, advertising manager of the Saturday Review of Literature for years, named a v.p. of the publishing firm.

Tom Sugrue, who's been wintering at Virginia Beach, Va., has just signed with Holt for his first novel, 'First Communion'.

Herbert Peele, editor of the Elizabeth City (N.C.) Daily Advance, a candidate for the North Carolina legislature.

John Brophy, chief fiction crick of the London Daily Telegraph, will have his 'Gentleman of Stratford' published over here by Harper.

Earl Wilson, the N. Y. Post feature writer, at work on a series on John Ringling, already purchased by Cosmo. Richard Fuchs, who was the circus man's sec. collabing.

Vincent Sheean's works to be published by Random House hereafter, Harry Maule having taken Sheehan over from Doubleday, Doran, where Maule was formerly the editor.

John Jennings in from South America after gathering background for a novel. Stanley Beaubaire, writer, arrived in New York from S. A., ditto Edythe Rosing, of Conde Nast.

HAYES BETTERS IN CHI TO $15,500

Chicago, March 26.

Holy Week failed to hold any terrors for the legit theatres, with the pre-Easter session turning up better grosses than the previous week.

On announcement of 'last two weeks,' 'Abe Lincoln in Illinois' burst into renewed activity at the Grand, hopping upward from the previous stanza.

Helen Hayes also came up with bettered gross in the Erlanger. 'Ladies and Gentlemen,' however, will go only one more week to Saturday (30) and then fold for the season.

'Man Who Came to Dinner' is holding its own at the Harris and is selling ducats a month in advance. 'Life With Father' continues at a good pace in the Blackstone, with particular strength on the weekends and lapses during midweek. Difficulty here is lack of window sale.

Estimates for Last Week

'Abe Lincoln in Illinois,' Grand (11th week) (1,200; $2.75). Perked neatly last week as closing notice hit the dailies; $12,000.

'Ladies and Gentlemen,' Erlanger (2nd week) (1,400; $3.30). Strong upper pew sale, plus added orchestra sale, aided this one to $15,500.

'Life with Father,' Blackstone (9th week) (1,200; $2.75). Continues cleaning up with some slack at midweek; $17,000.

'Man Who Came to Dinner,' Harris (13th week) (1,000; $2.75). Holding to good pace, turning in another $12,500.

'PEOPLE' BIG $9,000 IN L. A.; 2 NEWCOMERS

Los Angeles, March 26.

George White's 'Scandals' got underway at the Biltmore (24) for limited two weeks, replacing 'Suspect,' which Douglas MacLean and Arthur J. Beckhard are taking to Broadway despite poor grosses annexed on two weeks tryout here. El Capitan relighted (23) with a third troupe playing 'Margin for Error,' and 'Meet the People' continues to grind merrily on at the Hollywood Playhouse.

Estimates for Last Week

'Meet the People,' Playhouse, Hollywood (1,130; $1.65) (13th week). Holy week held no terrors for this revue, which piled up another big $9,000.

'Suspect' Biltmore (1,656; $3.30) (2d-final week). Heavy drama, with Pauline Lord featured, lucky to grind out $2,500 on second stanza. Despite low take, sponsors are taking the play east, with one week at the American, St. Louis, booked for April 1, and then opening at the 48th Street, New York (8).

'Ladies' N.G. $4,000 In 7 Shows, Montreal

Montreal, March 26.

'Ladies in Retirement,' with Flora Robson, in five nights and two mats, played His Majesty's here last week.

Holy Week and excellent skiing weather helped to hold down gross to $4,000, not good enough.

Plays Due On B'way

'The Philadelphia Story' completes a year's stay on Broadway Saturday (30) and goes to the road from the Shubert. 'Goodbye in the Night' stopped at the Biltmore last Saturday (23) after one week, and several more newer attractions are on the verge of abrupt exiting. Due next week:

'Higher and Higher,' Shubert.

'An International Incident,' Barrymore.

'Richard II,' St. James.

EDDIE GARR
America's Distinctive Entertainer
Now Playing
CHEZ PAREE
CHICAGO
Mgt.: WM. KENT
1776 B'way, New York

'Key Largo' Manages Fair $11,000 in Pitt

Pittsburgh, March 26.

Paul Muni's 'Key Largo' braved Holy Week at Nixon here and managed to pull out with approximately $11,000, which was fair enough considering heaviness of the fare and also the time. Play drew generally mixed notices, with only one out-and-out rave, the other two being in-betweeners. Though scaled at $3.30, a little tough locally for a straight drama, it was generally expected that Muni's film draw would balance this factor.

Week previous, 'Streets of Paris' was something of a disappointment at Nixon. Never really got started and wound up at around $17,000, which means some red for costly touring attraction.

'INCIDENT' HUB MESS AT $1,500

Boston, March 26.

'Higher and Higher' was bullish in its second week, taking all the gravy in town. Ethel Barrymore's new vehicle, 'International Incident,' is definitely cold here.

Maurice Evans opened Monday (25) in 'Richard II.' 'Mulatto' opened an indefinite run at the Copley Saturday (23) with stock company.

'There Shall Be No Night,' new Robert Sherwood play with the Lunts starred, comes in April 1. 'Hot Mikado' comes back same night for two-week return engagement. 'The Return of the Vagabond,' new play by and for George M. Cohan, opens April 15.

Harvard's Hasty Pudding Club show, 'Assorted Nuts,' opens tonight (26) at clubhouse for two nights, then moves into the Repertory for Thursday and Friday nights.

Estimates for Last Week

'Higher and Higher,' Shubert (2nd wk.) (1,590; $3.30)—Building up to near-solid biz. With exception of one new number, few changes have been made in the musical, which looks like a big flash for Broadway. Second stanza, $22,500. One more week.

'International Incident,' Wilbur (five performances) (1,227; $2.75)—Vincent Sheean's first play got booting from the crix and Miss Barrymore reaped much praise, but evidently the play's not the thing to ring the cash register. Copped only $1,500 in five times.

BALLET RUSSE SIGNS AGMA; STRIKE TALK

American Guild of Musical Artists signed a contract last week with the Ballet Russe de Monte Carlo, permitting the troupe to fulfill its return engagement beginning last night (Tuesday) at the Metropolitan opera house, N. Y. Pending the inking of the deal, the entire company congregated Saturday afternoon (23) in the AGMA office, refusing to rehearse and threatening not to go on last night. All resumed rehearsal when the agreement was signed.

With the exception of two minor concessions by the union, the contract contains the standard terms of all ballet troupes. Instead of the regular wage of $45 a week, calls for the payment of $120 a month (approximately $42.50 a week), with a guarantee of 20 weeks' work. Because several new numbers are being presented during the current engagement, a special temporary clause permits an extra two hours' daily rehearsal. Entire company of about 20 persons, including dancers, stage managers, etc., are covered by the agreement.

Sergei Denham signed for Universal Art, Inc., holding company for the ballet. Deal extends to Sept. 15, 1941. AGMA sought a contract when the troupe opened its season in New York last fall, but the outfit went on the road without signing.

Shows in Rehearsal

'Return of the Vagabond'—George M. Cohan.

'There Shall Be No Night' ('Revelation')—Playwrights.

'Louisiana Purchase'—Buddy De Sylva, Irving Berlin.

'Love's Old Sweet Song'—Theatre Guild.

'Thumbs'—Irving Cooper.

'Romeo and Juliet' (on Coast)—Warners (Barney Klawans).

'Medicine Show'—Carly Wharton, Martin Gable.

'Morning Star'—George Kondolf.

Current Road Shows

(Week of March 25)

'Abe Lincoln in Illinois' (Raymond Massey)—Grand Opera House, Chicago.

Cornelia Otis Skinner (monologs)—Selwyn, Chicago.

Eva LeGallienne (repertory)—American, St. Louis.

'Folies Bergere'—Locust, Philadelphia.

'Heavenly Express' (Jules Garfield)—National, Washington.

'Higher and Higher' (Jack Haley, Marta Eggert, Shirley Ross)—Shubert, Boston.

'Hot Mikado' (Bill Robinson)—Nixon, Pittsburgh.

'International Incident' — (Ethel Barrymore)—Wilbur, Boston.

'Key Largo' (Paul Muni)—Cass, Detroit.

'King Richard II' (Maurice Evans)—Colonial, Boston.

'Ladies and Gentlemen' (Helen Hayes)—Erlanger, Chicago.

'Life With Father' (Lillian Gish)—Blackstone, Chicago.

'Little Foxes' (Tallulah Bankhead)—Playhouse, Providence (25); Bushnell Auditorium, Hartford (26); Shubert, New Haven (27-30).

'Man Who Came to Dinner' (Clifton Webb)—Harris, Chicago.

'Man Who Came to Dinner' (Alexander Woollcott)—Curran, San Francisco.

'Margin for Error'—Locust, Philadelphia.

'Margin for Error'—El Capitan, Hollywood.

'Meet the People'—Playhouse, Hollywood.

'No Time for Comedy' (Katharine Cornell)—McCarter, Princeton (25); Playhouse, Wilmington (26); Orpheum, Reading, Pa. (27); Community theatre, Hershey, Pa. (28); Hartman, Columbus (29-30).

Ruth Draper (monologs)—Auditorium, Memphis (25); Auditorium, New Orleans (26); Fort Whiting Auditorium, Mobile (27); Temple, Birmingham (28); Erlanger, Atlanta (29-30).

'Scandals' (Willie and Eugene Howard)—Biltmore, Los Angeles.

'Springtime for Henry' (Edward Everett Horton)—Bijou, Knoxville (25); Bijou, Chattanooga (26); Temple, Birmingham (27); Ryman Auditorium, Nashville (28); Auditorium, Memphis (29-30).

'Streets of Paris'—Royal Alexandra, Toronto.

'There Shall Be No Night' (Alfred Lunt, Lynn Fontanne)—Playhouse, Providence (29-30).

'Tobacco Road' (John Barton)—State, Harrisburg (25); Rialto Lewistown, Pa. (26); Mishler, Altoona, Pa. (27); Embassy, Johnstown, Pa. (28-29); Midland, Newark, O. (30).

'Vanities'—Geary, San Francisco.

WOODS, CHI, MAY REVERT TO LEGIT

Chicago, March 26.

With the legit theatres around the loop crammed with bookings, there is a possibility that the Woods, formerly a legit house but now playing pictures, will revert to its old policy.

Move is under serious consideration by Essaness, which owns the building and theatre. Essaness heads, particularly Ed Silverman and Sid Spiegel, have been interested in legit for several years and have put money into several eastern productions.

At one time Oscar Serlin almost talked Essaness into turning over the house for 'Life With Father,' which is now housed in the Blackstone. Under consideration by Essaness for the Woods is 'Heavenly Express,' starring John Garfield.

House is currently playing two-a-day run of 'Gone With the Wind.'

Alex Woolcott-'Dinner' Tasty $21,700 in S. F.

San Francisco, March 26.

Alex Woollcott and company continued to pack the Curran last week with 'Man Who Came to Dinner.'

At $2.20 top, take was $21,700. Present plans call for local run play through April.

'Mikado', 15½G, St. L.

St. Louis, March 26.

Bill Robinson and 'Hot Mikado,' in their second visit to the American, did nice biz in week stand ending Saturday (23). Despite Holy Week in this heavily Catholic community, piece grossed approximately $15,500. In first trip here several weeks ago, it copped an estimated $24,100 for one of banner takes of the season.

Eva LeGallienne in Ibsen dramas opened week stand at the American last night (Monday).

B'way Perks During Holy Week; 'DuBarry,' 29G, 'Hellz,' $24,500, 'Column,' 17G, 'Skylark,' $14,000

Estimates for Last Week

Key: C (comedy), D (drama), R (revue), M (musical), F (farce), O (operetta).

'A Case of Youth,' National (D-1,162; $3.30). Opened Saturday (23) and drew press-panning, with chances distinctly doubtful.

'DuBarry Was a Lady,' 46th (10th week) (M-1,375; $3.30). Leaders sold out Good Friday, as anticipated, and musical leader continued clean-up pace; $29,000.

'Goodbye in the Night,' Biltmore. Taken off Saturday (23); adverse press; played one week.

'Hellzapoppin,' Winter Garden (79th week) (R-1,671; $3.30). Favorite revue running strong second to 'DuBarry' and also piling up profits; rated at $24,500; will jump with extra matinee this week.

'Ladies in Retirement,' Miller (D-940; $3.30). Presented by Gilbert Miller; London import dramatized by Edward Percy and Reginald Denham; opened Tuesday (26).

'Lady in Waiting,' Beck (C-1,100; $3.30). Presented by Brock Pemberton; written by Margery Sharp from her novel, 'The Nutmeg Tree'; highly regarded at try-out; opens tonight (27).

'Life with Father,' Empire (20th week) (C-1,000; $3.30). Standout sock laugh show; big also in Chicago; held to standee gait through Holy Week; over $19,000.

'Man Who Came to Dinner,' Music Box (23d week) (C-1,012; $3.30). Teamed with 'Father' in heavy gross pull; also drawing real coin out of town (Chicago and San Francisco); quoted at $20,000, which is over capacity.

'Margin for Error,' Plymouth (21st week) (C-1,012; $3.30). Perked up somewhat and probably turned some profit, with takings better than $8,500.

'My Dear Children,' Belasco (7th week) (C-1,077; $3.30). Getting good grosses, but expected to have gone higher; rated around $12,500; name show (John Barrymore) likely to be Fair attraction, however.

'See My Lawyer,' Adelphi (28th week) (C-1,434; $1.10). Ezra Stone goes in as new leading man, replacing Milton Berle; around $4,000 mark, but indefinite; tried Sunday night performance and sold out.

'Separate Rooms,' Elliot (C-931; $3.30). Opened Saturday (23); some favorable notices for new laugh show from the west.

'Skylark,' Morosco (22d week) (C-961; $3.30). Another attraction that figures to be among the Fair draws; closed very strongly and the take approximated $14,000.

'The Fifth Column,' Alvin (2d week) (D-1,375; $3.30). Improved materially during Holy Week, takings going up $3,000 for a count of $17,000; regarded as excellent gross.

'The Male Animal,' Cort (11th week) (C-1,064; $3.30). Another success which proved its class in finale pre-Easter going; went within few dollars of $17,000 mark.

'The Philadelphia Story,' Shubert (C-1,387; $3.30). Final and 52d week; in scoring year's run, show is the stage comeback for Katherine Hepburn; $15,500.

'The Weak Link,' Golden (2d week) (C-789; $3.30). Not confident this one will stay after current week; takings around $3,000 again indicate week chances.

'Scene of the Crime,' Fulton (1st week) (D-931; $3.30). Presented by Harry Howard; written by Frank Gould; first called 'No Heaven on Earth'; opens Thursday (28).

'Time of Your Life,' Guild (21st week) (CD-956; $3.30). Laid off Holy Week; had eased down to around $7,500, but profitable.

'Tobacco Road,' Forrest (330th week) (C-1,107; $1.65). Will probably top $4,000, which marks its usual average.

'Too Many Girls,' Imperial (23d week) (M-1,468; $4.40). More than held its own by getting $23,000; looks set through spring and maybe longer, but may move later; 'Louisiana Purchase' mentioned for spot.

'Two for the Show,' Booth (7th week) (R-704; $4.40). Another attraction that improved during Holy Week; went over $15,000 level, which is plenty okay for intimate revue.

'Two on an Island,' Hudson (9th week) (CD-1,094; $3.30). Making the grade to moderate grosses and slated through spring; bettered $8,000.

'When We Are Married,' Lyceum (13th week) (C-1,005; $2.75). Low-cost comedy going along to some profit, mostly through cut rates; estimated around $3,500.

ADDED

'Liliom,' 44th Street (CD-1,328; $3.30). Revival presented by Vinton Freedley; written by Ferenc Molnar; big advance sale; opened Monday.

'Mamba's Daughters,' Broadway (D-1,900; $1.65). Colored cast drama brought back for repeat by Guthrie McClintic in large house at pop prices; started Saturday (23).

'Reunion in New York,' Little (5th week) (R-532; $2.75). Refugee revue figured to further improve with the help of theatre parties this and next week; $4,000.

'Pins and Needles,' Windsor (121st week) (R-961; $1.65). Garment workers' little revue has passed 1,000th performance and looks forward to another summer stay; $7,000.

'Juno and the Paycock,' Mansfield (11th week) (D-1,014; $3.30). Another couple of weeks indicated, but Irish revival has fared well; around $6,000.

'Theatre of the Piccoli,' Majestic; life-sized marionettes drew fair press break.

'Suzari Marionettes,' Waldorf; 'Pinocchio' done with puppets; opened Saturday and should be good juvenile draw.

'MARGIN,' $5,500, HOLDS IN PHILLY

Philadelphia, March 26.

Philly's legit season, at one time set to fold early, has received a new lease on life and should extend well into May. First encouraging sign was last-minute decision to hold 'Margin for Error' over this week (3rd) at the Locust. Trade wasn't big, but management figured with Holy Week out of the way the Clare Boothe piece might have a good chance to build and stay a while.

Theatre Guild, in association with Eddie Dowling, will present William Saroyan's latest, 'Love's Old Sweet Song,' at Forrest starting April 8. Another definite booking is 'Louisiana Purchase,' the big B. G. De Sylva-Irving musical, for the Forrest on April 29.

Holy Week biz was about as expected.

Estimates for Last Week

'Night at the Folies Bergere,' Forrest (1,800; $3.85). Opened Saturday night (23). Two-week stay, with four mats this week.

'Tobacco Road,' Erlanger (1,900; $1.20) (3rd wk.). About $5,000 for final session. House now dark.

'Margin for Error,' Locust (1,500; $3) (2d wk.). $5,500. Held for third canto, management figuring on possible gains after Holy Week.

Mgt.: LOU CLAYTON

AVAILABLE for SUMMER STOCK
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Two of the Finest Theatres in New York
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Broadway

Jean Murat sailed for France

Hortense Schorr back from vacation.

Russell Holman south for a vacation.

Dorothy Thompson sailed for Italy.

Linda Darnell in from the Coast on her first trip.

Ruth Chatterton house-hunting at Westport, Conn.

J. C. Stein (MCA) due in New York next week.

Ticket broker Joey Deutsch ill again but on the job.

Sam H. Harris due back from Palm Beach this week.

Elmer Wilson, of Pasadena, here on concert talent hunt.

William Hillman, of Collier's foreign staff, sailed for Italy.

Patricia Harris, sister of Radie, makes her legit bow in 'Liliom.'

Ruth (Morris) White sporting a new car, gift from husband Bill.

Ed Kuykendall expected in New York shortly on MPTOA matters.

Marshall Montgomery made honorary N. Y. dick, gold badge and all.

Carl Clausen's missus is out of the hospital after four operations at one sitting.

Senator J. H. Walters, RKO counsel, vacationing in Palm Beach with his wife.

'Doc' Shean of World's Fair midday under strict routine by physician's order.

Gus Eysell, accompanied by his mother, are on a motor trip through the southeast.

Jack Gould, of Times drama staff, had ear punctured by doctor in sinus treatment.

Code word for telephone information used Saturday by racing scratch sheet was Jossel.

Robert Beard, telegraph editor for Acme photo service, seriously ill in Mt. Sinai hospital.

Theresa Helburn, Lawrence Langner and the latter's son, Philip, vacationing at Nassau.

Charles Nordhoff and James Norman Hall, authors, here after long South Seas sojourn.

Benito Collada, El Chico boniface in Greenwich Village, back from an extended Havana stay.

Cole Porter and his wife returned from a South Seas cruise talking about blackouts in Tahiti.

Frank Braucher, v.p. of Mutual Broadcasting System, on a West Indies cruise with his wife.

Correct date of Ziegfeld Club annual ball and show at Starlight Roof, Waldorf Astoria, is April 27.

Eddie Davis back at their 52d street nitery. Leon Enken, his partner, has departed on a vacation.

Dorothy Hirsch made first honorary member of NVA. George M. Cohan and Billy Gould the others.

Helen Kirkpatrick, London correspondent of the Chicago Daily News, returned to her post after American vacash.

Jascha Heifetz leaves Miami next Saturday (30) for a South American concert tour by air. Due back around May 1.

Al Wilkie sneaked off to Florida the end of last week for a vacation, planning to buy a car in Miami to be driven back.

Harry Davies joined Hal Salzman office to handle special publicity and exploitation for the theatrical, radio and industrial fields.

Unable to dispose of his estate at the figure wanted, Adolph Zukor will continue operating the golf course for the public.

Monte Proser had one of his own Beachcomber 'zombies' and hasn't been heard from since. Supposedly coming to in Miami Beach.

Over 1,000 attended the annual dinner-dance of the Independent Theatre Owners of New York Saturday night (23) at the Hotel Astor.

Walter Reade, reported under consideration as a New Jersey racing commissioner, didn't make it. Full commission set up during past week.

Wilson Hicks, executive editor of Life and brother of John W. Hicks, Jr., Paramount's foreign chief, sailing from Europe for N. Y., April 2.

Bob Weitman and the missus left Monday (25) for Florida, to be gone 10 or 12 days. Ben Griefer is in charge at the Paramount while he's gone.

Reported Ben Marden not returning to the Casino Nacional, Havana, next winter, despite the showmanly job done by him, Carl Erbe and associates.

Stage Relief Fund realized some $200 as its share of the Easter-Bonnet-and-Top-Hat luncheon, at $3 a head, Easter Sunday at the Sherry-Netherland.

Edgar G. Ulmer, writer, employed by Fame Films, Inc., of 67 Broad street, N. Y., filed voluntary bankruptcy, listing no assets and liabilities of $12,446.

Dan Michalove, National Theatres executive who's been in Australia since last fall, arrived in N. Y. this week from the Coast, where his boat docked March 18.

Add coatroom girls' delight: Julian T. Abeles, the theatrical attorney, whom every hatcheck siren remembers and never gives a check because he's a $1 tipper.

Jack Stinnett, Broadway and theatrical reporter for Associated Press, shifted to Washington to write a column from there. Broadway beat taken over by Toby Wiant.

Pittsburgh

By Hal Cohen

Elmer Kenyon here drumbeating 'Philadelphia Story.'

Laboratory theatre has scheduled Chekhov's '3 Sisters' for its closing show.

Dancer Betty Simon and Morry Friss have set April 7 for their march to the altar.

Polly Rowles' husband, Frank Snyder, in 'Biography' with her at the Playhouse.

The Burt Bishops (he's M-G's exchange manager) have left for a vacation in Florida.

Tom Gilbert back on the job again at New Oakland theatre after a winter-long illness.

Annual Pitt Cap and Gown club musical pencilled into Nixon theatre for week of April 29.

Johnny Harris local chairman of motion picture industry drive for Finnish Relief Fund.

Jackie Heller home from a South American cruise and appearing at the Yacht Club again.

YMCA Players doing four original one-acters by Victor McGovern, a downtown drugstore clerk.

Ileana (Mrs. Stan) Laurel hung up a new b.o. record at Casino, and during Holy Week, at that.

Fred Burleigh returning to Cohasset, Mass., again this summer as director of South Shore Players.

Dave Parry, Press columnist Florence Fisher Parry's lad, in from New York for UA ahead of 'Rebecca.'

C. J. Latta will get back from Florida just in time to shove off for Dallas and Variety Club convention.

Paul Muni saw his last picture, 'We Are Not Alone,' here for the first time. WB screened it for him.

Mother of William Satori, U salesman, and Lee Satori, manager of Beacon theatre, here from Europe to make her home.

Jim Proctor followed in by Sam Stratton agenting 'Heavenly Express,' former returning to New York for 'Medicine Show.'

St. Louis

By Sam X. Hurst

Enric Madriguera orch a holdover at Chase Club

Ben Reingold, of 20th Century-Fox office, back from vacation in Florida.

Charles W. Cadman, composer, visited Vladimir Golschmann during brief stopover on way to New York.

Artur Rubenstein brought 10th season of Civic Music League to close at opera house in Municipal Auditorium last week in concert.

Theatres, Inc., subsidiary of Fanchon & Marco, has purchased lot for parking purposes in vicinity of Fox, Missouri and St. Louis theatres.

Bill to hike license fees on large circuses from $150 to $200 per day reported favored by Board of Aldermen. It will be amended to include rodeos.

Shirley Dean, East St. Louis warbler, made the grade with Carl Lorch's orch and made personal with band in one-night engagement at Alhambra Grotto last week.

'East Wind,' the Sigmund Romberg musical, has been added to repertory of Municipal Theatre Assn's forthcoming season in al fresco theatre, Forest Park. It was presented here in 1934 and scored at b.o. and with crix.

Supply of $1 ducats for three operas to be presented by St. Louis Grand Opera Assn. has been exhausted and 300 requests turned down. Reduction of prices was move to help erase deficit that always occurs for the highbrow stuff.

Laszlo Halasz, director for the St. Louis Grand Opera Assn., has selected the Boys' Glee Club of the Woodward School to appear as the children's chorus in the first act of 'Carmen,' to be presented in Municipal Auditorium April 25.

Miami

John Golden eyeing manuscripts on beach.

Bugs Baer and missus sunning and surfing.

Ethel Shutta here for brief visit with mother.

Beverly Kirk into Giralda Room, Miami Biltmore, Saturday (23).

Raye and Naldi checked in at Bamboo Room, Hollywood Beach hotel.

Dan Lanning and frau, former Roberta Sherwood, greeting arrivals at his boulevard bistro with news of a young arrival in the family come this July.

William Wyler and Truman Talley at 'Rebecca' premiere. Honoring the opening, Tropical Park tagged feature race Thursday (21) 'Rebecca Handicap.'

Velma Ray, formerly thrush with Alex Batkin orch, wed last week to Harry Harris, tunester for Joe E. Lewis and Sophie Tucker. Miss Tucker was a witness.

London

The David Rose family staying in Monte Carlo.

Seven members of Ambrose band have 'joined up.'

Peggy Ashcroft's home robbed of most of her jewels.

David Niven is now a full lieutenant in the Rifle Brigade.

After illness lasting several months, Mat McKeigue is back in harness.

Evelyn Laye back in Charles Cochran's revue, 'Lights Up,' after flu.

Gallery First Nighters resuming their annual dinners to local celebrities.

Michael Balcon has started filming 'Convoy' with Clive Brook in the lead.

Clare Boothe here to arrange for the staging of her play, 'Margin for Error.'

Teddy Carr a flu victim after stay in hospital for five weeks due to operation.

Harry Foster has given longtermers to Fred Emney, Evelyn Dall and Freddie Carpenter.

Joe Loss, after a lengthy engagement as band leader at the Astoria dancehall, is leaving.

Leo Genn was a fully qualified English lawyer before he took up the stage as a career.

'Abraham Lincoln' set for revival at Westminster theatre, succeeding 'Desire Under the Elms.'

Eric Fogg, former musical director of BBC Empire Service, who died last December, left $20,000.

John Maxwell back to his London office after staying in his house in Scotland for the past six months.

Owen McGiveney back from America to play the Moss Empires and General Theatres Corp. circuits.

Ganjou Bros. and Juanita out of the Empire, Glasgow, after being billed, due to Labor permit trouble.

Eric P. Strelitz, local head of Cinesound Films (Australia), back to work after fortnight in bed with flu.

Acts booked with ENSA now have clause embodied in their contracts that they must not talk to newspapermen.

Fay Compton cast for role of Virgin Mary in the forthcoming London production of 'The Family Portrait.'

Cinesound Films sending 'Ants in Your Pants,' first Australian pic with Will Mahoney starred, to be released in London.

Francis Laidler has already contracted with Sir Oswald Stoll to produce 'Aladdin' at the London Coliseum next Christmas.

Madame Clara Novello-Davies, musician and mother of Ivor Novello, has published her memoirs under the title 'The Life I Have Lived.'

Leigh Stafford and Roma Beaumont, both in the Hippodrome show, 'Black Velvet,' have formed dancing partnership for nitery work.

Gladys Calthrop, designer for Charles Cochran and Noel Coward shows, has just written her first book, 'Paper Pattern,' just published.

George Black lining up cast for touring show of 'Black Velvet,' which will include Afrique and Stanelli. Latter will play the Vic Oliver role.

Kay Young, formerly one of Cliff Fischer's 'Les Girls,' having her picture painted by Professor Pan, which will be submitted to the Royal Academy.

J. B. Priestley has three new plays in production, 'The Long Mirror,' at the Oxford, starring Jean Forbes-Robertson; 'Ever Since Paradise' and 'Bull Market.'

Sandy Powell, vaude and film comic, sued for separation from his wife, who alleges cruelty. He is counter claiming for a divorce on the grounds of infidelity.

Prince Littler tried to get Bernard Clifton for juvenile role in 'White Horse Inn' revival at Coliseum, but Foster wanted him to stay with his own show, 'Funny Side Up.'

National Association of Theatrical Employees has petitioned the Chancellor of the Exchequer to receive a deputation from it on the subject of reduction in entertainment tax.

Two different managements announce the presentation of musicals under the same title, 'Roll Out the Barrel.' Still another production will will be titled 'Roll Out the Laughter.'

Comedian Will Hay, whose hobby is astronomy and who has written a book on the subject, lecturing on the stars to members of the Balloon Barrage Corps and anti-aircraft detachments.

Ralph Richardson, now a lieutenant in the Fleet Air Arm, was given three days special leave to appear as Henry V in a gala matinee at the Palace, London, in aid of the Red Cross.

On returning to England, Jessica Tandy gleefully told her husband she had brought him over eggs and butter from America. He was amazed at her belief in the scarcity-of-food stories.

John Corfield has sold 'Freedom Radio,' picture which was to star Clive Brook and Diana Wynyard, with Brian Desmond-Hurst directing, to Two-Cities Films. Will now be directed by Anthony Asquith.

Newest revival of 'The Beggar's Opera' opened at the Haymarket with divided opinions from the press. Some considered it too 'genteel' and Michael Redgrave's voice not up to operatic standard for the leading role of Macheath.

Vic Oliver had been offered 10% of gross instead of salary for his appearance in 'Black Velvet,' at the Hippodrome, but told George Black he preferred straight salary. On percentage, his weekly stipend would have averaged $2,000. As is, he gets $1,220.

'Room for Two,' Gilbert Wakefield's comedy, which had fairish run at the Comedy theatre, being made into picture by company headed by Victor Katona, formerly Alexander Korda's secretary. Cast headed by Frances Day and Vic Oliver. Maurice Elvey directs, with Grand National Pictures (London) distributing.

Bills Next Week

Continued from page 61

Collins & Anita
Karl Beaudrie
George Presnell
Al Alexander Orc
Hotel Statler
(Terrace Room)
Clyde Lucas Orc
Lynn Lucas
Verne's
Harvey Stone
Phillip & Yvonne
Monroe & Adams
Margie Rush
Kaye Burke
Capt Spiller
Geo Alfano Orc
Whittier Hotel
(Gold Cup Room)
Mac McGraw Trio

MIAMI

Carrousel
Jack Eby Orc
Alfredo Seville
Warren & Hodes
Club Bali
Don Alberto Orc
Marcos & Lupita
Nedra Gardiner
La Marre
Celia McCoy
Tommy Nunes
Del Brown
Club Belmont
Les Rhodes Orc
Eddie Paisley
Toni Lane
Temple & Jaros
Club Continentale
Alex Batkin Orc
D'Ivons
Velma Raye
Felipe de Flores
Club Ha-Ha
Don Charles Orc
Pat Clayton
Johnny Mangum
Tex Hendrix
Bobby LaMarr
Billy Herrera
Lynn & Johnson
Nicki Gabriel
Paul Russell
Norman Lewis
Teddy Copey
Jackie Jeanie
George Kelly
Five O'Clock Club
Walter Feldkamp O
Sonia Zaranoff
Raye & Kyte
N'mand Beach Hotel
Eddie Oliver Orc
Ann Judson
Milton Douglas
Raye & Naldi
Nan Wynn
Jimmie's
Bob Eastman Orc
Dolly Kramer
Petti & L Reat
Michael Peyton
Patsy Marr
La Paloma Club
Frank Tolley Bd
Evelyn Clark
Mary Roberts
Peggy Zarrow
Carrol Normandie
Ken Wilson
Zola
Betty Miller
Emogene Weaver
Mack Martin
Don Loras
Dottie Johns
Verbi Van Payne
Miami Biltmore
Max Bergere Orc
Caperton & Colu'bus
Beverly Kirk
Haskell
Jerry Kahler
Mother Kelly's
Tay Voye Bd
Owen & Parker
Jerry Kruger
Merrett Green
Paddock Club
Leon Prima Orc
Buddy Walker
Iris Adrian
White Sis
Chas Fredericks
Rogers & Morris
Pleasure Isle Club
Teddy Howard Orc
Geo Gregory
Frances Fay
Billie Sparks
Vickey Jerre
Vivian Raye
Violet Clemons
Royal Palm Club
Abe Lyman Orc
Benny Fields
Pierre & Harris
Michael Loring
Walter Long
Rose Blaine

PITTSBURGH

Anchorage
Hughie Morton Orc
Maynard Deane
Nita Norman
Arlington Lodge
Dale Somers Orc
Balconades
Ernie Nelson Orc
Bill Green's
Howard Baum Orc
Buzz Aston
3 Brumchells
Club Belmont
Eddie Schaeffer Or
Marty Miller
Joan Martin
Edith Morgan
Jack Locke
Club Petite
Piccolo Pete Orc
Gladys Palmer
Peggy Moran
Ted Blake
Flo Parker
Eddie Morris
Bernie Lambert
Cork and Bottle
Jack Davis
Harlem Casino
Le Roy Brown Orc
Honey Boy
Detroit Red
Lois Deppe
4 Hots
Lillian Young
Moore & Moore
4 Hepsters
Billy Cutland
Little Bits Turner
Hotel Henry
(Silver Grill)
Billy Merle Orc
June Collins
(Gay 90's)
Dorothy Nesbitt
Hotel Roosevelt
Idlers
Hotel Schenley
Charlie King Orc
Peggy Keenan
Hotel Wm Penn
(Chatterbox)
Lang Thompson Or
Peggy Nolan
Foo Martin
Chuck Eaton
(Continental Bar)
Billy Catizone
Barry Martin
Johnny Fritz
Al DiLerota
New Penn
Ralph Allen Orc
Lita & Lee
Loretta Lee
Doris Dean
Nixon Cafe
Al Marsico Orc
Bob Carter
Barbara Perry
Joe Tio
Mora Bellero
Nathane Bros
Angelo Di Palma
Nut House
Jim Buchanan
Harry Nagshoff
Pat McGowan
Joe Klein
Alice Brooks Orc
Old Shay Gardens
Bud Covato Orc
Nita Raymond
Betty Nylander
Dance Darlings
Bill Douglas
Dene Sayre
Dick Smith
Orchard
Jimmy Gamble Orc
Jay Loring
Chuck Miller
Pines
Ray Englert Orc
Plaza Cafe
Jimmy Peyton Orc
Dewey Moon
Monya Alba
Nadine
Joan Fole
Francis & Day
Smart Set Girls
Riviera
Billy Miller Orc
Yacht Club
H Middleman Orc
Lee Bartell
Danny White
Rosalilande
Sophisticated 6
Sky-Vue
Marty Gregor Orc
Union Grill
Art Yagello
Frank Natale
Mike Sandretto
Webster Hall
Michele Bertola

SYRACUSE

Club Candee
Bob Halford
Ed Jordan
North Flashes (6)
Greenwich Village
Sylvia Brown
Pat LaFrance
Kay Costello
Claire Dunne
Gerry Keel
Anton Cotton
Kenmore Hotel
Mille
Wacky Wayne
Joan Edwards
Donna Lee
Arlene Harmon
Remo's
Joe Barrone
Sparklettes (3)
Helen Foster
Kitty King
Jackie Lord
Joan LaTour
Danny Boone
Hotel Syracuse
Dick Stabile Orc
Shirley Gaye
Globe Trotters (4)
Ralph Fay

Hollywood

Ted Reed sprained his ankle.

Constance Moore checked out of hospital.

Joan Fontaine recovering from surgery.

Maurice Hanline to hospital for observation.

Billy Mann back in town after eight months.

Harry Cohn back from Manhattan business huddles.

George Dillon in from New Zealand for studio confabs.

Bob Burkhardt joined Walter Wanger's publicity staff.

Rosalind Shepard joined Helen Ferguson's publicity staff.

Yakima Canutt seriously injured when a horse fell on him.

Constance Collier trained in from New York for picture work.

William Berke celebrated his 20th year and 50th production in pictures.

James Cagney's right hand burned by powder from a blank cartridge.

Ralph Huston recovering from an auto crash with 10 stitches in his scalp.

Marlene Dietrich called off her New York vacation on doctor's orders.

Frank Capra returned from one of those working vacations at Arrowhead Springs.

Ed Stein pinchhitting at Goldwyn's for Jock Lawrence, recuperating from recent illness.

Walter Connolly obtained dismissal of a suit for $11,138 by Rubye De Remer, who claimed she was injured in a fall in the Connolly home.

Australia

By Eric Gorrick

Ann Suther playing a return season for Tivoli.

Mal Verece, ventriloquist, doing a special season for Greater Union at the State, Sydney.

Australian government will continue exhibitions at the N. Y. World's Fair despite the war.

Loop pic execs declare that Movie Jackpots have meant a boxoffice increase of 30% since introduced.

Current song hit in these parts is 'Shabby Old Cabby.' Another coming into pop fancy is 'Whistle in the Wildwoods.'

Bobby Dwyer, who came here with the A B Marcus revue unit, has been booked for a run around the Tivoli vaude chain.

Tivoli execs announce that Larry Adler and the Mills Bros. will do a repeat run over its loop before the end of the year.

Bob Lyon wound up as orchestra leader at Par's Capitol, Melbourne. Lyon originally came out as band leader for Trocadero, Sydney.

Covent Garden Ballet ended a very good season in Sydney for Williamson-Tait. Couple of the ballet boys have been recalled to France for war service.

Gordon Williams, Associated British, making an extensive looksee around the Commonwealth in connection with release of A. B. fare via Universal

With the arrival from overseas of many refugees, a Sydney group is figuring on presenting Jewish plays, with profits going towards aiding other refugees.

In spots where they like raw entertainment, James Cagney continues to mean good boxoffice. Biggest fave with the kids, however, is Bill Boyd in the Hopalong Cassidy series.

Claude Burr, with the Prince Edward theatre, Sydney, was drowned while on a fishing trip off Sydney Heads. Brother, Freddy Burr, is managing director of Roxy Theatres.

Canberra, the governmental seat, is filling daily with pic representatives seeking an ease on taxes presently imposed, and to be imposed, on the pic biz. U. S. distribs are noticed particularly among the mob

Memphis

By Harry Martin

Little Theatre skeds 'Private Lives' for April 1.

Homer Hisey to St. Louis for huddle with Grad Sears.

Variety Club cooking April Fool shindig for Saturday night (30).

Ruth Draper monologed at local auditorium last night (Tuesday).

G. W. Haynes, of Strand circuit, buying home here and moving to town.

Bill Carlsen band penciled to follow Col. Manny Prager at Claridge Friday (29).

Eddie Horton's 'Springtime for Henry' due Friday (29) for three performances.

Shrine's Polack Bros. Circus a frail draw for week. Too much flu among youngsters.

Clare Tree Major Kids theatre closed season Saturday with 'Aladdin.' Business fair.

Ernie Young contracting to do $10,000 revue for national Shrine Convention here June 11.

M. A. Lightman brought back suntan and bridge trophy from three-week Florida-Nassau jaunt.

Dorris Bowdon and husband, Nunnally Johnson, expected here by gal's mother enroute to Hollywood.

Ray Herbeck orch replacing Freddy Martin at Peabody, latter moving to Edgewater Beach hotel, Chicago.

OBITUARIES

MAJOR BERNARD REINOLD

Bernard Adolph Reinold, 80, actor and soldier, who was superintendent of the Percy Williams Home for professionals at East Islip, L. I., died there March 19.

Reinold, who was professionally known as Adolph Bernard, had been superintendent of the retreat for 14 years. Despite his age, the veteran made three trips to New York weekly, being chairman of the board of the Actors Fund, which acts on applications for aid.

The Williams Home, which was endowed by the one-time vaudeville magnate, was not limited to that class of professional, and there are as many indigent legits cared for there. Executive committee of the institution was prepared for Reinold's demise for some time, and will conduct its affairs. Raymond Peck is chairman, with A. O. (Bert) Brown, president.

Reinold appeared in vaudeville in a sketch called 'Dinkelspiel's Christmas,' and was long on the legit stage. He appeared with Rose Coghlan in a number of plays, including 'London Assurance,' 'Diplomacy' and 'Jocelyn,' besides Shakespearean works. His first start was a small part in support of Lawrence Barrett, and he appeared in David Belasco productions, such as 'Deburau' and 'The Son-Daughter.' Last appearance was in 'Quarantine.' He was also on the staff of William A. Brady for a time.

Reinold was a soldier of fortune. He fought in the Belgian Congo nearly 60 years ago, also in a Brazilian revolution. He was of Theodore Roosevelt's Rough Riders during the Spanish-American war, and was in the World War, being an information officer in France. Because of his age at the time, an exception was made by act of Congress.

AMBROSE MANNING

Ambrose Manning, 79, vet actor, who was last seen in the United States in 'The Great Waltz,' produced at the Center theatre, N. Y., in 1934, died March 22 in Brixham, South Devon, England.

Son of the late John Manning, comedian of the old Grecian theatre, London, he made his initial stage appearance as a boy of seven at that theatre. When he was 18 he joined the company of E. A. Sothern at the Haymarket theatre. In 1880, he was engaged by Wilson Barrett, with whom he remained for 24 years.

As character actor and principal comedian with the Barrett company, Manning toured the British provinces and occasionally was seen in London. During that time he appeared in such plays as 'The Silver King,' 'The Acrobat,' 'Othello' and 'The Sign of the Cross.' He was the last surviving principal of the original 'Sign of the Cross' company.

Following Barrett's death in 1904, Manning was seen in various offerings, including 'Tom Jones,' in which he had the part of Squire Western; 'The Little Michus,' 'Pinkie and the Fairies.' He toured Australia in 1910 as Tom Lambert in 'The Whip' and appeared in the same play two years later in New York. He also, in 1917, toured in 'The Better 'Ole,' the Bruce Bairnsfather play, in which he had the lead part of Old Bill. He was last seen as the priest in 'Venus in Silk,' produced three years ago. Due to poor health, he had moved from London to Brixham a short time before his death. Fond of collecting antiques, he was considered an authority upon period furniture.

EDOUARD BRANLY

Edouard Branly, 95, French physicist, whose invention of the coherer, a narrow glass tube containing iron filings, which responded to electrical impulses, made wireless telegraphy and radio possible, died March 24 at his home in Paris.

Though Dr. Branly was a major contributor to perhaps the greatest invention of all time in the field of communication, he failed to profit by his genius, and spent most of his life in comparative poverty. When, in 1899, Marconi made the first successful wireless communication across the English Channel from Dover, England to Wimereux, France, he paid tribute in the original message to Dr. Branly, stating the achievement was due in part to the Frenchman's remarkable work.

WILLIAM BROICH

William Broich, 73, a wigmaker for the past 40 years, who made and designed wigs for hundreds of Broadway productions, died of a cerebral hemorrhage March 21 at his home in Brooklyn, N. Y. As a member of the staff of the late David Belasco, he supervised the preparation of wigs for many of Belasco's more pretentious plays. They included such spectacles as 'The Rose of the Rancho,' 'Madame Du Barry' and 'The Girl of the Golden West.' He also served as wigmaker for plays produced by Winthrop Ames, William Harris, Jr., and Irving Berlin's Music Box Revues.

More recently, he had operated a wigmaking establishment with his sister in New York, and was chiefly occupied with the designing of wigs for Charles Coburn's Mohawk Drama Festival, in Schenectady, N. Y., the past several summers.

Also surviving is his widow, Mrs. Dotty Broich, a wardrobe mistress, who has been with a number of Broadway musicals.

SAMUEL THEWMAN

Samuel Thewman, 68, music lecturer and former stage director of the Metropolitan Opera, who retired three years ago due to poor health, died March 22, after a long illness, in Beth Israel Hospital, N.Y.

He acted as stage director at the Met from 1920 to 1929 and upon leaving there spoke from time to time on the radio, offering his reminiscences and anecdotal lore from the classics. Prior to coming to the United States in 1920, he conducted and directed the Volksopera in Hamburg, Germany, and also served similarly at the Koeniglicher Landes theatre, Prague.

A composer of several operas, he was born in Vienna and studied at the Conservatory of Music there. Thewman, who majored in viola and violin, was taught harmony and composition by Brahms and later became his private secretary.

Surviving are his widow, Mrs. Anne Thewman, and two brothers.

IRENE RIANO

Irene Riano, 66, one of the Four Rianos, long-time vaude and legit headliner, died March 19 in Los Angeles. She was the mother of Rene Riano, who plays the nurse in 'The Man Who Came to Dinner,' with Alexander Woollcott, now at the Curran, Frisco.

Irene Riano was the daughter of Joseph Rice, who owned the old Walnut theatre, Philadelphia; her uncle was Dan Rice, the minstrel man; her husband, Robert Riano, who died on the stage of the Old Orpheum, San Francisco, 20 years ago.

Miss Riano went from Philadelphia to New York as a girl to play in the 'Black Crook' and other productions. She played supporting roles with Maurice Barrymore, Edwin Booth, Sir Henry Irving, among other stars.

She caused quite a furor early in the century by doing the first split performed on a stage by an American girl.

AUBREY L. HAMMOND

Aubrey L. Hammond, 46, scenic artist and designer, who did the sets for more than a score of London revues, died March 19 in a London hospital. Designer since 1921 for such producers as Charles B. Cochran and Andre Charlot, he was noted for his imaginative creations. In the past few years he had executed the scenery for 'The Shining Hour,' 'Touch Wood' and 'The Greeks Had a Word for It.'

Four years ago he entered pictures in England, where he subsequently did sets and costumes for about 12 films. Named general scenic supervisor in 1932 of the new Shakespeare Memorial Theatre at Stratford-on-Avon, he designed sets for more than a dozen of the Bard's better known plays.

GEORGE ANTON

George Anton, 62, exhibitor for the last 30 years, died at the Monongahela hospital, near Pittsburgh, last week of a liver ailment. In failing health for some time, Anton had turned active management of his Anton Amus Co. over to his resident manager, George J. Corcoran.

Anton's brother and partner, John Anton, died in 1934. In earlier years, before turning to the film business, the two had been in the mine supply trade which was established by their father in Monongahela before the turn of the century.

JAMES WOODS

James Woods, 70, hotel man widely known in show business on the Coast, died March 20 in San Francisco after a long illness. He had been manager of the Biltmore, Los Angeles; the St. Francis, San Francisco, and for five years an executive of the Bowman-Biltmore Hotel Corp., New York. In recent years he had been head of the Woods-Drury Corp., which conducted a chain of hotels on the West Coast.

Aside from his hotel duties, Woods was a member of the California State Athletic Commission under Governor James Rolph, Jr., and headed the San Francisco Police Commission in 1914. He had been in retirement through ill health for three years.

PAUL ENGLISH

Paul English, a producer of old-time tent shows in the South, and a stock actor, died at his home in Baton Rouge, La., Saturday (23), following a protracted illness.

In later years English became known for the writing of many songs for the late Huey P Lon and his followers. He had been an employe of the office of Secretary of State during the last few years.

Surviving are three daughters, four sisters and two brothers.

MRS. EDMUND BREESE

Mrs. Edmund Breese, widow of stage and screen star, died yesterday (20) at her home in Beverly Hills. She was widely known in theatrical circles through organization and charity activities, having been one of the founders and for many years an officer of the Dominos, Hollywood club of professional women.

Since her husband's death in 1936 she has lived in Hollywood. Formerly resided at Westport, Conn.

WILLIAM T. TAYLOR

William T. Taylor, 72, president of the Taylor Provision Co. of Trenton, well known as a director of outdoor exhibitions at the old Inter-State fairs, Trenton, at the turn of the century, died at his home in Trenton March 20 following a long illness.

He was the son of John Taylor, founder of the old Taylor Opera House, Trenton, and of the first large-scale Trenton fair in 1887.

Survivors are his widow, daughter and grandson.

WILLIAM A. NORTON

William A. Norton, 60, vet legit actor, died March 18 in a New York hospital. He had been in failing health for several years.

His outstanding role was in John Drinkwater's 'Abraham Lincoln,' in which he played the part of Burnet Hook.

Survivors include a sister and a brother.

JOSEPH J. COLUMBUS

Joseph J. Columbus, once officer in Memphis stagehands union, is dead after a long illness in Baptist hospital, Memphis. Was in charge of scenery for years at old Lyceum theatre, worked more recently in the Memphis Open Air theatre.

Survived by widow and five children.

THE GREAT THURMAN

Thurman C. Riley, 52, magician known as The Great Thurman, died of a heart attack March 23 at his home in Detroit.

Recently a Detroit theatre manager, he began a 40-year career in the theatre by joining a circus at the age of 10.

WILLIAM R. NASH

William R. Nash, 68, former owner of the Rockland (Me.) Daily Star and Machias (Me.) Republican, died March 22 in Boston.

Besides his publishing activities, he was a pioneer film exhibitor. He retired about 10 years ago.

HENRY ROHWER

('Happy Hi')

Henry Rohwer, 600-pound night club entertainer, died March 19 in Los Angeles.

He was billed as Happy Hi and played most of the smaller night spots there.

Adolf Hass, 60, an employe of the G. Schirmer Music Publishing Co., for 44 years, died after a brief illness at his home in Long Island City, N. Y., March 24.

Surviving is his widow, Mrs. Elizabeth Hass.

Louis Rome, 57, father of Harold J. Rome, composer and lyricist, died of a heart attack March 19 at his home in Hartford. Surviving are his widow, two daughters and two other sons.

William Ben Haynes, 61, vet stagehand and well known in southwestern theatrical circles, died in his Dallas home last week of a heart attack. Survivors are widow, two sisters and brother.

Edward G. White, 66, father of the late Pearl White, silent screen star, died March 22 in Springfield, Mo.

Father of Marshall Grant, Universal producer, died March 23 in Racine, Wis.

Mother of Joseph Schildkraut died March 25 in Los Angeles.

'Force B-Pix'

Continued from page 1

follows: The more 'A' pictures we release, the better showing we can make in our other brackets. The exhibitor will give us an opportunity for better dating of 'B' and 'C' pictures when we can give him a fair break in the higher bracket. We have all made this statement repeatedly, as we conscientiously believed it to be the truth—and we believed it to be the truth from our experience.'

Then follows a list of six pictures released by the company since last June which have rated high at the boxoffice.

'Now, if this is a fact, we should be able to prove by comparison that our 'B' and 'C' program is liquidating better than at such periods in the history of the company when we did not have this fine break in 'A' product. Yet, we are not showing this stimulation in the lower groups. We have created the sales. We have sold more accounts this year than ever before. But I cannot see where our often repeated statement that 'A' pictures will help liquidate lower bracket pictures actually proves itself.'

Instructions then are issued that a forthcoming film of the 'A' group must be treated by branch managers as a 'stop picture,' that is, that it will not be booked to any theatre which is behind in playdates of 'B' and 'C' films.

In the concluding paragraph of the instructions, intimation is given that failure of the scheme for forcing bookings may result in modification of the entire blockbooking system under which the company has operated for some years.

'I should like to hear from you,' the sales head writes. 'I should like your opinion. I should like your reasoning. It is most important that I have your expert opinion so that I may advise the management and the studio intelligently just what we are capable of doing, if they will carry on as we want them to.'

Copies of the letter have been widely circulated through the trade. The frank and outspoken manner in which the enforcing of bookings is treated has caused consternation in some distribution circles, where apprehension is expressed that the communication might be used by opponents of blockbooking as proof of the contention that the practice forces unwanted films on exhibitors.

Neely bill proponents have stressed this point in arguments favorable to the passage of the measure, which is now before the house committee on Interstate Commerce. Blockbooking as an undesirable trade practice also is pilloried in the Government's anti-trust action against the major film companies.

MARRIAGES

Judith Barrett to Lin Howard, in Yuma, Ariz., March 22. Bride is film actress; he's Bing Crosby's partner in Binglin racing stable.

Suzanne Reade to Edwin Gaze, in New York, March 20. Bride is daughter of Walter Reade, exhibitor.

Selma Gold to Fred Danz, in Seattle, March 15. He's son of John Danz, prez of the Sterling theatre chain, Seattle, and its booker.

Francis Garufy, chief engineer of WNLC, New London, Conn., to Leona Marcille, vocalist with Lew Conrad's orchestra, March 11 in Boston.

Vera de Bosset Sudeikine to Igor Stravinsky, in Bedford, Mass., March 10. Bride is a Russian emigre; he's the Russian composer and conductor.

Naomi Mayer to Irving David Halperin, in New York, March 24. Bride is daughter of Max Mayer, music publisher.

Georgia Curtis to Robert Smith, manager Fox theatre Tucson, March 18, at Phoenix.

Margaret Green to Robert McDonough in Portland, Ore., April 1. Groom is VARIETY correspondent there.

Grand Central Palace's Setup Forfends Any Switch to Sports Arena

C. H. Benham, manager of the exposition department, Grand Central Palace, declares that a reputed proposal to remodel the N. Y. exhibit building has no basis. Report was that the spot would be turned into an auditorium with probable provision for sports events, capacity to be 20,000. Official explained that it would be impossible to make such a change because of the physical setup of the Palace.

However, a well known restaurateur was propositioned on locating on one of the Lexington avenue corners. It was stated that $250,000 would be expended on a new cafe and the agent, who made the contact, told the prospective client of the planned interior change. Palace people declare that expositions will be staged there as heretofore, and there is no disposition to discommode such sponsors by rebuilding.

Broadway and 43d street razing of the Cadillac hotel, starting May 1, does not include the Claridge, adjoining. Herb Muller who manages the latter hostelry, states that the Claridge will be conducted indefinitely as at present.

Ice Shows

Continued from page 1

travaganza on skates. It would be called 'Ice-a-Poppin,' contrived by Olsen and Johnson, whose long running 'Hellzapoppin' is at the Winter Garden, N. Y.

It has been demonstrated that real ice for skating purposes is practical during summer, though usually protected from the rays of the sun. New York state fair at Syracuse, in its centennial event this year, is dickering for the use of the local hockey freezing equipment, idea being to stage an ice carnival in the Coliseum. It is planned as the principal attraction of the upstate fair.

The 'Ice Follies' is slotted for San Francisco's Golden Gate exposition again. Other spots for summer rink shows are reported in the making. One virtually assured is the annual skating carnival at Lake Placid, dated for the Fourth of July.

Unit which may go into the N. Y. State Fair is one that goes into rehearsal in Philadelphia in June and is set for a long stand at the Auditorium, Atlantic City, opening June 10. It's to be called 'Icecapades.' Arena Managers Assn. is putting it together and production is to be supervised by an unnamed Broadway producer.

B'way Bowling

Continued from page 1

52d street and hoity-toity East 50s, and is having a negative effect on some of the night spots.

A roundup almost any evening of the post-theatre bowling alleyites in session sees names like Franchot Tone, Burgess Meredith, Paul Douglas, Ted Husing, Nicky Blair, Billy Rose, Ben Bernie, Louis Sobol, Mary Jane Walsh and assorted pals doing that roll-'em-down routine.

Considering that but a handful of inveterate nocturnal cut-ups usually do much to put sparkle and color into the sundry niteries, when a concentrated group is taken away from the centre of things it makes quite a dent. So much so, the cafes themselves have decided that it wasn't Lent as much as the Broadway bowling fad that cut into 'em of late.

BIRTHS

Mr. and Mrs. Ben Silverman, daughter, in Pittsburgh, March 18. Father's WB auditor in Pitt.

Mr. and Mrs. Sammy Shaeffer, son, in Pittsburgh, March 19. Father's with the WCAE (Pitt), Airliners.

Mr. and Mrs. Jerry Du Mahaut, son, in Detroit, March 19. Father is commercial manager of CKYW, Windsor-Detroit.

Mr. and Mrs. Ed Linehan, daughter, in Des Moines, March 19. Father is program director for KRNT-KSO, Des Moines.

Mr. and Mrs. Leonard Romm, daughter, in New York, March 14. Father is an agent.

Mr. and Mrs. Henry Tiarks, daughter, in London, March 5. Mother is professionally Joan Barry, formerly stage and film player.

Mr. and Mrs. Sam Forgotson, son, in New York, March 20. Father is advertising production manager for Metro in N. Y.

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...and the deed is done

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